FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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ANGELS' FLIGHT CLIPS BROADWAY

Taft Sits on His Hands for 'Ike' Song Wow as 'Madam' Sweeps D.C.

Washington, May 6.

The National Theatre was relit last night (5) with Ethel Merman in "Call Me Madam" and a sock preem complete with all the trimmings—klieigs, mikes, sidewalk interviews and even a telecast over WNBW, local NBC station. On hand to reopen the theatre to legit after a hiatus of almost four years was an SRO audience of local, Government, and international celebs, plus a handful of show biz reps in from New York. A feeling that theatrical history was being made, and a nervous awareness of the impact of the occasion, permeated the crowded sidewalk and theatre lobby long before curtain time.

Lending special flavor and interest to the evening, as well as authenticity to the script, was the presence of Sen. Robert A. Taft with Mrs. Taft and a party of friends in a box. As soon as the presidential aspirant was spotted, eyes and necks were constantly craned to see the reaction of the sole person present whose name figures in the show's script. General reaction was one of sympathy for the Ohio Republican who takes quite a beating via one outright potshot at him, as well as the famed "I Like Ike" hit. One prominent Democratic senator, for example, remarked during the inter-

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TV: Tums Victims

Television industry's newest definition of UHF:
Ulcer High Frequency.

De Liagre Hosting TV 'Critics' Choice'

"Critics' Choice," proposed television series on which the material will be selected by a battery of top-flight critics, is being pitched to the networks, Edmund Morris and Richards Sanders will produce, with Alfred de Liagre, Jr., serving as exec producer-host.

Critics who are associated with the package, which is being handled by the William Morris office, are: John Mason Brown, of the Saturday Review of Literature; Louis Kronenberger, Time; Margaret Mayorga, editor of "Best One Act Plays of the Year"; John Chapman, New York Daily News—all covering the drama; Lewis Gannett, of the N. Y. Herald-Tribune, and novelist Robert Penn Warren, both on books; historian Vincent Sheean, on reportage; editor Martha Foley, on the short story; Frances and Richard Lockridge, creators of "Mr. and Mrs. North," mystery; and composer-commentator Deems Taylor, on music and musicians.

Sally Creates Fan Fare In Exposing 'Secrets' At Ohio Liquor Bd. Set-To

Columbus, May 6.

Sally Rand told the Ohio State Liquor Board a thing or two about her fan dancing trade secrets last week, including the fact that she only creates the illusion that she is nude.

Miss Rand appeared voluntarily before the board to attempt to disprove charges that her fan fare was "lewd, indecent and immoral." The charges were filed against Tully V. Foster, owner of the Club Casablanca in Canton, where the dancer appeared last fall. They were brought by state liquor agents who watched Miss Rand's act all three nights.

Inspector Richard Etoll, reporter Otto J. Hager, of the Canton Repository, and radioman John Baker, Jr., of WHBC, said Miss Rand looked nude to them.

Not so, the fan swinger pointed out. She always wears a leotard, a garment used by acrobats to cover the torso. It's made of mousseline de soie, imported from Paris and is a kind of lastex lace that looks like skin, she explained.

Sometimes she adds filmy panties and a bra. The garments are pasted on, she said, and "there is no possible way I could remove these garments while dancing."

Miss Rand didn't want to speak

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Selection of Plays, Actor Situations Hit Israel Legit Theatre

Tel Aviv, April 29.

Actors being actors, whether in Tel Aviv or Toledo, the Israeli theatre is currently in a state of crisis. One of its three leading legit groups, the Chamber Theatre, is in the whirls of a switch from the traditional cooperative organization of the Hebrew stage to a modified commercial basis, while the Habimah has been forced to add lay members to its artistic board to alleviate fossilization being brought on by the co-op setup.

While the cooperative principle has produced a theatre in Israel that has made it the cornerstone of the nation's cultural life and artistically the envy of much of the thespic world, it has also produced a couple of basic problems that have threatened to strangle it.

First is the selection of plays. Each member of the co-op, of course, is entitled to a vote. And the normal tendency too frequently has been to forget the aesthetic propriety of a play in favor of the

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RESISTANCE UP ON LEGIT FINANCING

The flight of the angels is worrying Broadway.

A leading producer said this week, "There appears to be growing resistance to theatrical investment." A veteran general manager agreed that "promoting the bankroll is getting to be the toughest part of doing a show." A composer whose musical is being financed added that "writing a score is just a tryout for the real job of auditioning for backers."

As usual, managerial circles attribute the scarcity of angels to outside factors. Unfavorable stock market conditions, adverse tax regulations and uncertain business conditions are mentioned. But bank deposits are at a peak and Government bonds are at premium, indicating no dearth of investment capital. Moreover, tax rules relating to theatre investments haven't changed recently.

Some of the prolific backers suggest that the situation stems largely from conditions in the theatre itself. Primarily, spiraling costs now tend to make legit investing more precarious than ever. Even at sellout business it takes a show a comparatively long time to pay off, and few hits ever make much

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CBS Course To Teach Candidates How to Use TV

Special schooling in how to win friends and influence voters via television is being offered to all Presidential candidates and Senatorial aspirants by CBS-TV. Web's public affairs division in Washington will conduct the classes, which will stress individual instruction in how to make TV camera appearances most effective in terms of votes from the video audience.

Favorable replies have already been received from several of the candidates, indicating their awareness of the tremendous importance of TV this year in their vote-getting campaigns. With more than 17,000,000 video receivers now in circulation throughout the country, it's been estimated the number will reach 18,000,000 by the time of the political conclaves in Chicago in July. Bigwigs of both political parties, as well as TV industry leaders, have repeatedly asserted that candidates' appearances before the cameras might swing that many votes.

Sen. William Benton (D., Conn.) and Sen. Irving M. Ives (R., N. Y.) will be the first to go back to school, and there's a possibility that their instruction courses may be televised for the public. Under

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Hughes Wants Mayer to 'Do a Goldwyn' Via RKO, But With 10-15 Pix Yearly

By ABEL GREEN

Howard Hughes is trying to sell Louis B. Mayer on "doing a Sam Goldwyn." That is, have his own L. B. Mayer Productions, for RKO release, just as Ned Depinet and his organization handle Goldwyn's releases.

Mayer would be autonomous, like Goldwyn, but perhaps make more pictures than the latter. Other differences would be (1), Mayer would have the availabilities of the two RKO studios, the one on Gower St., in Hollywood, and the RKO Pathe plant in Culver City; (2), there might be an interfinancing deal; and (3), Jerry Wald might come into the operation as an executive producer under Mayer. At the moment Wald is tied to Hughes and the RKO studio.

At a powwow on the Coast two weeks ago, Mayer accented that Hughes put up all the financing,

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Mouths of Babes

George Jessel points up the no - nothingness - about - pix among the younger generation with the anecdote about showing a picture to Betty Grable and one of her children. Mrs. Harry James asked the little girl how she liked it, and the reply was:

"Very nice, now let's see what is on another channel."

Truman Gets Plan For Nat'l Theatre

Washington, May 6.

Plans for a National Theatre & Opera House, to be located in this city, began shaping up this week under auspices of the National Capital Sesquicentennial Commission. Melvin D. Hildreth, exec vice chairman of the commission, placed the plans for the National Theatre before President Truman today (Tues.).

Project will involve eliminating the production this year of Paul Green's spectacle, "Faith of Our Fathers," which was scheduled to open at the Carter T. Barron Stadium here in June. Pageant ran during 1950 and '51 but Hildreth is recommending that it be skipped this year. Coin in the commission's treasury, according to his plan, would be divided between a $200,000 allocation for improving the Barron Stadium and about $1,000,000 for construction of the National Theatre. Five senators and representatives have already expressed approval of the project.

Jack Robbins Again Links Up With a Feist (Leo's Son) in New Firm

Vet pubber Jack Robbins tied up again with the Feist publishing family name last week with the formation of a new firm in which he'll be partnered with Leonard Feist, oldest son of the late Leo Feist. Robbins had bought out the Leo Feist pubbery about 15 years ago for $450,000.

Firm, which'll operate as Feist-Robbins Music, will publish songbooks and pops. Already on the new pubbery's schedule is the publication of a series of books titled "Everyday Melodies." The Feist-Robbins catalog will be licensed by the American Society of Composers, Authors and Publishers.

Robbins will continue to head up his other firms while Feist continues as owner of Century Music.

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Starting MAY 9 and through JUNE 6

Cannes Film Fest Finale This Week; Nude Svenskas, Yank 'Paris,' Jap Pix

By GENE MOSKOWITZ

Cannes, May 6.

The Fifth Cannes Film Festival opened to a steady downpour April 23, which lasted for two days and literally put a damper on things. It's now in high. It finales this week with top names and brass here for the Saturday (10) finale.

Biggest early yock of the fest was the Mayor of Cannes welcome note, which stressed the sunshine and weather and the fact that everybody would be "living on velvet."

"An American In Paris" (Metro), with Gene Kelly and wife Betsy Blair assisting in person, kicked off the screenings.

Film was anxiously watched by Kelly and U. S. Embassy rep Gerald Mayer, for this was the first public showing of the film to French audiences. They wanted the reaction of the French to the musical Paris of the Americans. Reactions were generally favorable, with kudos for the ballet sequence, though the practical-minded French balked at the film's free interpretation of Paris.

Kelly held a press conference the next day on the film, for fine results. The foreign press was impressed by his intelligence and interest in his pic work. He discussed attempts at creating a pure film musical art form. His next film, "Invitation to the Dance," will be a series of five ballets without any spoken dialog at all. A journalist remarked that it would be a perfect film for dubbing. Another note was the presence of a portion of the U. S. Western Mediterranean Fleet under Admiral Watkins. The night of the opening the ships all bracketed huge searchlights on the film palace, giving it the air of a big Hollywood opening.

More Jap Features

Third day, the regular cycle of film projections started, with one in the afternoon at three and one in the evening at nine. Each pic was preceded by two shorts. With the abundance of films to be projected, there are many evenings during which double features are shown. In the afternoon came a much awaited Japanese film, for the crix have their eye on Japan since their big revelation of "Rasho-Mon" at last year's Venice Film Fest.

The film, "Waves," turned out to be a hokumy soap opera about the tribulations and loves of a Japanese Mr. Chips. Film did not miss a turn in its contrived melodramatics. Pic showed that Japan was just an ordinary country in regards to films, turning out the quota of good and bad. Japanese rep told VARIETY that "Rasho-Mon" was a flop in Japan, while the film, "Waves" was a great grosser. The second Japanese film to show here, "The Story of Genji," was a more interesting film, though so intensely national and literary in spirit that its two-hour length is tedious

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Hope's European 1-Niters

London, April 29.

Bob Hope, who is booked to play the London Palladium for two weeks, opening Sept. 1, will do several one-night stands on the Continent prior to this opening.

These will include three days in Scandinavia and two days in the south of France.

House Probers Give Robinson Clean Bill

Washington, May 6.

House Un-American Activities Committee gave Edward G. Robinson a clean bill of health last week. Robinson went before the committee at his own request in a public hearing and wound up by receiving an explanation that the committee "has never had any evidence to indicate that you were any more than a very choice sucker."

Robinson agreed that he had led with his chin and had been misled. In response to committee questions he named J. Howard Lawson and Dalton Trumbo among those who "duped and used" him.

In his prepared statement, Robinson declared firmly that he has never been a Commy "or knowingly a fellow traveller." He said he had been shocked to learn that persons whom he regarded as "sincere liberals" turned out to be Commies who had fooled him.

Aussie Prof Calls U.S. Pix 'Most Harmful' in World; Warner Exec Hits Back

Sydney, April 29.

Arthur Stout, Professor of Moral and Political Philosophy at Sydney U., made front page news here by stating that "Hollywood films are the most harmful influences on character the world has ever known."

Professor added that America's belated entry into the first world war had enabled her to get a stranglehold on the pic industry of the world, and she had kept the octopus-grip ever since.

"Australians buy 3,500,000 tickets every week," said Sout. "It is the boxoffice alone that determines mainly the policy of those Hollywood moguls. Their only concern is to make money. This means they strike the lowest common denominator of payee taste, taking care that they make no demand on the brains of people making up cinema audiences.

"Women in the films are judged by their sex appeal and men by how much a woman can get out of them in the way of a good time." Softening up a little, the professor added, "The Hollywood product includes some of the very best as well as some of the worst films. In between these there is an enormous output of mediocre films."

Apart from his work at the university, Stout has been associated with governmental film boards and other minor setups.

Irked by Stout's outburst, Stanley Higginson, Warner Bros. managing director here, said: "Professor Stout is entitled to his views. Nobody in the film business sets out to make bad films. Film companies naturally make films which they hope will make coin, but that positively does not mean they make bad films.

"U.S. producers, like others in the industry, always bid to make films the public wants to see, or what they figure the public wants to see. In show business the public is the final judge."

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CHARLES SANFORD
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'Variety's' de Beix Dies in Paris at 70

Paris, May 6.

Maxime de Beix, longtime VARIETY mugg in France, died Sunday (4) morning in a Paris hospital, where he had been rushed following his return from the Cannes Film Festival, which he was covering for this paper. In poor health in recent weeks, ascribed to food poisoning and general physical debility, de Beix had gone to the Riviera for partial recuperation and to look in on the film fest, which is being more actively covered for VARIETY by other staffers. De Beix was believed to have been in his 70s.

De Beix, who signed his reviews *Maxi*, started on this paper in 1929 as aide to Abel Green, who had been sent abroad to organize the VARIETY foreign news service and to open a branch office in Paris on the Blvd. des Italiens. He had carried on ever since as the paper's No. 1 Paris mugg, interrupted only by the Nazi occupation. De Beix, born Maxime Levy, in Paris, and educated in England, went underground to Toulouse, in the south of France, where Count de Beix and his wife legally adopted Levy to outwit the Nazis as well as the Vichy French. When the de Beixes died, their adopted son, Maxime de Beix, who favored his new patronym, is said to have inherited a family chateau in the Toulouse sector but his life's work continued essentially to be that of a working newspaperman.

De Beix started in the amusement biz as a publicist with Metro and other American film companies headquarted in Paris, and during his more than 20 years on VARIETY he enjoyed an affectionate billing as "the show biz Grover Whalen of Paris." Showfolk from Hollywood and Broadway, as well as other world capitals, had a highly knowledgeable fountainhead of service and information in Maxime de Beix. He knew the intra-trade angles of show business as few Europeans and/or Americans did, possessing as he did the savvy of Franco-American, Franco-British and Franco-Italian relations with an objectivity, trained to the American perspective, that is not the privilege of many working newspapermen. De Beix's willingness for extra-curricular services, running the usual tourist gamut of eateries, niteries, hotel reservations, shopping know-how, and the like, made him particularly unique in his cordial relations with show-

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GRACIE FIELDS TO TOUR KOREAN TROOP CAMPS

Rome, May 6.

Gracie Fields has been signed for a tour of UN troop camps in Korea, and plans to leave from her home in Capri as soon as she receives her flying orders.

Her husband, Boris Alperovici, plans to accompany Miss Field, on the trip, and is in process of getting his papers for it. Alperovici, a stateless person, fled from his native Bessarabia (Rumania) years ago, and has been a political refugee in Italy since that time.

Miss Fields recently toured army stations in Germany.

A Bicarbonate, Please

The Jewish, Theatrical Guild testimonial-dinnered Milton Berle last Saturday (3) at the Waldorf-Astoria and realized perhaps $40,000 net. That's good money even in an inflationary era, and more so in an era when the spending mood is low and the charity pitches fulsome. Berle was the honor guest, and he took the rap for being spotlighted at the altar of charity.

Whatever the human elements and egos that go with any individual acquiescing to "testimonial" dinners, in the vast majority of instances the g. of h. is a benevolent victim of the charity which utilizes him as the lure to raise funds. Charity is a necessity even in the most prosperous communities. What happened last Saturday, therefore, was a somewhat sorry spectacle of johnny-one-joke speakers, general poor taste and, just as heinous, poor judgment in casting the dais.

Certainly the after-dinner speaking invariably makes or breaks a function of this nature. Instead, one heard a usually brilliant attorney-orator, a city official, and assorted show biz comics give out with the same wheezes about Bishop Sheen (Berle's "opposition" on another TV channel on Tuesdays) and Berle's predilections for gag-lifting. In short, not only a dull affair but generally bad manners.

Berle's best rating in the community is his top rating as a public figure. As "Mr. Television" he personally sparked a new vibrant industry with such impact that only history may best be able to appraise it. NBC-TV veepee Pat Weaver touched on that from a trade viewpoint, and comedian-author Abe Burrows perhaps even better appraised it by stating that Berle is always welcome in his home; that his children like him, that "Uncle Miltie" likewise rates similar welcome into millions of American homes.

Berle, personally, deported himself with rare aplomb. He is too savvy a showman and too sensitive to audiences not to realize it wasn't a click affair. When blind Mildred Weisenfeld, on behalf of her sightless aid organization, saluted Berle, who has always stated "I'll be there!" when called upon to perform for that particular charity—or any other—this was perhaps the most genuinely warm highlight of the evening. The rest of the proceedings should have been likewise.

It doesn't hurt for professional weisenheimers to permit genuine emotions to hold sway. Good taste and honest appraisal are not sticky—assuming that's the "Broadway attitude" in relation to honor guests. The intra-trade ribbing is OK within the confines of intra-trade Friars and Lambs shindigs. People paid $35 a head and their valuable time, and the more than 800 present were the ones treated as shabbily as Berle.

The point is that there will be other dinners and other name honor guests. The names will be faced with the same rap—frankly, that of a shill for a worthy charity. It is safe to state that the g. of h. would rather have "stood in bed."

As for Berle, a past master of the telling barb and the bon mot, he could have thrown "toppers" at anybody on the dais and scored. He had the good taste and the judgment to refrain. He was the honored guest.

Abel.

SOPH'S SOCKO OPENING AT LONDON BAGATELLE

London, May 6.

Turnout for Sophie Tucker's opening at the Bagatelle here was the largest of the postwar era. A celebrity-filled audience gave her a tumultuous ovation. Capacity during her four weeks is assured despite upped tariffs.

Following her Bagatelle date, Miss Tucker will play two weeks at the Empire, Glasgow, June 2, to be followed by Liverpool and Birmingham. She's slated to spend a two-week vacation in Israel and will return to England to play the Hippodrome Brighton; Palace, Manchester, and will wind up with the Empire, Leeds. She sails on the Queen Mary for the U. S. Aug. 6.

Looks Like Four-Week S(chnoz)RO After 17-Yr. London Palladium Absence

London, May 6.

Jimmy Durante's return to the Palladium yesterday (Mon.), after 17 years signalled the most hilarious opening of the season with an SRO house kept at rolling pitch throughout his 55-minute routine of perfectly timed comedics.

The Schnoz wowed 'em with a great opening. Eddie Jackson came in for a hefty reception and the remainder of the entourage, Candy Candido, drummer Jack Roth and pianist Jules Buffano, combined to make the entire act a nonstop riot. This Schnozzola-topped bill is a certain sellout for the entire four weeks.

Only other U. S. act on the layout is Harrison & Fisher, who made a heavy impact with their comedy terping.

Others on the program are Gillian Lynne topping the Pauline Grant Ballet, which has music by Leroy Anderson and decor by Loudon Sainthill; vocalist Pat Kirkwood accomped by Bert Waller; impressionist Alan Clive; Australian juggler Rob Murray, and unicyclists Evy & Everto.

Editing Necessary For Radio Broadcast Of Dinner Honoring Berle

George Jessel, Joe Laurie, Jr., Abe Burrows and NBC veep Pat Weaver, along with Milton Berle, had to hustle over to the NBC broadcasting studios in Radio City directly after Saturday's (3) testimonial dinner to the latter at the Waldorf-Astoria, N. Y., in order to do the scheduled half-hour radio salute to Berle in person.

The speeches of all the above, along with those of Mayor Impellitteri, Comptroller Lazarus Joseph, William Morris, Jr., James E. Sauter and Harry E. Gould, had been taped per the original intention of editing them down for the scheduled 11:30 p.m. salute to Berle, who was the honor guest of the annual Jewish Theatrical Guild dinner. However, some ad libs and certain other remarks by some speakers made the rush from the Waldorf to the NBC studios imperative for a live rebroadcast of the evening's highlights.

The Guild dinner pulled 850 at $35 a head, and the souvenir program with highlight pieces by name byliners accounted for another $24,000.

Jessel flew in from the Coast to toastmaster the event, which was chairmaned by Gould. Jessel broke his jump back to the Coast by a matinee and evening Sunday night (4) split in Allentown and Reading on behalf of the United Jewish Appeal fund drive.

Friars Honor Garland

Hollywood, May 6.

Judy Garland will be guest of honor at a testimonial dinner-dance to be held by the Friars Club late next month when the singer completes her vaude stand in San Francisco.

Sophie Tucker is the only other femme performer to be honored thus by the masculine Friars.

DISTRIBS' COIN UP, THEATRES LAG

Ex-Dissident Dave Green Aiding RKO Theatres Board on Revamp O.O.

David J. Greene, who led a bitter proxy fight last fall against the RKO Theatres management, has accepted a place on a new three-man committee of the board that is studying the company's holdings theatre-by-theatre. Aim is to ascertain each one is getting maximum returns, with the possibility of closing any of them, selling them, refurbishing them, changing policy or converting them to other use.

Greene, who won a place on the directorate as a result of the proxy battle, serves on the new committee with RKO Theatre prez Sol A. Schwartz and director William J. Wardall. Latter is also a director of Best Foods, McKesson & Robbins and other top companies.

Greene and A. Louis Oresman, an associate in opposition to the management, who was also elected to the board, reportedly are getting on very well with Schwartz and the three other board members. Meetings are said to be peaceful and constructive, despite concern over a drop of 12% in the theatres' gross during the first three months of 1952.

Board is optimistic that a care-

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Bulgies

Loew's "Movie Memo" has a suggestion this week for a name for three-dimensional films—if and when they are ever developed.

It calls them "bulgies."

Al Daff Reported In Rank-Rackmil London Huddles

Alfred E. Daff, worldwide sales-manager for Universal, will join in talks between J. Arthur Rank and Milton R. Rackmil in London this week, according to reports in New York. Daff is on a sales tour of Europe.

Rackmil, prez of Decca Records, is in England for discussions with Rank and his principal exec, John Davis, on the proposed melding of Universal and Decca. The record company is the largest stockholder in U and Rank is second largest.

Rackmil, who flew to London over the weekend, is attempting to gain Rank's support for a merging of the two companies. Rank has indicated no sympathy for the scheme so far.

Daff is very much liked and respected by Rank and Davis, who were partially responsible for his promotion a couple years ago to the top distribution spot. He is also highly regarded by U prexy Nate J. Blumberg, whose stock Rackmil has acquired and who is favorable to the plan of the Decca chieftain.

Daff thus stands in a strong middle position for bringing Rank and Rackmil together. He's never indicated his personal views on the proposed merger and whether he'll plead Rackmil's cause or merely introduce the men and sit in on the talks as a sort of technical expert on the company is not known.

The U sales boss was originally hoping to return from Europe to New York tomorrow (Thurs.), in time for other meetings in the U. S.

Decca's 25% Drop

Decca showed a drop of about 25% in earnings for the quarter ended March 31 in a report issued yesterday (Tues.). Consolidated net was $236,867, equal to 30c per share on the 776,650 shares outstanding. First-quarter earnings in 1951 were $314,375, equivalent to 40c per share.

Newark Cops Threaten Manager With Jail If House Opens 'Latuko'

Newark, N. J., police department has informed the Embassy Newsreel Theatre there that it will force withdrawal of the picture and jail the management if it persists in plans to open "Latuko" Friday (9). Norman Elson, head of the Embassy chain, which owns the house, as of yesterday (Tues.) afternoon was planning to go ahead with the showing.

Elson was backed by Producers Representatives, Inc., distributors of the African jungle pic. They promised to fight it through the courts if the police attempted to interfere. First intimation of trouble came to Elson from the Newark police chief, who said that another theatre, which he refused to name, had complained about the film.

When Elson and PRI continued with plans for the opening, the Embassy topper got another call from the police chief saying that a rep of the department had seen the

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ZANUCK JOINS CUKOR SEEKING 'RACHEL' LEAD

Darryl F. Zanuck, 20th-Fox studio topper, stopped off in New York for four hours Saturday (3) before planing to Europe. Following a short stay in London, he joined George Cukor in Paris, where pair are seeking a femme lead for the screen version of the Daphne du Maurier bestseller, "My Cousin Rachel," which Cukor will direct for 20th in Hollywood.

Zanuck will make an attempt to visit the International Film Festival in Cannes. While abroad, he'll look into the possibility of producing one to three films in Europe. Pix include "Man On the Tight Rope," "Man Who Fooled Hitler" and "The White Witch Doctor." Zanuck will be in Europe for three to four weeks.

Freed, Johnny Green To Paris for Kelly Talks

Metro producer Arthur Freed, general musical director Johnny Green and Lela Simone, Freed's assistant, hop into N. Y. from the Coast tomorrow (8). They wing to Paris on Sunday for confabs with Gene Kelly on "Invitation to the Dance," to be produced in Europe this week.

Freed and Green, who are accompanied by their wives, plan to be back on the Coast by the middle of the month. Miss Simone will stay on in Paris.

Midwest Allied Ired By Musical Facelifts

Reports that "Charley's Aunt," "Brother Rat," "Goodbye, Mr. Chips" and "Huckleberry Finn" are getting the facelifting treatment to emerge as musicals have prompted the ire of Allied of Iowa, Nebraska and Mid-Central. "Although it seems incongruous," the exhibitor organization states, "we should all look with interest on the public's reaction to Huckleberry Finn's singing as he drifts down the Mississippi, or Mr. Chips singing out a lesson to his cherubs."

Admittedly perplexed, AINM asks: "Is opera creeping into movies in its own American way? Or is Hollywood just mired in musicals and attempting to sing and dance its way to what may now become an American type of 'opera' by putting familiar stories to music. It will be interesting to see 'wha hoppens'—especially in the midwest. We cry for human, family, down-to-earth stories and we get them with musical embellishment. If the cycle clicks, get set for something like 'The Rhapsody of Monte Cassino.'"

B.O. FORMERLY GOT TOP MONEY

Most recent flock of financial reports from the major film and theatre outfits discloses a continued trend in the revenue upbeat for production-distribution while the top chains are either barely holding their own or losing ground on the money front. Until a couple of years ago theatre earnings contributed the lion's share of the major company profits.

RKO Theatres, apart from film-making and distributing, racked up a net of $6,360,000 in 1947, $3,974,000 in 1948, $4,173,000 in '49 and $1,195,000 in '50. The chain, operating independently in calendar 1951, has reported that its operating net for the year fell slightly more, to $1,122,500. The general trend has been downward since '47.

On the other hand, the film end of RKO had been heavily in the red over the past few years, but the final 1951 results promise to show a marked improvement. There was a loss of $5,832,000 in 1950. While the outfit's annual report has yet to be issued (it's due any day), in the first nine months of '51 the deficit was $145,900.

Loew's slide in domestic theatre earnings is shown in an official

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State Dept. Nixes Passport To Mike Blankfort For Israel, Snagging Kramer

State Dept. has reportedly refused to issue a passport to Michael Blankfort, thus upsetting Stanley Kramer's plans to make "The Juggler" in Israel this summer. Blankfort, who wrote the script, was also pacted by Kramer to direct it in Israel, where the story is localed.

Reason for the State Dept.'s nix on a passport for Blankfort is apparently the testimony of Louis Budenz before the House Un-American Activities Committee that he had been a Communist.

Blankfort, testifying in his own behalf, denied he had ever been a party member. He was commended by the committee on leaving the stand.

Fred Zinnemann may now wind up directing the film. It was Zinnemann's desire to make a pic in Israel that originally interested Kramer in "The Juggler." Zinnemann didn't like this particular story, however.

But Zinnemann has one more pic to do for the producer. As a result, there's a possibility he'll accept the Israeli chore despite his earlier distaste for the yarn.

TV Finally 'Arrives'; MPAA Decides To Include It in Dues Computing

The Hard Way

Greensboro, N. C., May 6.

Hoyt Howard, Winston-Salem, N. C., theatre manager who was scheduled for transfer to the National Theatre in Greensboro April 28, slashed his wrists the day before he was to have taken over the new post.

Friends said he was despondent over the transfer. And officials of North Carolina Theatres said the proposed shift will not be carried out.

Television has now officially arrived as far as the Motion Picture Assn. of America is concerned. It was decided at the directors' meeting in New York last Friday (2) that member companies would henceforth include their earnings from TV pic production and distribution in figuring their annual dues to the MPAA.

Dues amount to ½ of 1% of domestic gross. Since divorcement has cut off some of the majors' income from theatres, MPAA take has fallen off. As a result it has become necessary to discuss new sources of gross in order to broaden the base of the collections.

Number of possible sources were considered, including widening of the connotation of "domestic gross" to take in film rentals from Canada and U. S. possessions. There were no final decisions or votes, but a general agreement that the TV revenues ought to be included as domestic income.

That won't mean much at the moment in supplanting the heavy loss of the percentage of theatre grosses, since TV activities of the 10 MPAA member companies are

(Continued on page 13)

Harvey Endorses Govt. Regulation Of Film Industry

San Francisco, May 6.

Government regulation of the picture industry was tentatively endorsed this week by Rotus Harvey, prez of Western Theatre Owners. His views were contained in a column he writes, "One Man's Opinion," in the WTO bulletin.

Harvey said that a friend had suggested that "the WTO should demand and strive to get government regulation of the motion picture industry." "At first," Harvey wrote, "I thought my friend was just plain crazy but, after spending a couple of hours discussing his suggestion, I too began to wonder. I began to believe that perhaps he was right."

All previous efforts to get production and distribution to adopt a "live and let live" policy had failed, the WTO topper asserted, "and so perhaps the only course left is government control."

Friend who originated the government regulation idea, Harvey explained, is a subsequent-run exhib who has "a beautiful, well-run theatre which cost him about $250,000. He showed me his books and he paid about $19,000 for film rental in 1951. He lost $22,000 in operation (after deducting a candy bar profit), so my friend is going broke fast."

One reason for present difficulties is the serious shortage of salable pictures, Harvey said, explaining: "Our own industry is to blame for the public's discriminat-

(Continued on page 13)

British Pix Modify Actors' Accents To Up Chances in U.S.

Hollywood, May 6.

Internationalization of the English accent is underway in the British film industry in a growing move to give Britain's product a better chance in the American market. However, it's a slow process, reports producer-director-writer Val Guest, and there's plenty of opposition.

"British producers are not unmindful of the criticism here," Guest reported, "in the cases of actors and actresses whose North country, Cockney or Welsh twangs can't be understood by American audiences. Wherever it won't mar

(Continued on page 18)

National Boxoffice Survey

Summer Weather Wilts Boxoffices; 'African Queen,' 'Wild North,' 'Marrying,' 'Convicts,' 'Pride' OK

Summer weather is taking the steam out of the theatre business in many spots across the country. First-runs in key cities covered by VARIETY this week are suffering b.o. dips in apparently direct proportion to the rise in mercury. Another downbeat factor in some towns is the heavy competition from baseball parks as the new season gets underway.

In any event, the bright sun and the fact that many of the big productions in circulation are winding up showcase runs combined to remove all sizzling b.o. performers in this week's tally.

Back in the No. 1 position is "African Queen" (UA) which is going over nicely in the lesser-size cities where it's now opening. A former top-of-the-ladder entry in the weekly sweepstakes, "Queen" was in third place last week. "Singin' in the Rain" (M-G) dropped from first to second spot this week as business slackened after extended runs in several big cities. "Song in My Heart" (20th) is doing well enough in new dates to cop the third spot with ease, slightly behind 'Singin'."

"Wild North" (M-G) is earning above-average coin in sufficient runs to give it fourth position, followed by "Marrying Kind" (Col), "Six Convicts" (Col) and "Pride of St. Louis" (20th) in that order. "Macao" (RKO) is sluggish in Boston but showing enough steam in other areas to rate the eighth spot. "Mara Maru" (WB) is generally mild but takes ninth place in the overall modest field.

"Battle At Apache Pass" (U), "Anything Can Happen" (Par) and "Belles on Their Toes" (20th), which has made only a relatively few appearances, round out the top dozen of this stanza's grossers.

Of the pix playing limited numbers of engagements, "Encore" (Par) and "Man in the White Suit" (U) are showing promise. "Deadline U. S. A." got off to a nice start in Washington but was sluggish in Pittsburgh. "Steeltown" (U) was sturdy in two spots in Denver, shaped as average in four Kansas City houses and okay in Cincinnati.

(Complete Boxoffice Reports on Pages 8-9).

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4-Year Doubling of Israel Population Finds Yank Pix Upped in Popularity

By HERB GOLDEN

Tel Aviv, April 29.

The doubling of Israel's population in the past four years—which now brings it to 1,400,000, slightly less than that of The Bronx—has had a curious effect on the nation's preferences in films. Whereas virtually the whole population formerly was an "art" audience, Betty Grable, Esther Williams and Cecil B. DeMille are now zooming in popularity.

Cause and effect are obvious. Prior to establishment of the Jewish state in 1948, immigration was very limited and consisted pretty much of intellectual types from Europe. In recent years, with the government welcoming all comers, the influx has been of a lower, less-educated class from Europe, North Africa and semi-Oriental countries.

Israel, as a result, is about to get its first art theatres. Louis Chizzick, operator of the big Armon in Haifa, is just completing a fancy 400-seater atop Mt. Carmel there, and is planning an art pic policy. In Jerusalem, M. Yona Friedman, who runs the big Edison Theatre is already trending to pix for more specialized audiences at his small Rex there.

Most astonishing aspect of Israel theatres to U. S. visitors are the subtitles. There isn't just one set of subtitles translating the dialog, but as many as five. And they aren't actually printed on the film, as is customary in the U. S. and most other countries; they are on separate screens surrounding the main screen and projected by separate machines.

The titles are written by hand directly onto a reel of plain, transparent film. These reels are fed into as many different projectors (they are special, small-size jobs

(Continued on page 54)

Danzigers to Film Feature, 40 TV-ers Abroad This Summer

Following recent completion of their Paulette Goddard-Gypsy Rose Lee-John Boles-Richard Ney starrer, "Babes in Bagdad," independent producers Edward J. and Harry Lee Danziger are now readying a full-length theatrical feature and a series of 40 TV shows. Both projects will be filmed in England late this summer, it was disclosed in New York this week by Edward Danziger.

Picture for theatrical release is tagged "The Queen's Mark." Written by John Roeburt, the story is a period yarn about convicts who were sent to Australia. Venture is to be lensed at J. Arthur Rank's Pinewood studios in a new three-color process owned by the Danziger brothers. Negotiations are underway for either Errol Flynn or Humphrey Bogart to star.

"Bagdad," which was turned out at the Orphea studios in Barcelona, would have cost "between $1,500,000 and $2,000,000" if it were made in Hollywood, Edward Danziger declared. Production expenses, he revealed, were halved

(Continued on page 11)

Mark Stevens to Do Pic From Own Yarn

Mark Stevens, currently in New York to make a Schlitz Playhouse TV appearance, heads for England shortly to star in a film to be made from his own script. Yarn is "The Winner," story of a British bookie who comes to the U. S. and gets deported when he fails to buy a gambling tax stamp.

Stevens is partnered in the indie production venture with producer Bob Baker and cameraman Monte Berman. British co-producer financing the pic is Eros Films.

King Bros., with whom Stevens was recently partnered in "Mutiny" for United Artists release, have another pic for him to be shot in Turkey. It's uncertain yet as to whether he'll do that first or start in a revival of "The Saint" series for Sol Lesser. He flies back to the Coast over the weekend.

Report Phil Williams Leaving March of Time

Phil Williams, theatrical sales topper for the March of Time, reportedly is resigning this week. Since MOT severed its distrib ties with 20th-Fox, Williams has been running a one-man operation, selling MOT shorts and features, including the current "If Moscow Strikes," for which he has been negotiating a national distribution deal.

Williams has been associated with Time, Inc., parent company of MOT, for 16 years. He had been advertising director for MOT and took over the theatrical sales job a couple of years ago.

'Producers Gotta Visit the Public To Learn Needs'

Any producer who doesn't get out in the hinterland to see what people want in a picture is doing himself a disservice. That's the opinion of producer Robert Welch, who just concluded an eight-day tour of upstate New York and New England as part of the Council of Motion Picture Organizations' "Movietime U.S.A." campaign.

In making his first COMPO trip, Welch participated in some 69 shows along with Hollywood stars Pat O'Brien, Sally Forrest and Vera-Ellen. His was a valuable experience, the producer said, for it was an opportunity to feel the grassroots pulse at first hand.

Welch, who recently completed "Son of Paleface" at Paramount, declared that among the most vital discoveries he made in the course of the tour was that "people don't want pictures of social significance —they want entertainment, not messages."

After a four-day stay in New York, Welch returns to the Coast today (Wed.).

'Hoffman' Tales Cut For General Release

"Tales of Hoffmann" has been cut from three tales to two for general release. Third section has been chopped away from the Sir Alexander Korda Technicolor music-and-dance fantasy since its runs at the arty Bijou and Sutton Theatres in New York.

There have been a few squawks from customers who recalled the original, on the basis that the advertising is not indicating that the version has been cut. However, it still runs about 100 minutes.

United Artists has just taken over distribution of the pic from Lopert Films.

Bergman Cites Films As Hypo to Retailers

Canton, O., May 6.

The film industry, through local theatres, is an important factor in hypoing local retail business, Maurice A. Bergman, Universal's director of public relations, told the Junior Chamber of Commerce here yesterday (Mon.) as he opened a 12-day speaking tour in Ohio on behalf of the Council of Motion Picture Organizations.

By helping to get people into the business sections of towns and cities, films are one of the prime stimulants for American business, the U exec stressed.

"If the number of stay-at-homes increases," Bergman said, "business loses a substantial potential of its buying public. The movies excite the latent buying capacity because on the screen women see not only fashions, but all the modern living conveniences."

Indie Skeds 7 Pix

Hollywood, May 6.

The indie Mutual Pictures has lined up a production program of seven features, including two tinters, for the rest of the current year.

April's Golden Dozen

1. "Singin' In Rain" (M-G).
2. "Song In Heart" (20th).
3. "Greatest Show" (Par).
4. "African Queen" (UA).
5. "Apache Pass" (U).
6. "Marrying Kind" (Col).
7. "Snow White" (RKO).
8. "Quo Vadis" (M-G).
9. "Kettles at Fair" (U).
10. "5 Fingers" (20th).
11. "Streetcar" (WB).
12. "Flesh & Fury" (U).

20 Indie Pix Seen For '53 So Far At UA; Eye 36

United Artists reps this week claimed that the outfit has commitments from independent producers for delivery of 20 features for 1953 release. Additional distribution pacts with the indies probably will boost the total to about 36, it was said. That's the same number on the sked for the current year.

Arthur B. Krim, UA prexy, has a number of deals on the fire which he hopes to bring to the signing stage when he returns to the Coast from the N. Y. home-office in about another 10 days. Chances are that he'll issue a new "progress report" on the distrib's product outlook and its general operating condition before winging west.

Although the subject hasn't been brought to the fore in recent weeks, still regarded as a possibility is an arrangement with Music Corp. of America providing for indie pix by MCA clients for UA release. Under the proposal, Cary Grant, Marlon Brando, Gregory Peck, Gary Cooper and Alan Ladd each would star in an indie film annually and would share in the ownership.

Film-Transit Snarl Up Before Supreme Ct.

Washington, May 6.

The Supreme Court has been asked to decide whether transportation of films by a regular film carrier, within a single state, is "intra-state" or "interstate" commerce.

Case involves the Wycoff Co., of Salt Lake City, a motor common carrier of films, and the Public Service Commission of Utah. For years, the Wycoff Co. transported film exclusively to points within Utah from various exchanges in Salt Lake City, under a certificate of authority by the Utah commission. When certain additional powers were refused by Utah, Wycoff Co. took the case to court. It claimed it was engaged in interstate commerce, and insisted it did not need a state certificate to operate its business.

U. S. district court held Wycoff engaged in intra-state commerce and subject to the Utah Public Service Commission. On appeal, the U. S. 10th circuit court of appeals reversed and found that Wycoff was in inter-state commerce.

Selznick Renews Claims To 'Caesar' and 'Romeo'

David O. Selznick continues on the trail of Shakespeare. He has renewed his claims to "Julius Caesar" and "Romeo and Juliet" with the Motion Picture Assn. of America title registration bureau.

Selznick's priority on the Bard had expired since he had shown no sign of production activity on the plays in the past 18 months. Metro moved into priority position on both titles.

By re-registering DOS got in line behind M-G, Edward Small and 20th-Fox on "Caesar" and Metro and Pandora Films on "R&J."

MOT's Red Cross Pic

"Your Red Cross," 13-minute film on Red Cross work for the armed forces, has been produced for the service organization by March of Time.

United World Films will distribute it in June.

'Singin'' $1,500,000 Paces April B.O., 'Song Heart' 2d, 'Show' 3d, 'Queen' 4th

Usual Easter Week upbeat carried grosses of strong pictures to great heights last month, with "Singin' in Rain" (M-G) pacing the Easter parade at the national boxoffice by a healthy margin. The Technicolor musical rang up nearly $1,500,000 gross in April at 25 representative key cities covered by VARIETY, and finished first three times in the weekly boxoffice surveys.

"Song in My Heart" (20th) was second in the nation, with over $1,000,000 total gross. Pic was first one week and second two other times. "Greatest Show on Earth" (Par) wound up third, slipping from top spot of March mainly because it wound up the month with holdover and extended-run dates.

"African Queen" (UA), third the preceding month, finished a strong fourth, despite obviously strong competition.

"Battle at Apache Pass" (U), which grossed over $300,000 at the top key-city theatres covered by VARIETY, captured fifth position. It was first one week. "Marrying Kind" (Col), just getting started late in the month, wound up sixth.

"Snow White" (RKO) (reissue), 11th in March, pushed up to seventh, being helped by juvenile trade over Easter. "Quo Vadis" (M-G), second in March and champ for several months prior to that, still showed enough to take eighth place. This, despite it obviously getting bulk of its coin from extended-runs during the month.

"Ma, Pa Kettle at Fair" (U), showing surprising strength in numerous smaller cities, took ninth place while "5 Fingers" (20th), eighth in March, was 10th in April. "Streetcar Named Desire" (WB), sixth in March and ranking higher in previous months, finished 11th. This was accomplished by release on pop-scale dates to cash in on Academy Awards. "Flesh and Fury" (U), taking advantage of Tony Curtis' popularity in its bally, managed to take over the next spot to round out the Golden Dozen.

Runnerup pictures were evenly divided, and there was little to choose among them. "Viva Zapata!" (20th), fifth in March; "Six Convicts" (Col), "Deadline—U. S. A." (20th), "Steel Town" (U), "Death of Salesman" (Col)

(Continued on page 18)

Pallos in UA Deal On Pic to Be London-Made

Stephen Pallos, British producer, who arrived in New York two weeks ago, has made a deal with United Artists for distribution of "The Fake." He'll shoot the pic in London during the summer.

While in New York, Pallos is also seeking American name players for "Gibraltar," which he plans to shoot in Technicolor in Gibraltar in the fall. He has no distribution set on it as yet.

Pix will not be co-productions with American firms. Private sources in the U. S. are advancing coin, however, for the Yank names. Pallos will be in New York for another two weeks.

Postwar Sees 131 Theatres Shutter In L.A. Territory

Hollywood, May 6.

Downbeat trend at the boxoffice that started in this exchange territory with the postwar period has resulted in the shuttering of 121 conventional theatres and 10 drive-ins. Balanced against the indoor and outdoor houses that have sprung up, the territory still shows a net loss of an estimated 38,150 seats.

Drive-ins have played the big part in giving life to new construction in this area, 47 having been built from 1949 on and 15 are either finished or in the work so far this year. Contrasting is fact that only 16 conventional houses have opened. Upbeat for ozoners actually has resulted in over-seating for many sections within the Los Angeles exchange territory so a definite slowdown of outdoor construction is anticipated.

The 121 conventional houses closed represent an estimated 78,650 seats, while 16 have opened with an estimated capacity of 13,000, leaving a net loss in seats of 65,650 and a net loss of theatres of 105.

The last 25 ozoners to go into business have an approximate car capacity of 21,000, or 46,200 persons on the basis of 2.2 persons per car. The 10 outdoor closings represent an estimated 8,500 cars or 18,700 persons. However, the territory still has a net gain of 15

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N. Y. to Europe

Charles M. Amory
Frank L. Andrews
Sara Arlen
Robert Casadesus
Alfred Crown
Peter Cusick
Robert Dowling
Arthur Freed
Clark Gable
James Garlock
Jean Geiringer
Abel Green
Johnny Green
Davis Marshall Holtzmann
Sol Lesser
George London
Ilya Lopert
George Marek
Arthur L. Mayer
Allan Michie
Gilbert Miller
Nathan Milstein
Floyd B. Odlum
Catherine A. Porter
Frederick C. Schang, Jr.
Mendl B. Silberberg
Lela Simone
Menasha Skulnik
Cornelius Vanderbilt, Jr.
Darryl F. Zanuck

Europe to N. Y.

T. S. Eliot
Van Heflin
Fanny Holtzman
Celia Johnson
Vincent Korda
Irving Mills
Raymond Paige
Natalie Schafer
Bella Spewack
Sam Spewack

L. A. to N. Y.

Erik Blythe
Rubey Cowan
Don DeFore
Jack Dietz
Fred F. Finklehoffe
Rhonda Fleming
Clark Gable
Clarence Green
Joel Grey
Sam Grudin
Mitchell Hamilburg
Dorothy Hart
Wanda Hendrix
Fay Kanin
Michael Kanin
Howard Keel
Dorothy Kingsley
Barbara Ann Knudson
Zoltan Korda
Connie Krebs
David Lewis
Monica Lewis
Karl Malden
A. Frank Reel
Aaron Rothenberg
Russell Rouse
Loren Ryder
Tom Shells
Vincent Sherman
Nate Spingold
Frank Stempel
Karl Stepanek
Jimmy Stewart
Victor Stoloff
Lee Tracy
Sylvia Wallace
Joey Walsh

N. Y. to L. A.

Steve Carlin
Howard Dietz
Oscar A. Doob
George Jessel
Kurt Kaszner
Joseph Mankiewicz
Nicholas Nayfack
William M. Pizor
Adrian Samish
Michael Sloane
Lawrence Weingarten
Robert Welch
Esther Williams
Fred Zinnemann

OZONERS NO MORE STEPCHILDREN

'51 Top Prod. Year Since '44

Hollywood turned out more pix in 1951 than during any year since 1944. In addition, the American industry produced the highest number of films in its history abroad. Figures are laid out in last week's annual report of the Motion Picture Assn. of America via disclosures of how many films were okayed by the Production Code Administration. Variance between actual output and PCA approvals is extremely small for the majors.

The 1951 feature okays numbered 282 domestically produced films and 32 produced abroad for a total of 314. In the overseas group are pix produced or co-produced by the Hollywood studios, plus foreign productions acquired for U. S. distribution by the MPAA-member companies. Latter include the eight majors, Allied Artists and Republic.

Tabulation below shows the number of pix approved for the 10 companies by the PCA. No comparable data is available prior to 1935.

	1935	1936	1937	1938	1939	1940	1941	1942	1943
Domestic Prod.	334	337	339	322	366	325	406	369	256
Foreign Prod.	9	*	*	5	*	4	5	12	10
Total	343			327		329	411	381	266

	1944	1945	1946	1947	1948	1949	1950	1951
Domestic Prod.	284	230	254	229	229	252	272	282
Foreign Prod.	6	14	16	16	25	21	22	32
Total	290	244	270	245	254	273	294	314

* Data Not Available.

Earlier-Than-Usual Sales Parleys Seek to Maintain B.O. Upbeat

To maintain the recent b.o. upbeat and to keep sales forces and theatre district managers constantly on the alert, film companies are rushing the confab season.

Meetings with district execs, usually slated for late summer in anticipation of fall biz, are being held this year during the spring. In light of last year's good summer biz, companies apparently feel that plenty of coin can be made during the summer if an aggressive sales policy is maintained and pix are properly exploited.

Palavers held to date and those coming up consist in the main of sessions between sales and pub-ad execs. Sales toppers pitch the upcoming product and pub-ad execs outline the exploitation possibilities. Object apparently is to send the regional and branch toppers back to their local offices full of vim and vigor.

Within a month Warner Bros., Columbia, United Artists, Paramount, Metro and Universal will have held regional sales-exploitation get-togethers. On Monday (5) Charles M. Reagan, Metro general sales manager, opened the first of a series of five divisional sales conferences in San Francisco with 35 execs from the home office and five western branches under George A. Hickey, sales manager, in attendance. Confabs will weigh current and future operations and the prospects for the coming year. Branches represented at the Frisco meeting included Los Angeles,

(Continued on page 18)

Crown to Europe As SIMPP Rep in Talks On French Accord

Alfred Crown, salesmanager for Samuel Goldwyn Productions, planed to Europe yesterday (Tues.) to participate as rep of the Society of Independent Motion Picture Producers in negotiation of a new American film agreement with France. Eric Johnston, who flew to Paris over the weekend, and John G. McCarthy, foreign division head, will represent the Motion Picture Assn. of America in the talks.

Since the agreement is to be made with the French government, U. S. Ambassador James Dunn is expected to name a rep to sit in. Negotiations officially start today at Cannes, where the American and French participants are attending the film festival.

Talks are not expected to get down to bed-rock, however, until next Monday (12) when the scene is moved to Paris. Crown will join in at that time. He'll be in London this week. Crown is serving as substitute for James A. Mulvey, president of Goldwyn Productions

(Continued on page 11)

Amory to London

Charles M. Amory, v.p., in charge of sales for Souvaine Selective Pictures, N. Y., planed to London Sunday (4) on a search for new pix to be released by the company.

He'll be abroad about a week.

UA Tieup With Brazil Distrib

In an unusual deal that is expected eventually to prove highly profitable to United Artists, the company is taking over physical distribution in Brazil of the product of the largest local releasing outfit. Arrangement was set by Arnold M. Picker, UA's v.p. in charge of foreign distribution, during a three-day trip to Rio last week.

UA's tieup is with Uniao Cinematografica Brasileira. Outfit handles features, shorts and newsreels and also produces in Brazil through affiliates. Features it distributes are mostly Brazilian-made, but also include American, Argentinian, Mexican and English.

While the agreement, which is effective July 1, calls only for physical distribution now, possibility is seen that it will be extended later to include selling. This could make it even more valuable to UA in increasing its importance in the Brazilian market and in reducing the overhead of its network of exchanges there.

Picker originated the deal while in Rio in January. He cut short a seven-week European trip to get back there last week and close it with A. A. Ribeiro, prez of UCB. He returned to New York over the weekend. Picker called the deal a "vote of confidence" in UA.

Justice Dept. Hearing Vs. U, UA Off Again

Hearing on the Department of Justice complaint charging Universal and United Artists with employing common officers, and seeking to declare invalid UA's acquisition of Eagle Lion Classics last year, has been postponed again, this time with a new date as yet unset.

Session in N. Y. Federal Court had been scheduled for April 30 but was called off because Judge Alfred C. Coxe, one of the three jurists on the bench, had slated a vacation in Europe beginning around that time. Judge Coxe is expected back in Gotham at the end of this month and the hearing is slated to follow shortly.

PROVIDING 10% OF FILM RENTALS

Drive-ins, once labeled "passion pits with pix," are no longer being looked on by Hollywood as industry stepchildren. With distribution execs pointing out that the ozoners are now providing about 10% of total film rentals for the majors, the studios are looking on the open-air audiences with a catering eye.

Paramount, for one, is known to be analyzing what type pix go best in the rampitoriums and figuring what can be done to make more of such films or, at least, include in as many pix as possible the elements that please drive-in audiences.

While patronage of standard theatres appears to be shrinking each year, the ozoner audiences are steady or building. It thus appears to the studios that a minimum amount of extra effort can bring in maximum additional income from the drive-ins, as contrasted to the difficulties of building audiences for conventional houses.

Starlight theatres five years ago were existing almost wholly on reissues or very late runs, and some are still in that category. However, some are now in first-run playoff positions, and many are in key or early subsequent spots and paying percentage.

With TV about to be expanded by 2,000 stations in the next few years, as a result of lifting of the Government freeze, the drive-ins are being viewed extra-kindly by distribs. The auto havens appear to have the least vulnerability to tele, since they have many peculiar advantages of their own, and so they should have increasing importance in their proportionate overall grossing potential in future years.

Keough, Fabian Hinted as COMPO 'Big Three' Reps

Naming of the "Big Three" of the Council of Motion Picture Organizations, whose job will be the sharing of the chief exec duties in the interim absence of an individual prexy, likely will be completed this week.

Allied States Assn., at its board meeting in Colorado Springs at the past weekend, designated Trueman Rembusch, former Allied prez, as its rep on the three-man committee. Panel will be rounded out with similar elections by the Motion Picture Assn. of America and the Theatre Owners of America. That each of the three groups should have one man on the committee had been proposed by Arthur L. Mayer, who bowed out as exec v.p. last week.

Conversations in MPAA circles in the last couple of days indicate that a strong choice is Austin Keough, Paramount v.p. and general counsel. MPAA endorsed Mayer's recommendation at a board meeting late last week but

(Continued on page 13)

Call N.Y. Meet of Rules Group on Arbitration

Herman A. Levy, chairman of the rules committee for the proposed industry arbitration system, has called a two-day meeting of the group for next Tuesday (13) and Wednesday in N. Y.

Committee, which comprises reps of the various exhib associations and the distribs, is to draft a plan on the detailed operation of the arbitration system, including clarification on the extent of awards which may be given by the arbiter panels.

Allied States Bd. in New Attack On Distribs for Old Practices

Colorado Springs, May 6.

Just as some semblance of peace among the component outfits of the film industry appeared on the horizon, Allied States Assn.'s board of directors got together here and all but declared open warfare anew. The collective target was the distributors who, said Allied, are virtually bringing about an economic demise of exhibs via their polfcies on trade practices.

Sentiments expressed by the Allied chiefs were in sharp contrast to the spirit of conciliation which marked the recent industry conclave in N. Y. on proposals to set up an arbitration system to settle disputes. At that session Allied reps were among the conferees who agreed to the principle that the best approach to exhib-distrib differences is along the lines of harmonious cooperation, or almost, instead of belligerent attack. The principle still is agreeable but plenty of details must be worked out to Allied's satisfaction.

In their huddle here, the Alliedites failed to come up with any new gripes but gave their by-now traditional complaints versus the film companies a thorough airing.

Objected to were "injustices" in competitive bidding, over-pricing of some films, rental demands which require, in effect, upped ad-

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Ryder's N.Y. Looksee

Loren L. Ryder, director of recording and engineering at the Paramount studio, returned to the Coast over the weekend after a brief New York stay to make arrangements in regard to technical advances in magnetic film editing. Already utilizing the scheme are such indie producers as Sol Lesser, Andrew Stone and Frank Wisbar.

Paramount will probably change over to magnetic film editing within the next six months, Ryder disclosed. Advantages of the new system over the old method, he said, are threefold. Reportedly it costs less, has a better quality and is easier to handle.

MPAA Gives 95G For COMPO Aid

Council of Motion Picture Organizations has been given some financial bolstering via an immediate payment of $95,000 from the Motion Picture Assn. of America. Of that sum, $75,000 was allocated from the $150,000 which the MPAA had pledged earlier as partial financing for the "Movietime U.S.A." tours. The additional $20,000 is to cover COMPO's administration expenses.

Latter payment evens MPAA's score with exhibs, who had put up $105,000 toward COMPO's general fund. MPAA heretofore had contributed $85,000 toward the operating fund. MPAA voted the new COMPO coin at a board of directors' meeting in N. Y. Friday (2).

Meanwhile, incoming dues from theatremen has been down to a virtual halt as a result of their apparent uncertainty on COMPO's future course in the absence of a president. That the exhibs will resume their financial support is anticipated when the proposed three-man committee is named to share the prexy's post until an individual president finally is elected.

Nassers Get Final OK On 4-Pic Sale to TV

Los Angeles, May 6.

David B. Head, referee in bankruptcy, granted George and James Nasser permission to sell four motion pictures to Quality Films for TV distribution.

Decision was made over the objections of the Bank of America, which has liens aggregating $431,000 on the four pix. Francis Hurwood, representing the bank, insisted that the theatrical value of the films be exhausted before they are released to television.

Phil Goldstone Buying Into Motion Pic Centre

Hollywood, May 6.

Refinancing of the Motion Picture Centre Studios has gotten underway, with Phil Goldstone buying into the rental studio. Proportion of Goldstone's purchase has not yet been determined but negotiations with MPC owner Joe Justman are reportedly nearing satisfactory conclusion.

Understood buy-in will signal return of Goldstone to indie production. He has been inactive some time. Meanwhile, there has been series of directives issued to indie producers on the lot inaugurating general trimming of overhead. This includes curtailing fulltime projectionist services and keeping lot open 12 hours only instead of round the clock.

Many Exhib Leaders Take M-G Studio Trek for Pix Look

This week's Culver City get-together hosted by Metro is shaping up as the most spectacular series of trade screenings on the books in terms of exhib talent on hand to once-over new product. M-G's invitation to spend three days at the studio has been accepted by many of exhibition's leaders, namely over 100 theatremen representing independent houses, circuits, cities and towns of all dimensions. Key members of the five prominent trade associations are included.

Distribution v.p. Charles Reagan expressed regrets that all exhibs, for practical purposes, couldn't be asked to make the trek west. Reps of the trade press have also been invited.

Reagan and production chief Dore Schary will share a large part of the hosting chores during the three-day session which opens tomorrow (Thurs.).

Ad-pub v.p. Howard Dietz, following the unveiling of each film, will detail promotion plans and

(Continued on page 15)

'MOST EXTENSIVE' PROD. SKED FOR 20TH-FOX

Hollywood, May 6.

Television or no television, 20th-Fox is going ahead with the most extensive long-range production schedule in the studio's history. That is how Darryl F. Zanuck describes the company's shooting program for 1952-53.

Quantity will equal, if not surpass, the 1951-52 slate, which calls for a total of 36 feature films.

Thus far 30 screenplays for the 1952-53 program are in the writing mill, and eight of them are destined for Technicolor.

Growing importance of tunefilms is indicated by the elevation of Sol Siegel to the post of executive producer in charge of all musical production. Siegel's assignment does not involve supervision over four tune films currently in work. They are "Bloodhounds of Broadway," "Stars and Stripes Forever," "Tonight We Sing" and "The Farmer Takes a Wife."

From now on, all producers assigned to musicals will work under his direction. In addition, he will take personal charge of "Call Me Madam," scheduled for summer filming.

Outcasts of Poker Flat

Heavy melodrama based on the Bret Harte story; modest prospects.

Hollywood, May 5.

20th-Fox release of Julian Blaustein production. Stars Anne Baxter, Dale Robertson; features Miriam Hopkins, Cameron Mitchell, Craig Hill, Barbara Bates, Billy Lynn. Directed by Joseph M. Newman. Screenplay, Edmund H. North; based on story by Bret Harte; camera, Joseph La Shelle; editor, William Reynolds; music, Hugo Friedhofer. Previewed April 30, '52. Running time, 80 MINS.

Cal	Anne Baxter
John Oakhurst	Dale Robertson
Duchess	Miriam Hopkins
Kyker	Cameron Mitchell
Tom Dakin	Craig Hill
Piney	Barbara Bates
Jake	Billy Lynn
Drunk	Dick Rich
Townsman	Tom Greenway
Vigilante	Russ Conway
Bill Akeley	John Ridgely
Bearded Miner	Harry T. Shannon
George Larabee	Harry Harvey, Sr.

Bret Harte's "The Outcasts of Poker Flat" comes to the screen as a grim, heavy melodrama of violence against a Gold Rush Days' setting. Boxoffice chances appear modest, although, within its melter classification, it has been expertly fashioned and played.

There is a rough, crude note to the Julian Blaustein production which captures the feel of the rugged period, a mood further emphasized by lowkey photography. Both the Edmund H. North script and Joseph M. Newman's direction play the plot off with a certain amount of suspense and compact action. Harte tale is of a motley group of characters who have been cast out of Poker Flat as undesirables and take refuge from a blizzard in a remote, deserted mountain cabin.

Film gets rolling with the brutal murder of two townsmen by Cameron Mitchell during a robbery. He turns the loot over to his wife, Anne Baxter, and flees. Aroused by the outrage and other lawlessness and vice that are ruining the town, the citizens force Miss Baxter, Dale Robertson, a gambler; Miriam Hopkins, a lady of easy virtue, and Billy Lynn, town drunk, to leave.

As the blizzard brews, the group, along with Craig Hill and Barbara Bates, a young couple who have waited a bit too long to get married, hole up in the cabin to wait out the storm. During the enforced confinement, an attraction springs up between Miss Baxter and Robertson, only to get a setback when Mitchell appears on the scene and by force of arms dominates the group. Smoldering personal conflict finally bursts into action when rescuers arrive, Mitchell tries to fight his way out and is violently killed by Robertson.

Performers respond to the downbeat mood of the story with good portrayals of their respective characters. Each is effective in putting over production aims, though there isn't much general popular appeal in the presentation. Joseph La Shelle does an excellent job of atmospheric lensing, and Hugo Friedhofer's music score goes with the story's mood. *Brog.*

Carson City
(COLOR)

Good Randolph Scott outdoor actioner on early-west gold-mining and railroad building.

Hollywood, May 1.

Warner Bros. release of David Weisbart production. Stars Randolph Scott; features Lucille Norman, Raymond Massey, Richard Webb, Don Beddoe, James Millican. Directed by Andre De Toth. Screenplay, Sloan Nibley, Winston Miller; from story by Nibley; camera (Warner-Color), John Boyle; editor, Robert Swanson; music, David Buttolph. Previewed April 15, '52. Running time, 84 MINS.

Silent Jim	Randolph Scott
Susan Mitchell	Lucille Norman
Zeke Mitchell	Don Beddoe
"Big Jack" Davis	Raymond Massey
Alan Kincaid	Richard Webb
Jim Squires	James Millican
William Sharon	Larry Keating
Henry Dodson	George Cleveland
Hardrock Haggerty	William Hande
Charles Crocker	Thurston Hall
Henry	Vince Barnett

Randolph Scott is back building railroads in the west, and the result is good outdoor action. The boxoffice outlook is promising, helped by Scott's name and the color dressing.

All the fundamentals of the basic western are contained in the Sloan Nibley story, and his script (written with Winston Miller) applies good characterization and logically developed situations for Andre De Toth's hard-hitting direction. Casting and other production values are excellent.

Scott, construction engineer, is called in to build a railroad between Carson City and Virginia City for banker Larry Keating, who is tired of having his gold shipments via stagecoach robbed by a gang known as the "champagne bandits." Scott finds the railroad idea is not welcomed by Carson City citizens, who feel wouldgang riff-raff will cause trouble, an idea encouraged by Raymond Massey and James Millican, bandit leaders who operate as respected mine-owners.

Against this opposition Scott starts building the railroad, encountering trouble at every turn. His worries become extra burdensome when Don Beddoe, newspaperman, links Millican to sabotage, finds the villains' mine is not being worked and is killed for his troubles. Killing is blamed on Scott, hampering a romance with Beddoe's daughter, Lucille Norman, and causing a breakoff in relations with the hero's half-brother, Richard Webb.

Two climactic points are worked up in the script. The first peak is reached when Scott and his men are trapped in a tunnel by a landslide caused by Massey and Millican. Successfully out of this when the townspeople lend a hand, Scott finishes the road and the gang tries a holdup to seize a big shipment of bullion going out on the first train. Thriller close finds Scott fighting it out in the hills with Massey and winning Miss Norman after Webb is killed.

Action predominates during the 86 minutes of footage, and Scott is a capable hero who rates expert support from the other cast members. He is given several hand-to-hand battles that pay off well for the action addicts. While the WarnerColor hues are not consistent, John Boyle's cameras do a good job of putting the movement on film. Other technical credits measure up. *Brog.*

No Room for the Groom

Lightweight romantic comedy, with Tony Curtis, Piper Laurie to help in general situation.

Hollywood, May 2.

Universal release of Ted Richmond production. Stars Tony Curtis, Piper Laurie; features Don DeFore, Spring Byington, Lillian Bronson, Paul McVey. Directed by Douglas Sirk. Screenplay, Joseph Hoffman; based on story, "My True Love," by Darwin L. Teilhet; camera, Clifford Stine; editor, Russell Schoengarth; music, Frank Skinner. Previewed April 29, '52. Running time, 82 MINS.

Alvah Morrell	Tony Curtis
Lee Kingshead	Piper Laurie
Herman Stroupple	Don DeFore
Mama	Spring Byington
Elsa	Lillian Bronson
Dr. Trotter	Paul McVey
Mr. Taylor	Stephen Chase
Donovan	Lee Aaker
Will Stubbins	Jack Kelly
Cousin Luke	Frank Sully

As a romantic comedy "No Room For the Groom" proves very lightweight fare that will have to depend on whatever business the names of Tony Curtis and Piper Laurie will rate in the general market. The comedy is strained and tedious, with only an occasional bright spot meriting a chuckle.

Both script and direction belabor plot points. After initial premise, of a GI trying to find some time alone with his bride in a household over-run with noisy relatives, is established, footage becomes a series of exasperating, repetitious sequences.

Story is launched with the elopement of Curtis and Miss Laurie to Las Vegas, but the groom comes down with chickenpox almost as soon as the vows have been taken. Upon recovery he is shipped overseas, his bride neglects to inform the family of the marriage and Curtis returns months later to find his home filled with relatives of the mother-in-law and no place for him.

Film then becomes a tiresome round of antics aimed at getting the couple together, revealing their marriage and successfully fighting off attempts of the mother-in-law, Spring Byington, to bust it up because she wants daughter to marry rich Don DeFore. A couple of other minor motivations are tossed in but the whole thing is stretched far beyond the footage it merits.

Curtis and Miss Laurie are generally satisfactory, although former plays a big drunk sequence, what should have been his best comedy scene, very poorly. Miss Byington and DeFore are adequate to the lightweight demands of script and direction. Lillian Bronson, Paul McVey and Jack Kelly are okay. Lee Aaker depicts a particularly obnoxious moppet.

Douglas Sirk directed the Joseph Hoffman screenplay, based on Darwin L. Teilhet's story, "My True Love," under the production supervision of Ted Richmond. Lensing and other technical assists are okay. *Brog.*

The Fighter

Only fair screen version of Jack London's "The Mexican"; mild dualer chances.

Hollywood, May 6.

United Artists release of Alex Gottlieb production. Stars Richard Conte, Vanessa Brown, Lee J. Cobb; features Frank Silvera, Roberta Haynes, Hugh Sanders, Claire Carleton. Directed by Herbert Kline. Screenplay, Aben Kandel, Herbert Kline; based on Jack London's "The Mexican"; camera, James Wong Howe; editor, Edward Mann; music composed and played by Vicente Gomez; songs, Victor Cordero. Previewed May 2, '52. Running time, 78 MINS.

Felipe	Richard Conte
Kathy	Vanessa Brown
Durango	Lee J. Cobb
Paulino	Frank Silvera
Nevis	Roberta Haynes
Roberts	Hugh Sanders
Stella	Claire Carleton
Luis	Martin Garralaga
Maria	Argentina Brunetti
Alvarado	Rodolfo Hoyos, Jr.
Elba	Margarita Padilla
Jose	Paul Fierro
Carlos	Rico Alaniz
Rivas	Paul Marion
Tex	Robert Wells

As a dual bill subject, this screen version of Jack London's "The Mexican" is passable but lacks qualities to lift it above more general playdates and mild returns. Star names provide little marquee help, and the entertainment values are lightweight.

Background shots made in Mexico are combined with studio-manufactured footage in this Alex Gottlieb production to set up the story of intense patriotism and revenge back in the troubled days of Diaz and the rise of guerrilla leaders. Story scene shifts back and forth across the Rio Grande at El Paso for its Mexican flavor, and had the script been more lucidly presented and the direction stronger on action the film might have rated a better classification.

Richard Conte takes the lead as a Mexican who comes to El Paso to work with a group of patriots trying to bring about the overthrow of Diaz. Moody and taciturn, he refuses to reveal his reasons for wanting to help until he begins to fall for another worker, Vanessa Brown, and, via flashback, tells the story of how his family, sweetheart and fellow-villagers have been slaughtered by Diaz's soldiers. In between his work as a patriot, Conte turns to prizefighting to raise money for the cause. A foray across the river to rescue a guerrilla leader, Lee J. Cobb, reveals the need to supply the latter's men with arms. To get the money Conte gets a match with a top contender on a winner-take-all basis, wins the fight and film ends with the delivery of the arms to Cobb.

As scripted by Aben Kandel and Herbert Kline, the plot is difficult to follow. Nor does Kline's direction do much to clear up story points. Conte, Miss Brown, Cobb and the others in the cast are generally competent, although none is outstanding. Film hasn't been smoothly edited, another factor in the lack of story clarity, and the big fight sequence runs much too long. Also, to ringwise fans, it looks just like what it is—staged.

James Wong Howe gave the picture satisfactory lensing, and there is a good background music score supplied by Vicente Gomez and his guitar. *Brog.*

Models, Inc.

Poorly done melodrama on modeling racketeers for programmer bookings.

Hollywood, May 6.

Mutual release of Hal E. Chester production. Stars Howard Duff, Coleen Gray; features John Howard, Marjorie Reynolds. Directed by Reginald LeBorg. Screenplay, Harry Essex, Paul Yawitz; original story and adaptation, Alyce Canfield; camera, Stanley Cortez; editor and associate producer, Bernard W. Burton; music, Herschel Burke Gilbert. Previewed May 2, '52. Running time, 73 MINS.

Lennie Stone	Howard Duff
Rusty Faraday	Coleen Gray
John Stafford	John Howard
Peggy Howard	Marjorie Reynolds
Cmlla	Louis Jean Heydt
Locie	Ed Max
Freddy	Benny Baker
Det. Sgt. Mooney	James Seay
Big Jim	Charles Cane
Ann	Sue Carlton
Max	Lou Lubin
Millie	Mary Hill
Banker Reynolds	Frank Ferguson

Mutual Pictures, indie production-distribution outfit, has a poorly-made, dull melodrama to offer as its initital release. Physical values are good for budget outlay, but the script, direction and trouping are static, making for uninteresting viewing and giving film very modest chances in the programmer market.

Plot is one of those meller affairs that has a gold-digger, Coleen Gray, setting a trap for John Howard, conservative operator of a plushy model agency and school. The bait she uses is attractive enough to get her man, and she's living in luxury. At this-point her old sweetie, Howard Duff is released from prison and comes back into her life with a scheme to use Howard's models for a racketeering photo studio where odd characters can snap scantily-clad beauties.

Reginald LeBorg's direction moves the story along at an extremely plodding pace that does nothing to give a lift to the uninteresting script. Plot moves onto the dull climax after Miss Gray tries to break with Duff, marries Howard and is then killed by her old sweetie while he is dueling with police, out to get him for breaking parole. Duff is killed in the fight and Howard goes back to his respectable model business.

Marjorie Reynolds, occupying the fourth position of importance in the cast, shows no better than the other principals. She plays the thankless spot of secretary to Howard. Other casters have little to do in the Hal E. Chester production. Harry Essex and Paul Yawitz are responsible for the script, from an original story by Alyce Canfield. Stanley Cortez did the okay lensing. *Brog.*

Miss Italy

"Miss Italy," Italian import scheduled to open Friday (9) at the Cinema Verdi, N. Y., was reviewed from Genoa by VARIETY in the issue of March 29, 1950. Gina Lollobrigida, Richard Ney and Constance Dowling star in this Lux Film release about a beauty contest.

In appraising the picture, *Hawk* opined that although the behind-the-scenes aspects of Italy's beauty pageant is a basically sound idea, "the authors have overloaded their script with various bits, pieces and cliches which too often lack conviction and depth."

Under the Paris Sky

"Under the Paris Sky," a Discina International release which preemed Monday (5) at the Paris Theatre, N. Y., was reviewed from Paris by VARIETY under its French title of "Sous le Ciel de Paris." Writing in the issue of May 16, 1951, *Mosk* rated the film as a "good arty theatre bet."

Picture unreels a day in the life of the city of Paris told through the linked destinies of a group of characters. Reviewer felt that director Julien Duvivier "made deft use of the Paris scene" while Brigette Auber, as a pert country girl, and Daniel Ivernel, as an overwrought medical student, are "standouts."

You Can't Beat the Irish
(BRITISH)

Talky but mildly amusing yarn about Irish family; fair art house prospects.

Stratford Pictures release of Alex T. Boyd production. Stars Jack Warner, Barbara Mullen, Michael Dolan; features Joan Kenny, Elizabeth Erskine, Ronan O'Casey, Vincent Ball, Noel Purcell. Directed by Paddy Carstairs. Screenplay, Frederic Gotfurt, based on "They Got What They Wanted," play by Louis D'Alton; camera, Jack Hildyard; editor, E. H. Jarvis; score, Leighton Lucas. At Park Avenue Theatre, N. Y., week of May 1, '52. Running time, 73 MINS.

Bartley Murnahan	Jack Warner
Bessie Murnahan	Barbara Mullen
Sally Murnahan	Joan Kenny
Norah Murnahan	Elizabeth Erskine
Derry Murnahan	Ronan O'Casey
Jack Murnahan	Vincent Ball
Matty McGrath	Noel Purcell
Joe McGrath	Paul Connell
Tubridy	Michael Dolan
Tom Cassidy	Niall McGinnis
Lorcan	Alfie Bass
John C. Moody	Sidney James
Miss Rafferty	Anita Bolster
Sheristan	Tony Quinn
Porter	John McDarby
Signwriter	Mllo O'Shea

Art film fanciers who can take an hour and 13 minutes of a story in which the entire cast talks like Barry Fitzgerald will probably go for this new British entry. Otherwise, although it's a pleasantly entertaining bit of whimsy, its lack of action and of name performers known to the U. S. public grooves it for only fair results, at best, on the sureseater circuit.

Released in this country by Stratford Pictures, wholly-owned subsidiary of Monogram, the picture's clever idea is almost thrown for a loss by the heavy Irish brogues. Yarn, scripted by Frederic Gotfurt from a play by Louis D'Alton, is localled against an authentic Gaelic setting, and its picture of smalltown Irish life provides much of its intrinsic charm.

Story deals with how Jack Warner, as the cultured but supremely lazy head of a large family, succeeds in building a small fortune for his troupe via a ruse he pulls on the nosey townspeople. When an American attorney arrives in the town seeking heirs to a tremendous fortune, Warner merely arranges to spend an hour behind closed doors with him. Neighbors take it for granted that he's the heir, which immediately zooms his credit rating. By parlaying an early start, he builds a big enterprise, gaining everything that he and his family wanted without actually becoming dishonest.

Warner does a socko job as the head of the Murnahan clan, displaying a warmth and charm that milks the role. Barbara Mullen matches him step for step as his long-suffering wife, and the children, played by Joan Kenny, Elizabeth Erskine, Ronan O'Casey and Vincent Ball, are good. In for top honors, though, are Michael Dolan, as the parsimonious grocer who's tricked into starting Warner on his way to fortune, and Noel Purcell, as a bombastic farmer whose son is in love with one of Warner's daughters.

Production credits, particularly the camera supervision of Jack Hildyard, are good. *Stal.*

The Great Adventure
(BRITISH)

Weak British meller for lower half of duals.

Lippert Pictures release of Aubrey Baring production. Stars Dennis Price, Jack Hawkins, Siobhan McKenna; features Peter Hammond, Gregoire Aslan, Bernard Lee. Directed by David MacDonald. Story and screenplay, Robert Westerby; camera, Oswald Morris; editor, V. Saigovsky; musical director, Muir Mathieson. At New York Theatre, N. Y., week of April 29, '52. Running time, 76 MINS.

Pieter Brandt	Jack Hawkins
Hendrik Van Thaal	Peter Hammond
Clive Hunter	Dennis Price
Dominic	Gregoire Aslan
Barman	Charles Paton
Anne Hunter	Siobhan McKenna
O'Connell	Bernard Lee
Van Thaal, Sr.	Ronald Adam
Chief Engineer	Martin Boddey
1st Man in Restaurant	Phillip Ray
2nd Man in Restaurant	Walter Horsbrugh
Waiter	Cyril Chamberlain

"The Great Adventure," British-made celluloid safari into the African veldt, appears to have only minor prospects in the American market. While the story is of an exploitable nature, unfortunately the film is handicapped by its slow pacing, unfamiliar cast and the players' overly British accent.

Picture may qualify as a supporting feature on a twin bill with the aid of extensive promotion. However, it's unlikely that there'll be any word of mouth. Produced two years ago by Aubrey Baring, this Lippert release mainly concerns the trek of four greedy men through the African wilds in search of a diamond cache.

Shortly after the Boer War excommando Jack Hawkins secures funds from Peter Hammond, Dennis Price and Gregoire Aslan to finance an expedition into the interior to recover some diamonds he hid there. His backers accompany him to safeguard their investment.

In the course of the trip Price is murdered. Aslan, a saloon keeper who's lost heavily to the victim in a poker game, is the prime suspect. But, it develops, the actual killer is Hawkins.

First half lags incredibly. Action doesn't really assert itself until Hawkins is trapped at the finale in a mine collapse. Performances largely follow a laconic pattern. Hawkins is grim and thorough as the leader of the diamond safari, Hammond adequate as a youthful backer of the expedition. Fair support is provided by Price, Aslan and Miss McKenna.

Camerawork of Oswald Morris manages to catch the outdoor scenes to good advantage. Producer Baring's physical values reflect a modest budget. *Gilb.*

If Moscow Strikes
(DOCUMENTARY)

March of Time release of Richard de Rochemont production. With Vannevar Bush, Westbrook Van Voorhis, narrators. Based on Bush's book, "Modern Arms and Free Men." Directed by Jack Glenn; adaptation, Ted Wear; camera, Nicholas Cavallerez; editor, Jack Bush. Opened at Guild Theatre, N. Y., May 1, '52. Running time, 69 MINS.

First full-length documentary produced under March of Time auspices in several years, "If Moscow Strikes" is a timely film keyed to the current widespread concern over the results of global rearmament. Pic, however, is somewhat less than the title suggests, offering more of a history of past military weapons than any real insight into the nature of the "next world war."

This documentary, moreover, is too wordy for sustained interest. Long sections of the running time are consumed by talks of atomic scientist Dr. Vannevar Bush to a couple of town meetings in a Maine community. The film is designed as a pictorialization of Bush's talk, which was aimed at mollifying the citizenry's fear that civilization would be wiped out in the next war.

In compiling clips of old and current weapons, the theme becomes frequently lost and only gets back on the track when Dr. Bush reappears in the form of lecturer. The shots of radar and sonar mechanisms, instrument landing equipment, bazookas, rocket guns, etc., are all interesting but the pattern into which they are set here forms no coherent picture.

The script, with its insistent refrain about the cooperation of "science, industry and the military," lacks depth although narrator Westbrook Van Voorhis does his usual competent job of dramatizing the background gab. Some animated clips used for clarifying radar principles, are also on the positive side. *Herm.*

EXHIBS IMPATIENT ON 20% TAX

FCC Probes Alleged Par Try to Nip Theatre Tele During Scophony Tie

Washington, May 6.

Did Paramount Pictures attempt to hold back theatre TV developments when it owned an interest in Scophony Corp. of America?

This possibility was strongly insinuated at hearings last week before the Federal Communications Commission on Par antitrust issues. With Paul Raibourn, Par veepee in charge of TV operations, on the stand, Commission counsel Arthur Gladstone produced documents taken from Paramount files which provided the basis for intensive questioning as to Par's motives in acquiring its Scophony interest, relinquished in 1949 by consent decree. The subject was brought up by the Commission for its bearing on Par's qualifications to hold TV licenses.

One document offered by Gladstone proved something of a mystery—regarding its authorship and its contents. It was headed, "The Story of the Scophony Situation in America," and began with a listing of the four systems of large-screen TV demonstrated prior to World War II in the following order:

1. RCA Cathode Ray Tube (Schmidt lens projection), America.
2. Fernsch Cathode Ray Tube (Zeiss directive screen), Germany.
3. Baird Cathode Ray Tube (direct projection), England.
4. Scophony "Supersonic" (optical-mechanical), England.

The document then stated: "The general opinion of those who saw more than one of these (systems) was that they rated in the order

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U, N.Y. SPG In Two-Year Deal

Universal and the Screen Publicists Guild, District 65, Distributive, Processing and Office Workers of America, came to an agreement this week on terms for a new pact for New York pub-ad staffers. Substantially, the contract is similar to the one agreed to by the SPG and 20th-Fox.

Two-year deal calls for a 10% wage hike with a maximum of $12.50, double-severance pay in case of economic layoffs, arbitration of discharges and an improvement of the job-security clause. Latter provides for eight weeks' notice in case the company is considering a firing because of inefficiency, thereby giving the staffer an opportunity to improve his work or to prove that the charges are unfounded. Arbitration machinery has been set up to decide a stalemate. Wage increase is retroactive to last March 3.

Contract, like the one at 20th, is being put into legal language and final signing is expected in about a week. Agreement at U and 20th concludes negotiations between the SPG and five companies which have been going on since November, 1951. Earlier deals were set with United Artists, Columbia and Warner Bros.

SDG, MAJORS OKAY PACT MODIFICATIONS

Hollywood, May 6.

Screen Directors Guild and the major studios agreed to modifications of their basic contract covering wages and working conditions. Changes were made under terms of their eight-year pact, which provides for reopening at two-year intervals. Pact was signed March 13, 1950.

Modifications include: new minimum of $550 per week and a four-week guarantee for directors on westerns budgeted at $100,000 or less; minimum of $550 with a guarantee of five and a half weeks on all other features; minimum for second unit directors, $500; for first assistant directors, $300; second assistants, $170.

Kramer Skeds 'Miracle'

Hollywood, May 6.

Stanley Kramer bought "The Miracle of Kitty Hawk," a novel by Fred Kelly based on hitherto unknown documents by the Wright brothers concerning the invention of the airplane.

Kramer now has a total of 24 story properties. His releasing deal with Columbia calls for the delivery of 30 pictures in five years.

Office Union Maps Campaign to Enlist Screen Collarites

District 65, Distributive, Processing and Office Workers of America, which represents New York pub-ad staffers at Warner Bros., Columbia, 20th-Fox, Universal and United Artists, has not given up in its attempt to bring N. Y. screen white collarites into its fold. At union's convention at Atlantic City May 17-18 plans will be set in motion for organizing a campaign to regain a foothold among the clerical and typing help.

Union, which absorbed the defunct United Office and Professional Workers of America, of which the Screen Office and Professional Employees Guild was a unit, formerly represented white collarites at U, 20th, Col and UA. During the period of reorganization, during which the Communist issue was in the forefront, many SOPEG units dropped out. In subsequent elections sponsored by the National Labor Relations Board, which District 65 did not contest, the white collarites voted to affiliate with the Homeoffice Motion Picture Employees Union, H-63, International Alliance of Theatrical Stage Employees. Latter union took over the white collarites of almost the entire industry and has since negotiated pacts for them.

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$7,500,000 SOUGHT IN 2 N.Y. SUITS VS. MAJORS

Two separate triple-damage antitrust suits asking a total of $7,500,000 were brought in N. Y. Federal Court Monday (5) against the eight majors, a number of their subsidiaries plus several theatre corporations. First action seeks $4,500,000 on the claim that the defendants forced the Colonial Theatre, Albany, out of business by conspiring to deprive the house of first-run product.

Although the Colonial, it's charged by plaintiffs Samuel I. Orson and Harold W. Freedman, merited first-run features due to its size and location, they were refused suitable product by the majors.

Orson and Freedman took over a lease on the Colonial from Colonial Enterprises, Inc., in February, 1951. Shortly thereafter, they assert, the house was shuttered, due to the majors' "illegal acts" in connection with film rentals, clearances, advertising allowances, etc.

Pressing the other antitrust suit is T. C. Theatres Corp. Operating the Biltmore Theatre, Mount Vernon, N. Y., since 1937 on a 21-year lease, the outfit charges that it was compelled to toss in the towel in 1950 after the major distribs allegedly refused to grant the house a fair chance to establish itself as a first-run showcase. Some seven competing theatre corporations are also named defendants, including Skouras Theatres and Brandt Theatres. Damages of $3,000,000 are sought.

INDUSTRY DELAYS TAKING ACTION

Delays in getting the film industry off the ground with a campaign to reduce or elliminate the Federal 20% admissions tax has some exhib associations in the field growing impatient. Members of both Theatre Owners of America and Allied States Assn. in the hinterlands feel that the present Government bite on the b.o. means the difference between profit and loss, and they want quick action.

All are agreed that the project should be on an all-industry basis through the Council of Motion Picture Organizations. When COMPO's new exec setup is completed, it's hoped, mapping of tax strategy will follow shortly afterwards. This would be in the form of a fullscale meeting of COMPO's tax committee, which is headed by Robert J. O'Donnell and Col. H. A. Cole.

Problem which has yet to be resolved is how to depict the industry's current economics in any overall tax-reducing plan. Any complaints that exhibitors are on the brink of financial ruin and need the tax relief to stay solvent would be, in effect, agreeing with the trade's detractors. This also would come under the heading of wrong-way public relations.

On the other hand, to paint exhibition today in everything's-rosy hues would mean less of a chance of winning legislators' sympathy toward an easing of the Internal Revenue boxoffice cut.

If legislators are to be approached individually across the country, as has been suggested in some quarters, still another roadblock presents itself. Idea here is for exhibs in all states to acquaint local congressmen with the tax burdens now being carried. The difficulty with this lies in the fact that only next November's elections largely will decide who'll be in office to consider the desired tax-cut legislation.

N.Y. Exhibs to Lay Low On Co-op Bally Pending Big Project; Nothing in View

New York theatre owners are expected to lay low on their co-op promotional activities until they come up with a major project for sponsorship. There's nothing in the wind immediately, and it appears that the exposition which they had planned for Grand Central Palace, N. Y., is definitely off because of lack of Hollywood support.

Lynn Farnol publicity organization wound up its chores for the group last week. Farnol, hired for three months' work, handled promotion for a full year for the outfit, which bills itself as the Organization of the Motion Picture Industry of the City of New York.

D. John Phillips, of the Metropolitan Motion Picture Theatres Assn., and Mort Sunshine, of the Independent Theatre Assn., will jointly take over the activities started by Farnol, including N. Y. Mirror pic selections and Macy's picture-of-the-month. Farnol organization will continue, however, until the end of the school term with Board of Education pitches, including a traveling exhibit to schools, a film course for teachers and a monthly bulletin to teachers.

The theatre organization has spent a total of about $40,000 on promotion in the past year, most of it in fees and expenses for the Farnol outfit.

2 N.Y.-Area Theatres Sold to Churches

Unique coincident resulted in the recent sale of two Loew's theatres in the New York metropolitan area.

Last month the company sold the Woodside Theatre in Queens to a Catholic church. This month the Bedford Theatre, Brooklyn, was sold to Beth-El Temple of God in Christ, a Negro congregation.

Distrib, Pub-Ad Share Responsibility On Stories, Etc., In New Par Plan

Hollywood, May 6.

Ground is expected to be out from under the traditional industry practice of the sales, production and pub-ad departments passings the buck to each other on duds, as a result of a new arrangement set up by Paramount this week. Distribution and pub-ad execs are being forced to shoulder some of the responsibility for story selection, treatment and casting.

Under the new deal set up by prexy Barney Balaban, sales and pub-ad toppers will journey to the Coast at least three times, and possibly four times, a year for huddles with production toppers. New York congent will comprise distribution v.p. Alfred W. Schwalberg and his lieutenant Ted O'Shea, plus Jerry Pickman, pub-ad v.p.

They'll huddle with Y. Frank Freeman and Don Hartman, studio chiefs. Possibly sitting in on the confabs, as now planned, will be other story and production execs as well as divisional sales managers, when they are available.

First of the sessions is planned for tomorrow (Wed.). It will include all of the six division mangers, now here for a sales confab, and a rep of the foreign department. Latter's responsibility will be to see that all pix have the right international tinge to get maximum returns in overseas markets.

Tomorrow's session will go into stories on the boards for 1954 pix. They'll be kicked around and selec-

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A. L. Mayer's Pic Biog

Arthur L. Mayer's biog of his years in the film biz will be published in the fall by Simon & Schuster under the label "Merely Colossal." Mayer makes a bow to VARIETY in the foreword for the origin of the title.

The 64-year-old vet of the distribution and exhibition ends of the industry retired last Friday (2) as exec v.p. of the Council of Motion Picture Organizations after almost two years in the post. He's currently on a lengthy European vacation trip.

See Sept. To-Do When New Jap Deal Comes Up

With the hassle on picture allotments under the Japanese quota of 63 films just concluded among the 10 member companies of the Motion Picture Export Assn., a new to-do is expected when the Nipponese agreement comes up for renewal in September. Especially unhappy with the division of the film permits is Republic, which was allowed to export five pix to Japan during the six-month period of April 1 to Sept. 30, the duration of the current pact.

Republic's rep at last Friday's (30) meeting of the MPEA fought strongly for an increase in his company's allotment. As a result, the confab closed without a final decision being made. However, over the weekend, Republic execs conferred with prexy Herbert J. Yates by phone and it was decided to accept the allotment of five pix, a decision that was forwarded to the MPEA on Monday (5).

With Republic falling in line, the permits were divided among the MPEA companies as follows: Metro, nine; 20th-Fox, eight; Warner Bros. and Paramount, seven each; RKO, Universal and Columbia, six each; United Artists and Republic, four each, and Allied Artists-Monogram, four.

Since one month of the new agreement has already passed, talks for renewing a pact with Japan are expected to get underway shortly. With only 63 presently going to

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HIGH COURT REFUSES TO REVIEW BROOKSIDE CASE

Washington, May 6.

The majors lost their last chance in the Brookside Theatre Corp. treble-damages case yesterday (Mon.), when the U. S. Supreme Court refused to review the $1,125,000 verdict won by the Kansas City Corp. Defendants are 20th-Fox, Paramount, Loew's, RKO, Warner, Columbia, Universal and United Artists.

Brookside, formed in 1936, leased the neighborhood Brookside Theatre in Kansas City for 15 years. In 1937 lease and equipment were assigned to a corporation in which 20th had a minority interest for $43,300. Twelve years later, in 1949, Brookside brought its suit, claiming it had been forced to turn over the house to 20th. It said the majors would not provide pictures, but favored the competing Waldo Theatre.

Majors contended that the verdict was based on a contention that 20th and partners made a net profit of about $375,000 during the years it had the house. Brookside argued that if it had operated the theatre, it would have made that much profit. The big verdict is the profit roughly trebled.

Hint Shakeup As Par Slows Prod.

Hollywood, May 6.

With a $30,000,000 backlog in its film vaults, Paramount has postponed a number of scheduled productions, presaging the departure of several producers from the lot.

Don Hartman, production executive, said the company does not anticipate any drastic changes in production personnel, but Everett Riskin has already walked out because of the postponement of his two scheduled pix, "The President's Wife" and the James Michener story of the South Seas. Other films pushed back until 1953 include Joseph Sistrom's "Persian Gulf" and Burton Lane's "Look, Ma, I'm Dancing."

Paramount's cutback on its own production will not affect production efforts by Hal Wallis, Nat Holt, Pine-Thomas or Perlberg-Seaton. Meanwhile, because of the postponement of the Michener film, the studio will have to dig up another picture for Charles Vidor to direct. He has a one-picture-a-year contract.

DE MILLE DISCUSSES PIC PROJECTS WITH PAR

Hollywood, May 6.

Cecil B. DeMille yesterday (Mon.) appeared to remove all doubt about his continuance with Paramount despite the dissolution of his personal production corporation last week and the end of his pact with the studio. He appeared at the top-level sales confab currently being held here and talked over with distribution execs five projects he now is working on.

"Helen of Troy" seems likely, from DeMille's remarks, to be next on his agenda. Whether the producer will go ahead with it hinges on action of Warner Bros., which holds prior rights to the subject.

DeMille asked and got opinions from the sales execs on the various pic ideas he has in mind. He remarked that he had been with Par for more than 25 years and previously had made pix for the company on which contracts had not been signed until after the films were delivered.

L.A. Lags; 'Macao' Tops at 26G, In 2 Spots, 'Pride' Slow $22,000 In 4, 'Maru' 21G in 3, 'Encore' Nice 7½G

Los Angeles, May 6.

First-runs are lagging for the second straight week, with new product spotty and extended runs slipping. Best of the new bills is "Macao," in two situations, good for a total of $26,000. A slow $22,000 is expected for "Pride of St. Louis" in four sites.

"Mara Maru" is doing a light $21,000 in three locations, with the combo of "Tembo" and "Narrow Margin" a small $9,500 at three small-seaters. Upped-scale run of "Encore" headed for a nice $7,500 in its initial week. "Anything Can Happen" is fairly okay at $6,500, or near.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Spirit St. Louis" (20th) and "Maytime in Mayfair" (Indie). Slow $22,000. Last week, "Deadline USA" (20th), $25,100.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Mara Maru" (WB) and "Laramie Mountains" (Col) (Downtown only). Light $21,000. Last week, "Lion and Horse" (WB) and "Gobs and Gals" (Rep), $15,100.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10) — "Singin' in Rain" (MG) (4th wk). Moderate $16,000. Last week, $20,400.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1.10) — "Macao" (RKO) and "Road Agent" (RKO). Good $26,000. Last week, "Marrying Kind" (Col) and "Smith vs Scotland Yard" (RKO) (3d wk), $17,300.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (11th wk). Fair $11,500. Last week, $13,800.

Hawaii, United Artists (G&S-UATC) (1,106; 2,100; 60-$1.10) — "Rancho Notorious" (RKO) and "Kid Monk Baroni" (Indie) (UA only) (2d wk-5 days'). Dull $5,000. Last week, including Ritz, $13,500.

Hollywood Paramount (F&M) (1,430; 70-$1.10) — "Anything Can Happen" (Par). Fair $6,500. Last week, "Women Without Names" (Indie) (2d wk-5 days), $3,000.

Fine Arts (FWC) (679; 80-$1.20)—"My Son John" (Par) (2d wk). Okay $5,000. Last week, $7,200.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA) (19th wk). Thin $4,500. Last week, $6,300.

Four Star (UATC) (900; 85-$1.20) — "Encore" (Par). Nice $7,500. Last week, "Valley Eagles" (Lip) (2d wk), $2,200.

Canon (ABC) (520; $1.20) — "Rashomon" (RKO) (8th wk). Okay $2,100. Last week, $2,500.

Vogue (FWC) (885; 90-$1.20) — "Quo Vadis" (M-G) (3d wk). Neat $5,000. Last week, $6,400.

El Rey, Globe, Iris (FWC) (861; 782; 814; 70-90)—"Tembo" (RKO) and "Narrow Margin" (RKO). Small $9,500. Last week, move-over.

Broadway Grosses

Estimated Total Gross
This Week $418,300
(Based on 22 theatres)
Last year $461,900
(Based on 20 theatres)

'Express,' 'North' Each Hot 16G To Pace Frisco B.O.

San Francisco, May 9.

Exploitation upped "Red Ball Express" to tidy biz here this week. Warfield, with "Wild North," is strong, while remainder of town is bogged down.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Frankenstein" and "Dracula" (both Realart reissues). Only $8,000. Last week, "Macao" (RKO) $13,300.

Fox (FWC) (4,651; 65-95)—"San Francisco Story" (WB) and "Jet Job" (Mono), weak $11,500. Last week, "Deadline USA" (20th) and "Fabulous Senorita" (Mono), $12,-500.

Warfield (Loew's) (2,656; 65-95)—"Wild North" (M-G). Strong $16,000. Last week, "Singin' In Rain" (M-G) (3d wk), strong $15,-000.

Paramount (Par) (2,646; 65-95)—"Hoodlum Empire" (Rep) and "Oklahoma Annie" (Rep). $12,000. Last week, "Lion And Horse" (WB) and "Wings Of Danger" (Lippert), only $9,500.

St. Francis (Par) (1,400; 65-95)—"Caesar And Cleopatra" (FF) and "Seventh Veil" (FF), both reissues (2d wk). Down to $7,500. Last week, nice $12,500.

Orpheum (No. Coast) (2,448; 65-95)—"Red Ball Express" (U) and "Treasure Of Lost Canyon" (U). Big $16,000. Last week, "My Six Convicts" (Col) and "A Yank in Indo-China" (Col) (2d wk), $9,500.

United Artists (No. Coast) (1,207; $1-$1.25)—"African Queen" (UA) (9th wk). Final week up to $8,400. Last week, $8,000.

Stagedoor (Ackerman-Rosener) (370; 85-$1)—"Blithe Spirit" (Indie) and "Foxes Of Harrow" (20th), both reissues (2d wk), $3,800. Last week, $3,800.

Clay (Rosener) (400; 65-85)—"Laughter In Paradise" (Mono) (4th wk), $2,300. Last week, $2,400.

Larkin (Rosener) (400; 65-85)—"Daughter Of Sands" (Indie), $2,-000. Last week, "Eskanor-Faksterbo" (Indie) $2,100.

Vogue (S.F. Theaters) (377; 85-$1)—"Clouded Yellow" (Col) (3d wk), $1,200. Last week, $2,300.

'TALL MEN' SPARKS MONTREAL TO $21,000

Montreal, May 6.

New entries in all but one de-luxer are sparking returns throughout the Consolidated chain. "Song in My Heart" is still good going into the fourth week at Loew's, with Warners' "Room for One More" at the Palace best of the newcomers.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Room for One More" (WB). Fine $16,000. Last week, "Woman Is Dangerous" (WB), fine $15,000.

Capitol (C.T.) (2,412; 34-60) — "Ten Tall Men" (Col). Towering $21,000. Last week, "Distant Drums" (WB) great $16,000.

Princess (C.T.) (2,131; 34-60) — "Wild North" (M-G). Good $14,000. Last week, "Bugles in Afternoon" (WB) fair $9,000.

Loew's (C.T.) (2,855; 40-65) — "Song in Heart" (20th) (4th wk). Still good $17,000 following a good third of $19,000.

Imperial (C.T.) (1,839; 34-60) — "Boots Malone" (Col) and "Road Agent" (Col), $6,000. Last week, "Best of Badmen" (RKO) and "Kansas City Kitty" (RKO) $7,000.

Orpheum (C.T.) (1,048; 34-60)—"Shadow in Sky" (M-G) and "It's a Big Country" (M-G). Poor $5,000. Last week, "Another Man's Poison" (UA) and "Pace That Thrills" (UA) $7,000.

'Spy' OK 10G, 'Maru' 11G in Unsteady Cleve.

Cleveland, May 6.

Topsy-turvy are most of the key house operators, who rushed in summerweight products to match the weather and mood of localities. As a result, "My Favorite Spy" at State, Allen's "Mara Maru" and "Hoodlum Empire" at Stillman are doing all right, with the Bob Hope comedy leading by just a nose. By teaming "Ma and Pa Kettle at Fair" with "Treasure of Lost Canyon," the Hipp came up with a strong sleeper combo. "Marrying Kind" doesn't look too hot at Palace despite stage personal appearances by Aldo Ray.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Mara Maru" (WB). Good $12,000. Last week "Lion and Horse" (WB), satisfactory $11,000.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Treasure of Lost Canyon" (U-I) and "Ma and Pa Kettle at Fair" (U-I). Lively surprise at $10,-000. Last week "Deadline USA" (20th, nice $15,000.

Ohio (Loew's) (1,244; 55-80)—"Singin' in Rain" (M-G) (m.o.) (3d wk). Neat $7,000. Last week "Sailor Beware" (Par) (5th wk) (m.o.), oke $5,000.

Palace (RKO) (3,300; 55-80)—"Marrying Kind" (Col). Moderate $11,000. Last week "Flesh and Fury" (U), thin $9,500.

State (Loew's) (3,450; 55-80)—"My Favorite Spy" (Par). Kept on shelf so long that edge is taken off, but satisfactory at $10,000. Last week "Singin' in Rain" (M-G) (2d wk), fair $12,000.

Stillman (Loew's) (2,700; 55-80)—"Hoodlum Empire" (Rep). Bright $5,000. Last week, "Greatest Show" (Par) (6th wk), average $8,500 in last nine days.

'Belles' Weak $7,500, 'Convicts' Good 7½G in Mpls.; Holdovers Big

Minneapolis, May 6.

Two standouts among newcomers, "Belles on Their Toes" and "My Six Convicts," and socko holdovers, "Singin' in the Rain," "Greatest Show on Earth," "African Queen" and "Pride of St. Louis," are bolstering a boxoffice that has sagged with the advent of unseasonably hot weather. Warmth and sunshine, a comparative rarity in this neck of the woods so early in the year, undoubtedly kept many people outdoors and away from the showhouses the past fortnight, when the temperature soared to 92 one day, one degree higher than at any time last summer.

The weekend weather was more conducive to theatregoing and grosses became healthier. It's the fourth week for "Singin' in the Rain," the third for "Greatest Show on Earth" and "African Queen," and second for "Pride of St. Louis." Additional fresh entries, "Flaming Feather" and "Young Man With Ideas," look like also-rans.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)—"Greatest Show on Earth" (Par) (3d wk). Holds fairly steady pace. Okay $6,500. Last week, good $8,000.

Gopher (Berger) (1,000; 50-76)—"Young Man With Ideas" (M-G). Making little boxoffice progress. Thin $3,000 in nine days. Last week, "Calling Bulldog Drummond" (M-G), bad $2,000 for five days.

Lyric (Par) (1,000; 50-76) — "African Queen" (UA) (3d wk). Lots of boxoffice vitality here. Satisfactory $5,000. Last week, rugged $7,500.

Radio City (Par) (4,000; 50-76)—"Belles on Their Toes" (20th). Disappointing $7,500 despite raves. Last week, "Pride of St. Louis" (20th), modest $8,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Six Convicts" (Col). Fine campaign for this one, and critics and customers like it. Lack of cast names has to be overcome. Satisfactory $7,500; moves to RKO-Pan for 2d week. Last week, "Flesh and Fury" (U), light $4,500.

RKO-Pan (RKO) (1,600; 40-76)—"Under Age" (Col) and "Missing Daughters" (Col), (reissues). Oldies sold as "teen-age shockers," and that description undoubtedly helping boxoffice. Mild $4,500. Last week, "Sound-Off" (Col) and "Jungle Jim" (Col), tepid $3,500.

State (Par) (2,300; 50-76) — "Flaming Feather" (Par). Maybe too many of same type of picture lately. No names, either. Slack $4,000. Last week, "Something to Live For" (Par), slim $3,000 in four days.

World (Mann) (400; 85-$1.20) — "Singin' in the Rain" (M-G) (4th wk). Still profitable. Okay $3,000. Last week, okay $3,300.

Key City Grosses

Estimated Total Gross
This Week $2,044,800
(Based on 24 cities, 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,211,000
(Based on 24 cities, and 208 theatres.)

'Queen' 35G Tops Spotty Detroit; 'Convicts' 18G

Detroit, May 6.

Biz is spotty this week. "African Queen" started off with a bang at the Fox and may hit a top figure. "My Six Convicts" is cashing in on the recent Jackson (Mich) Prison riot for good returns at the Michigan. "Hoodlum Empire" is average at the Palms. "Rancho Notorious" at the United Artists and "Okinawa" at the Madison both are below par.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"African Queen" (UA) and "Rose of Cimarron" (20th). Great $35,-000. Last week, "Song in Heart" (20th) and "Bushwhackers" (Indie) $11,500 in third week.

Michigan (United Detroit) (4,000; 70-95)—"My Six Convicts" (Col) and "First Time" (Col). Good $18,000. Last week, "Flesh and Fury" (U) and "Cimarron Kid" (U) $12,000.

Palms (UD) (2,900; 70-95) — "Hoodlum Empire" (Rep) and "Gobs and Gals" (Rep). Fair $14,-000. Last week, "Battle Apache Pass" (U) $14,000.

Madison (UD) (1,900; 70-95) — "Okinawa" (Col) and "Thief of Damascus" (Col). Slow $7,000. Last week, "Greatest Show" (Par) $6,000 in 10th week.

United Artists (UA) (1,900; 70-95)—"Rancho Notorious" (RKO) and "Aladdin Lamp" (Mono). Thin $8,000. Last week, "Singin' in Rain" (M-G) $6,000 in third week, five days.

Adams (Balaban) (1,700; 90-$1.25)—"Quo Vadis" (M-G) (10th week). OK $7,000. Last week, $8,000.

'Marrying' Sweet 12½G 'Cimarron' 7G, Cincy

Cincinnati, May 6.

"Marrying Kind" at Albee is in sweet tempo for what looks like burg's best coiner in three weeks. In fair-to-middling returns on other new bills currently, "Steel Town" at Capitol and "Well" in Palace have edge on "Rose of Cimarron" at Keith's. Warm weather, home cleaning and gardening, steel and other strikes, and first home stay of rompin' Cincy Reds' baseball club were no b.o. help for pix.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Marrying Kind" (Col). Solid $12,-500. Friday night attendance got lift from first of five weekly WLW talent search tryouts on stage. Last week, "Five Fingers" (20th), $9,500.

Capitol (Mid-States) (2,000; 55-75)—"Steel Town" (U). All right $8,000. Last week, "Pride of St. Louis" (20th), $10,000.

Grand (RKO) (1,400; 55-75)—"When in Rome" (M-G) and "Jungle Jim in Forbidden Land" (RKO). Moderate $6,500. Last week, "Love Better Than Ever" (M-G) and "Young Man With Ideas" (M-G), $9,000.

Keith's (Mid-States) (1,542; 55-75)—"Rose of Cimarron" (20th). All right $7,000. Same last week on "Flaming Feather" (Par).

Lyric (RKO) (1,400; 55-75)—"5 Fingers" (20th) (m.o.) split with "Kin" (M-G) and "Vengeance Valley" (WB) (reissues). Modest $4,-000. Last week, "Narrow Margin" (RKO) and "Pace That Thrills" (RKO) split with "King Solomon's Mines" (M-G) and "Devil's Doorway" (M-G).

Palace (RKO) (2,600; 55-75)—"Well" (UA). Fairish $8,000. Last week, "Scandal Sheet" (Col), $8,-500.

'Apache Pass' Tops In Omaha, 10½G; 'Pride' 10G

Omaha, May 6.

Burst of warm humid weather plus influx of new films sent improved attendance into the air-conditioned houses. "Battle at Apache Pass" was most attractive of the new ones at the Orpheum. "Pride of St. Louis" is doing well at the Paramount. Omaha had a mild opening with "For Men Only" and "Man Bait."

Second week of "African Queen" started with a bang at the State. "The Big Trees" at the Brandeis isn't doing what was expected.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Battle at Apache Pass" (U) and "Chain of Circumstances" (U). First-rate $10,500. Last week, "5 Fingers" (20th) and "Return of Texan" (20th), okay $9,500.

Paramount (Tristates) (2,800; 16-70)—"Pride of St. Louis" (20th). Good $10,000. Last week, "Something to Live For" (Par), very slim $7,000.

Omaha (Tristates) (2,100; 16-70)—"For Men Only" (Lip) and "Man Bait" (Lip). Light $7,500. Last week, "Dracula" (U) and "Frankenstein" (U) (reissues) (4 days), light $3,500.

State (Goldberg) (865; 25-75)—"African Queen" (UA) (2d wk). Good $7,000. Last week, smash $10,000.

Brandeis (RKO) (1,500; 16-70)—"The Big Trees" (WB) and "Pace That Thrills" (RKO). Lightish $6,000. Last week, "Retreat, Hell" (WB), all right at $7,000.

St. Loo Pallid; 'Love' Fine at $14,500

St. Louis, May 6.

First Sunday baseball double-header, plus swell weather, resulted in sluggish biz at main stemmers over weekend.

"Love Is Better" shapes best of new films. "Macao" is headed for fair gross. "Song in My Heart" is okay at downtown Ambassador.

(Estimates for This Week)

Ambassador (F&M) (3,000; 60-75)—"Song in My Heart" (20th) and "Rancho Notorious" (RKO). Fair $8,500. Last week, "Song in My Heart" (20th) and "Treasure in Lost Canyon" (U). Fair $9,500.

Loew's (Loew) (3,172; 59-75)—"Love Is Better Than Ever" (M-G) and "Just This Once" (M-G). Fine $14,500. Last week, "Wild North" (M-G) and "Shadow in the Sky" (M-G). Neat $12,500.

Lyn (Ind.) (1,800; 75-90)—"The River" (UA) (4th wk). Poor $2,000. Last week, $2,500.

Missouri (F&M) (3,500; 60-75)—"Macao" (RKO) and "Narrow Margin" (RKO). Fair $10,500. Last week, "Rancho Notorious" (RKO) and "Flash and Fury" (U). Pale $9,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Something to Live For" (Par). Fair $3,000. Last week, "Miracle of Milan" (Indie), $2,500.

Shady Oak (St. L. Amus.) (800; 75-90)—"Something to Live For" (Par). Good $4,000. Last week, "Mircale of Milan" (Indie), fair $3,500.

'Pride' Fair 18G, 'Convicts' 12G, 'John' Fine 9G, 'Anything' Big $10,500

Philadelphia, May 6.

Good weather over the weekend cut down on the b.o. returns, with the new entries getting the most attention. From a relative standpoint, "My Six Convicts" at the Stanton did best. "Anything Can Happen" opened to weak notices but is doing okay.

"My Son John," which received a unanimous panning from the crix, is scoring at the Trans-Lux at an upped admish scale. "Pride of St. Louis" is doing fair at the Fox but below the expectations of the management. "Sound Off," coupled with the stage bill of Tiny Grimes and the Charioteers, is way off at the Earle.

Aldine (WB) (1,303; 50-99)—"Anything Can Happen" (Par). Big $10,500. Last week, "Caesar and Cleopatra" (Indie) (reissue), nice $7,000.

Boyd (WB) (2,360; 50-$1.50)—"Greatest Show" (Par) (11th wk). Petering out at $8,000. Last week, sock, $9,000.

Earle (WB) (2,700; 50-99)—"Sound Off" (Col) plus Tiny Grimes, Charioteers, onstage. Mild $12,000. Last week, "Rodeo" (Mono) plus Sugar Chile Robinson onstage, mild $13,000.

Fox (20th) (2,250; 50-99)—"Pride of St. Louis" (20th). Disappointing $18,000. Last week, "Song in Heart" (20th) (3d wk), held at $12,-000.

Goldman (Goldman) (1,200; 50-99)—"Marrying Kind" (Col) (4th wk). Good $8,000 for last five days. Last week, big $12,000.

Mastbaum (WB) (4,360; 50-99)—"African Queen" (UA) (3d wk). Fine $16,000. Last week, great $22,000.

Midtown (Goldman) (1,000; 50-99)—"Thief of Damascus (Col). Fair $5,500. Last week, "Aaron Slick" (Par), okay $5,000.

Randolph (Goldman) (2,500; 50-99)—"Singin' in Rain" (M-G) (4th wk). Still on upbeat at $15,000. Last week, sturdy $14,000.

Stanley (WB) (2,900; 50-99)—"Mara Maru" (WB) (2d wk). Dull $6,500. Last week, light $11,000.

Stanton (WB) (1,473; 50-99)—"Six Convicts" (Col). Hefty $12,-000. Last week, "Loan Shark" (Lip), fine $9,000.

Trans-Lux (T-L) (500; 85-$1.20)—"Son John" (Par). Great $9,000. Last week, "Pandora" (M-G) (3d-final wk), off to $3,500.

World (G&S) (500; 50-99) — "Miracle in Milan" (Indie) (3d wk). So-so $2,600. Last week, held at $2,800.

Ray-'Flesh' Top Chi at Neat 63G, 'Song'-Johnston 42G, 'Maru' NSG 16G

Chicago, May 6.

Johnnie Ray is paving the way to the top b.o. in Chicago. Latest singing personality, with "Flesh and Fury" on the screen at the Oriental, is headed for potent biz, with prices upped to 98c matinee and $1.25 evenings and weekend afternoons.

Rest of the Loop seems to continue to suffer due to strikes, warm weather, etc. "With a Song in My Heart," coupled with Johnny Johnston and the Wiere Bros., in person, at the Chicago, is doing fine. "Mara Maru" and "Barefoot Mailman" at the State-Lake should do well while the other newie, "Passion For Life," won't excite at the Ziegfeld.

In the stayover columns "Miracle in Milan" at World seems best. Grand also appears good with fourth and final stanza of "Viva Zapata!" "Singin' in the Rain," in same frame at the Palace, isn't holding well. Third week of "5 Fingers" at the Woods also looks slim. Of the second weekers neither dual of "Jack and Beanstalk" and "Thief of Damascus," at the Roosevelt, nor United Artists, with "Green Glove" and "Mutiny," is doing satisfactorily.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"With Song in Heart" (20th) plus Johnny Johnston onstage. Neat $42,000. Last week, "Pride of St. Louis" (20th) with Ink Spots in person, $35,000.

Grand (RKO) (1,500; 55-98)—"Viva Zapata!" (20th) (4th wk). Good $10,000. Last week, same.

Oriental (Indie) (3,400; 98-$1.25) "Flesh and Fury" (U) and Johnnie Ray personal. Smooth $63,000. Last week, "Quo Vadis" (M-G) (11th wk), $16,000.

Palace (Eitel) (2,500; 55-98)—"Singin' in Rain" (M-G) (4th wk). Light $8,000. Last week, $11,000.

Roosevelt (B&K) (1,500; 55-98)—"Jack and Beanstalk" (WB) and "Thief of Damascus" (Col) (2d wk). Sluggish $7,000. Last week, $12,000.

State-Lake (B&K) (2,700; 55-98)—"Mara Maru" (WB) and "Barefoot Mailman" (Col). Light $16,000. Last week, "My Six Convicts" (Col) and "Soundoff" (Col) (2d wk), $12,000.

United Artists (B&K) (1,700; 55-98)—"Green Glove" (UA) and "Mutiny" (UA) (2d wk). Dull $9,000. Last week, $12,000.

Woods (Essaness) (1,073; 98)—"5 Fingers" (20th) (3d wk). Minor $13,000. Last week, $16,000.

World (Indie) (587; 98)—"Miracle in Milan" (Indie) (4th wk). Excellent $4,000. Last week, same.

Ziegfeld (Lopert) (480; 98)—"Passion For Life" (Indie). Light $2,500. Last week, "Night Train Trieste" (Indie) and "Passport Pilmico" (Indie), $2,000.

Derby No L'ville Help; 'North' Sluggish 9G

Louisville, May 6.

Business at the downtown first-runs is slow this week. Kentucky Derby, which packed over 100,000 people in Churchill Downs, doesn't help the film houses. Most of the race visitors are in town to gander the races and patronize night spots for an annual good time, giving the filmeries the go-by.

Loew's State with "Wild North" and "Sellout" is slow. At the Rialto, "Whispering Smith vs. Scotland Yard" is tepid. "Mara Maru" at the Mary Anderson is light, as are "Green Glove" and "Desert Pursuit" at the Strand. All exhibs look for biz to take an upturn after the spring meet of 19 days at Churchill Downs is over.

Estimate for This Week

Kentucky (Switow) (54-75)—"Pride of St. Louis" (20th) (2d wk). Nice $4,000 after last week's good $5,000.

Mary Anderson (People's) (1,200; 54-75)—"Mara Maru" (WB). Modest $5,000. Last week "First Time" (Col), big $6,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Whispering Smith Scotland Yard" (RKO) and "Rancho Notorious" (RKO). Slow $8,000. Last week "Red Mountain" (Par) and "Jet Job" (Mono) fine $14,000 and m.o.

State (Loew's) (3,000; 45-65)—"Wild North" (M-G) and "Sellout" (M-G). Sluggish $9,000. Last week "My Six Convicts" (Col) and "Harem Girl" (Col), dull $8,500.

Strand (FA) (1,200; 54-75)—"Green Glove" (UA) and "Desert Pursuit" (Mono). Tepid $3,500. Last week "Wild Blue Yonder" (Rep) and "Last Musketeer" (Rep), mild $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Paul-Ford-'Rome' NSG 21G in Pitt

Pittsburgh, May 6.

Midsummer weather is apparently sending them out on the open road or to the drive-ins since things aren't too hot downtown this week. Penn has its first stage show in months, unit headed by Les Paul & Mary Ford, plus Richard Hayes, with "When in Rome." Setup isn't making much of a dent and both "Deadline USA" at Harris and "Battle at Apache Pass" at Fulton are running only a fair neck-and-neck. "Mara Maru" started off well at Stanley but hit the skids quickly while "Laughter in Paradise" at Squirrel Hill and twinner of "Lion and the Horse" and "The Last Time" at Warner are just so-so.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Battle at Apache Pass" (U). Action picture getting some attention, and $7,000 won't be too bad considering the indifferent notices. Last week, "Pride of St. Louis" (20th) drew much better reviews and not as much biz, about $6,500.

Harris (Harris) (2,200; 50-85)—"Deadline USA" (20th). Title may be against this one, since a fine press and Humphrey Bogart's recent Oscar accolade would ordinarily figure to attract more than sluggish $6,500. Last week, "Marrying Kind" (Col), did $7,500.

Penn (Loew's) (3,300; 65-$1.10)—"When in Rome" (M-G) and Les Paul & Mary Ford, and Richard Hayes, on stage. Pretty good weekend isn't likely to stand up down the stretch and around $21,000 isn't enough to make up the flesh differential. Last week, "Singin' in the Rain" (M-G) in 8 days of second week fine at $14,000.

Squirrel Hill (WB) (900; 50-85)—"Laughter in Paradise" (Indie). Not among the new nabe art house's front-liners. Maybe $1,500. Last week, "Brief Encounter" (Indie) and "Odd Man Out" (indie) (reissues) dipped under $2,000 after promising start.

Stanley (WB) (3,800; 50-85)—"Maru Maru" (WB). Errol Flynn starrer got away fast and then went into a slow dive and won't wind up with more than $7,000. Last week reissues of "Dark Victory" (WB) and "Maltese Falcon" (WB) were yanked after 5 days and a depressing $3,500.

Warner (WB) (2,000; 50-85)—"Lion and Horse" (WB) and "Last Time" (RKO). "Lion" was switched to a double bill here after being originally skedded to play single at Stanley, a tipoff. Not much much than $4,000 looked for. Last week popscale engagement of "The River" (UA), dualed with "Big Night" (RKO), did almost $7,000.

'Wild North' Tops K. C. At 11G, 'Steel Town' 13G

Kansas City, May 6.

New attractions show medium drawing power generally. Best of the lot is "Wild North" at the Midland, topping average, as is "Sound-Off" at the Missouri sparked by opening-day personal appearance of Mickey Rooney. "Steel Town" is average at the Fox Midwest first-runs, and Paramount is so-so with "Something to Live For." Vogue continues good biz with "Man In White Suit" in fourth week, and expected to make an extended run of it. Ideal weather over weekend kept customers outdoors last week and again currently.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Song in My Heart" (20th) and "Stronghold" (Lip) (m.o.). Nice $2,500. Last week, "Pride of St. Louis" (20th) and "Rodeo" (Mono) (m.o.), likewise pleasant.

Kimo (Dickinson) (504; 75-85)—"Medium" (Lowendahl) and "Dance

(Continued on page 17)

'Flesh-Fury' Tops In Buffalo, Good $11,000

Buffalo, May 6.

The town was spotty last week. Tops was "Flesh And Fury," dualed with "Treasure of Lost Canyon."

Estimates for This Week

Buffalo (Loews) (3,500; 40-70) — "Invitation" (M-G) and "Return of Texan" (20th). Slow $9,000. Last week, "Just This Once" (M-G) and Nat (King) Cole on stage, 4 days, $15,000.

Paramount (Par) (3,000; 40-70)—"Lion and Horse" (WB). So-so $10,000. Last week, "Song in My Heart" (20th) (2d wk), ditto.

Center (Par) (2,100; 40-70) — "Anything Can Happen" (Par) and "Wings of Danger" (Lip). Mild $8,500. Last week, "My Son John" (Par), 8 days, $9,000.

Lafayette (Basil) (3,000; 40-70)—"Flesh and Fury" (U) and "Treasure of Lost Canyon" (U). Good $11,000. Last week, "Ma and Pa Kettle at the Fair" (U), 8 days, $9,800.

Century (20th Cent.) (3,000; 40-70) — "Rancho Notorius" (RKO) and "Whispering Smith vs. Scotland Yard" (RKO), $7,500. Last week, "Mutiny" (UA) and "Royal Journey" (HA), $7,000.

'Wild North' Nice 23G, 2 Hub Spots

Boston, May 6.

Local angle on "Walk East on Beacon," which opened Saturday (3) at Met, should push this into upper brackets. Other newcomers, "Macao" at Memorial, "Fort Osage" at Paramount and Fenway, and "Night Train to Trieste" at Beacon Hill shape so-so. "Wild North" at State and Orpheum looks fairly good. "Song in My Heart" in fourth round at Astor and "Man in White Suit" in third at Exeter continue strong.

Estimates for This Week

Astor (B&Q) (1,500; 50-95) — "Song in Heart" (20th) (4th wk). Still hearty with $10,500 following nice $12,500 for third.

Beacon Hill (Beacon Hill) (682; 50-90—"Night Train to Trieste" and "Adventuress" (reissues). Better than expected $3,000. Last week, "The River" (UA) and "The Guest" (20th) wound fourth week with satisfactory $3,800.

Boston (RKO) (3,000; 40-85) — "Laura" and "Snake Pit" (20th reissues). Slow $7,000 for six days. Last week, "Sound Off" (Col) and "Storm Bound" (Rep) unexciting $10,000.

Exeter (Indie) (1,300; 60-80) — "Man in White Suit" (U) (3rd wk). Holding nicely to strong $8,500. Second week broke Sunday house record winding with slick $9,500.

Fenway (NET) (1,373; 40-85) — "Fort Osage" (Mono) and "Aladdin and His Lamp" (Mono). Slow $4,200. Last week, "Hong Kong" (Par) and "Return of Texan" (20th) $4,500.

Memorial (RKO) (3,000; 40-85)—"Macao" (RKO) and "Dance Magic" (WB reissue). Sluggish $12,000. Last week, "Deadline, USA" (20th) and "Smith vs. Scotland Yard" (RKO), okay $15,000.

Metropolitan (NET) (4,367; 40-85)—"Walk East on Beacon" (Col) and "Oklahoma Annie" (Rep). Opened fairly strong and figures to build. Last week, "When in Rome" (M-G) and "Love Is Better Than Ever" (M-G). Tepid $11,000.

Orpheum (Loew) (3,000; 40-85)—"Wild North" (M-G) and "Rose of Cimarron" (20th) $15,000. Last week, "Singin' in Rain" (M-G) (3rd wk), $10,500.

Paramount (NET) (1,700; 40-85) —"Fort Osage" (Mono) and "Aladdin and His Lamp" (Mono). Poor $10,000. Last week, "Hong Kong" (Par) and "Return of Texan" (20th), same.

State (Loew) (3,500; 40-85) — "Wild North" (M-G) and "Rose of Cimarron" (20th) $8,000. Last week, "Whistling in Dixie" and "Whistling in Dark" (M-G reissues), $7,000.

'Fingers' Trim 7G, 'Swords' $10,600 in Portland, Ore.

Portland, Ore., May 6.

Three first-run houses have studio previews set for this week in an effort to hypo biz. Three amusement parks and the Portland Meadows also opened this session. Lack of product has slowed biz down at all downtown houses, while nabe spots are going great with two strong pictures.

Estimates for This Week

Broadway (Parker), 1,890; 65-90) —"Bronco Buster" (UI) and "Shadow In The Sky" (M-G). Sad $5,200. Last week, "Flesh and

(Continued on page 17)

Warm Weather Cools B'way B.O.s; 'Pride' Weak 14½G, 'Belles' Plus Vaude Slow 62G, 'Macao'-Bailey-Storch 60G

Broadway's first-runs are currently encountering plenty stiff opposition in the weather. New Yorkers had their first real taste of summer over the past weekend and gave outdoor attractions a heavy play, evidenced by heavy traffic away from midtown. Consequence was the most severe dent in weekend business in many months and little uplift Monday (5) and yesterday. Even new pix with good support from the critics got off dismally, casualties of the bright sun and high temperatures.

"Pride of St. Louis" is among the disappointments with an unimpressive $14,500 in view for a first week at the Rivoli. "Belles on Their Toes," with Bob Haymes, the Kean Sisters, Jose Melis Trio, Ray McDonald & Peggy Ryan onstage, got underway at a somewhat better clip at the Roxy but was still slow with $62,000 in view for the initial session.

"Macao," with the stage bill comprising Pearl Bailey, Larry Storch, Buddy Baer and Herbie Fields' orch, made a reasonably good showing in view of conditions. Show gave the Paramount an estimated $60,000 in the first week. "Atomic City" is substantially less than expectations at the Mayfair in view of the critical acclaim. Number of crix hailed it but the b.o. hasn't responded. "City" looks like $9,000 in the opening week.

"Singin' in the Rain" winds up a handsome six-week run at the Music Hall today with the final week dropping off to $105,000, okay in light of the longevity of engagement. "Scaramouche" bows in tomorrow, next is yet to be set but it in turn will be succeeded by Warners' "Charley's Aunt."

Roxy announced its agenda includes "Kangaroo," "Lydia Bailey," and "Wait 'Til the Sun Shines, Nellie." Republic's "The Quiet Man," for which the distrib has an unusually heavy campaign in the making, is booked for the Capitol to open around mid-August.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80)—"Six Convicts" (Col) (6th wk). Off further this session with take of $7,000, slow for the house. Last week was modest $9,000. Holds until May 15 when "Outcast of the Islands" (UA) bows.

Baronet (Reade) (430; 74-$1.20) —"The Perfectionist" (Indie) (1st wk). Moderate start at $3,200 for initial seven days. Continues. Previously, "Fashion for Life" (Indie) drew $2,900 in third and final round.

Capitol (Loew's) (4,820; 70-$1.80) —"My Son John" (Par) (4th wk). Dipped to unsatisfactory $13,000 in this final round but, overall, a fair engagement. Last week was modest $16,000. "Carbine Williams" (M-G) opens today.

Criterion (Moss) (1,700; 50-$1.80) —"The Green Glove" (UA) (2nd wk). Sluggish at $9,000 in this final round after fair $13,000 in opening week. "The Sniper" (Col) bows Friday.

Fine Arts (Davis) (468; 90-$1.80) —"Lavender Hill Mob" (U) (30th wk). The 29th week ended Monday with relatively nice take of $4,500, after drawing $5,000 in 28th session. "Outcast of Islands" (UA) opens May 15, day-and-date with Astor.

Guild (Indie) (565; 74-$1.50) — "If Moscow Strikes" (Indie) (1st wk). Ended an eight-day run last night with take of $2,300, below hopes. Film moves over to Broadway Embassy Friday (9).

Globe (Brandt) (1,500; 50-$1.80) —"Red Mountain" (Par) (2nd). Second session ends tomorrow night (Thurs.) with mild $13,500 in sight. Reached close to $14,000 in fair opening round. Stays on.

Holiday (Zatkin) (950; 50-$1.80) —"Loyola" (Indie) (2nd). Second week ends tomorrow (Thurs.) with fairly strong $8,800. One of few pix on main stem overcoming heat this stanza and heavy rain previous stanza when it brought hefty $10,000.

Mayfair (Brandt) (1,736; 50-$1.80)—"Atomic City" (Par). Although a modest budgeter, this held high promise which failed to materalize, drawing only mediocre $9,000 in opening frame. Continues.

Normandie (Normandie Theatres) (592; 95-$1.80) — "Encore" (Par) (6th wk). Holding at nice clip with $10,900 for fourth frame which ended last night (Tues.). Stays indefinitely.

Palace (RKO) (1,700; $1.20-$4.80) — All-vaude, two-a-day, headed by Betty Hutton, Herb Shriner (3rd wk). Heat failed to wilt Betty, last session, bringing hefty $39,500. Previous round gave house smash $42,500. Holds for fourth and final week ending Friday, followed by vaudfilm grind policy.

Paramount (Par) (3,664; 80-$1.80)—"Macao" (RKO) with Pearl Bailey, Larry Storch, Buddy Baer, Herbie Fields orch heading stage bill. First round ended last night with okay tally of $60,000. Stays another week, with "Rancho Notorious" to follow next Wednesday (14).

Park Ave. (Reade) (583; 90-$1.50) —"Can't Beat the Irish" (Indie). Fair starter at $5,100 for opening week and continues. Previous, "Faithful City" (RKO) (3rd wk, 9 days), $5,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Singin' in the Rain" (M-G) with overture and revue continued but Easter pageant dropped (6th wk). Plenty successful run concludes today with final week's take modest at $105,000. "Scaramouche" bows in tomorrow.

Rivoli (UAT-Par) (2,092; 70-$1.80)—"Pride of St. Louis" (20th). This among the newcomers victimized by the weather. Initial week bringing $14,500, which is below hopes. Previous, "Valley of Eagles" (Lip) (4th-final) slipped to $8,000. Continues.

Roxy (20th) (5,886; 80-$2.20) — "Belles on Toes" (20th), Bob Haymes, Peggy Ryan & Ray MacDonald, Kean Sisters, Jose Melis Trio heading stage show. Weekend was slow but picked up some early in week. Looks like $62,000, which is fair, for initial week and continues. Previous, "Song in Heart" (20th) (4th-final) dropped to $57,000.

State (Loew's) (3,450; 55-$1.80)—"Tomorrow Is Too Late" (Indie) (4th). Held up well enough with $11,000, or close, for this final week. "Wild North" (M-G) opens Sat. (10).

Sutton (R & B) (561; 90-$1.50)—"Man in White Suit" (U) (6th wk). Still steady with $14,000 for fourth frame after $16,000 for third. Holds indef.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"The Narrow Margin" (RKO). Nice weekend business indicates first week's take of $7,200, or over. Previous, "Maytime in Mayfair" (Indie) (2nd-final) hit modest $4,000.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"No Resting Place" (Indie). Opened Sunday (4) at slow pace. Previous, "Young and Damned" (Indie) (6th-final) dropped to $2,600.

Victoria (City Inv.) (1,060, 70-$1.80)—"Marrying Kind" (Col) (8th wk). Slipping to mild $8,200 in current round after nice take of $12,000 in seventh frame.

Warner (WB) (2,756; 85-$2)—"Mara Maru" (WB) with Ballet Theatre on stage (2d wk). Second session ended last night (Tues.) with slow $17,500 after $23,000 in first stanza. "The San Francisco Story" follows Friday.

'Pride St. Louis' Pacing Unsteady Indpls., 9G

Indianapolis, May 6.

Too much good weather too soon has film trade in dumps at first-run situations here again this stanza. "Pride of St. Louis," at Indiana, looks to lead, but at modest figure. "Jack and Beanstalk," at Circle, and "Wild North" at Loew's also are only fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Jack and Beanstalk" (WB) and "FBI Girl" (Lip). Modest $8,500. Last week, "Las Vegas Story" (RKO) and "Gobs and Gals" (Indie). Thin $7,000.

Indiana (Cockrill-Dolle) (3,200; 50-76)—"Pride of St. Louis" (20th) and "Barefoot Mailman" (Col). Cool $9,000. Last week, "Battle at Apache Pass" (U) and "Finders Keepers" (U). Oke $10,000.

Loew's (Loew's) (2,427; 50-76)—"Wild North" (M-G) and "Shadow in Sky" (M-G). So-so $8,000. Last week, "Love Is Better Than Ever" (M-G) and "Just This Once" (M-G). Ditto $8,500.

Lyric (Cockrill-Dolle) (1,600; 50-76)—"Hoodlum Empire" (Rep) and "Tough Girl" (Indie). Slow $4,500. Last week, "Rose of Cimarron" (20th) and "Secret Flight" (Indie). Also $4,500.

VARIETY

VARIETY'S LONDON OFFICE
8 St. Martin's Place, Trafalgar Square

British Pix Bank in Black 1st Time; Risk in Film Distrib Cut Sharply

London, April 29.

Much of the element of risk in the distribution of British pix has been eliminated as a result of the extension of the Eady plan, according to an analysis published in the third annual report of the National Film Finance Corp. With the basic distributors guarantee limited to 70% of the budget, the number of films not earning this investment has been reduced to nine out of 34, although without the subsidy, the total would have been 21. For producers, however, the position is not quite so rosy, with the entire investment only being recovered in every other case.

The report and accounts, which were elaborated by James H. Lawrie, managing director of NFFC at a press conference, reveal that the state films bank has operated at a profit for the first time, having chalked up a net gain of $30,500. Provision for losses on loans, however, has been made at $308,000, as against $2,100,000 in 1951.

Of the original advance of $8,400,000 made to British Lion on the formation of the NFFC, there has still been no repayment, and although the NFFC recognizes that one-third of this will be lost, no provision is yet being made for writing off this amount. A suggestion from the Public Accounts Committee that the NFFC should nominate a director to the board of British Lion, in order to protect its investment, has been rejected, and the reasons given were accepted by the committee.

Last year the report indicated that as there was another loan falling due on the same date, the NFFC was in negotiation with British Lion on repayment. It is now reported that both loans have been renewed, with priority still ranking in favor of the film bank loan. British Lion has promised to map a repayment program to operate when the full effects of the Eady fund are being felt.

Loan repayments of about $1,700,000 during the past year are $300,000 ahead of the estimate, and it's anticipated that during the current year the figure should exceed $2,800,000.

As a condition of making advances, the NFFC is now participating in the profits of most productions in which it is interested, but so far only five have come out on the right side, bringing in a revenue of $92,400.

For the first time, according to the report, Ealing Studios is among the NFFC borrowers, and six pictures are listed as being aided. Altogether, 78 British films used the film bank's finances last year.

SADLER'S SOCK 50G FOR 17 SHOWS IN PORTUGAL

Lisbon, April 29.

Sadler's Wells Ballet Co. grossed over $50,000 for the 12 performances it did at the Sao Carlos Opera House in Lisbon and five more in Oporto the past fortnight. Prices were upped to $6 for single performances and $5 for subscribers to four shows.

Company, 60 strong, was a great success, especially in "Swan Lake"; Balanchine's "Ballet Imperial"; Ninette de Valois's "Checkmate" and "Rake's Progress." After the final performance, from a stage covered with flowers, Dame Ninette de Valois, the troupe's director, made a curtain speech, an unusual thing in Portugal.

Company flew back to England today (29). Dancers Alexis Rassine and Nadia Nerina will tour South Africa from June to September for the Africa Theatres Circuit as guest stars with a local ballet company.

Pickles Prime Draw In New 'Dog' Comedy

Edinburgh, May 6.

Wilfred Pickles, British radio star, has a tailor-made part as a pitman with a racing dog in the new comedy, "The Gay Dog," here at King's Theatre on its pre-London tour. Piece, authored by Joseph Colton, has much lively humor and has met favorable reaction from crix.

Hylton Preps Carlton; May Get Leicester Sq.

London, May 6.

The Carlton, Haymarket, acquired recently by Jack Hylton from Paramount for use as a legit house, will continue showing films until July 25. A decision on the first Hylton venture at that house has not been finally made, although the producer has a number of properties, including some of American origin, awaiting West End presentation.

Hylton is reported about to conclude a deal with the Rank Organization to take over the Leicester Square Theatre. There were talks in progress last year, but negotiations broke down partly over price, and partly because of the cost of structural alterations involved.

Hylton's acquisition of the Carlton from Paramount was thought to be the alternative to the Leicester Square. Apparently this isn't so. If the deal goes through, his first production there will be "Gentlemen Prefer Blondes," with Carol Channing.

British Actors Equity Pushes Member Drive; Attacks TV 'Monopoly'

London, April 29.

Having passed the 10,000 mark in membership, British Actors' Equity claims that it is now within sight of 100% organization, although its annual report points out that the outlook for the entertainment industry as a whole is uncertain. Rising production costs which cannot be passed on to the public, and the spectacular development of TV, are listed as among the causes.

At any one time, one-third to one-half of Equity members are jobless, although in the past year 1,665 new members were recruited. The importance of equality in bargaining power is motivating Equity to renew discussions with Variety Artists Federation for an amalgamation of the two unions on reciprocal terms.

Equity report asserts that TV is the worst-paid branch, due to the "deplorably monopoly," with no competitor in the market. The BBC, it is alleged, regards TV as a mere sideline for artists, believing they will accept dates at knockdown fees, in return for the publicity. Equity is still pressing for the separation of sound broadcasting and TV, and favors competition against the monopoly through a station earmarked for sponsored progress.

Thespers union is also disturbed at the development filmed TV programs, and joint discussions are being held with other artists organizations to consider the establishment of film quota on TV. Unless this is done, it contend, scope of employment for live performers in video is likely to contract still further.

MAY DAY PARADE COST MEX PIX EXHIBS 115G

Mexico City, May 6.

Exhibitors here on May 1 had a holiday that cost them $115,000. May 1 is Mexican Labor Day, country's most rigidly observed holiday.

Law permitted the 115 cinemas to open up at 3 p.m. That was okay for exhibitors, as most local cinemas don't start their matinees until 4 anyway. Idea of 3 p.m. opening was to allow the cinema help, strong unionists, to recuperate from marching in the grand parade that organized labor sponsored and President Miguel Aleman led in the morning. But as two had been killed, 20 injured, 233 arrested and considerable property damage done in a clash between Communists and paraders, exhibitors apparently thought it best to stay shut all day.

Theatre impresarios guessed right that with no cinemas they would cop big. The 12 theatres stayed open and scored the record gross, for them, of $23,100.

Chorine to Be Star In Scot 'Kate' Production

Glasgow, May 6.

"Kiss Me, Kate," U. S. musical skedded for King's Theatre here June 9, will star former chorine Elizabeth Larner.

She recently took over in London when the lead became ill and the understudy was hospitalized. Gal was in the third row of the chorus and volunteered to have a go at the star part.

"Kate" will run two weeks here, following with another fortnight at the Lyceum Theatre, Edinburgh, June 23.

Shows Abroad

LONDON

(Week ending May 10)
([illegible] indicate weeks of run)
"A[illegible] to Bed," Strand (29).
"Be[illegible] Life," Hippodrome (11).
"Blue [illegible] Boy," Her Majesty's (75).
"Call [illegible]," Coliseum (6).
"Deep Blue [illegible]," Duchess (9).
"Excitement," Casino (9).
"Knights of Madness," Vic Palace (112).
"Little Hut," Lyric (83).
"London Laughs," Adelphi (4).
"Love of 4 Colonels," Windham (51).
"Lyric Revue," Globe (32).
"Merry Widow," Stoll (3).
"Mortimer Touch," Duke of York (1).
"Much Ado Nothing," Phoenix (17).
"Nightmare Abbey," Westminster (10).
"Other Heart," Old Vic (3).
"Paris to Piccadilly," Prince Wales (4).
"Penny Plain," St. Martin (45).
"Red Letter Day," Garrick (11).
"Relative Value," Savoy (22).
"Reluctant Heroes," Whitehall (96).
"Rendezvous," Comedy (1).
"Seagulls Over Sorrento," Apollo (96).
"South Pacific," Drury Lane (27).
"Under Sycamore Tree," Aldwych (2).
"Vortex," Criterion (4).
"Waters of Moon," Haymarket (56).
"White Sheep Family," Piccadilly (30).
"Winter Journey," St. James's (6).
"Young Elizabeth," New (6).
"Zip Goes a Million," Palace (29).
(CLOSED LAST WEEK)
"Gay's the Word," Saville (63).
"Hollow," Ambassadors (48).
(OPENING THIS WEEK)
(Figures denote preem dates)
"Voysey Inheritance," Arts (7).
"Moonraker," Saville (7).
"After My Fashion," Ambassadors (8).

AUSTRALIA

(Week ending April 30)
"Peep Show," Royal, Sydney.
"Kiwis," Empire, Sydney.
"Black Chiffon," Independent, Sydney.
"Phoenix Too Frequent," Mercury, Syd.
"Kiss Me, Kate," Majesty's, Melbourne.
"To Dorothy, Son," Tivoli, Melbourne.
"Seagulls Sorrento," Comedy, Melb'ne.
"Midsummer Dream," Royal, Adelaide.
"Swanlake," Majesty's, Brisbane.

PARIS

(Week ending April 26)
"Amant de Mme. Vidal," Antoine.
"Back Street," Fontaine.
"Caprices de Vichneu," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Derniers Outrages," Vieux Colombie.
"Don d'Adele," Wagram.
"Eternal Mari," Gaite Montparnasse.
"Etranges Camarades," Monceau.
"Grande Roue," St. Georges.
"Heritiere," Mathurins.
"Jesus la Caille," Gramont.
"J'y Suis l'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Nuit des Rois," Ambigu.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"On ne voit pas les Coeurs," Rochefort.
"Pays du Sourirle," Gaite Lyrique.
"Plein Feu," Empire.
"Profanateur," Hebertot.
"Quarante et Quatra," Michel.
"Resurecction des Corps," Oeuvre.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tete des Autres," Atelier.
"Tout pour elles," Bouffes.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vrale Folle," Folies Bergere.

STOCKHOLM

(Week ending March 22)
"Antony and Cleopatra," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who Is Sylvia?" Vasa.

SCOTLAND

(Week ending May 10)
"Brigadoon," King's, Glasgow.
"Waggonload of Monkeys," Alhambra, Glasgow.
"Sprigs of Shillelagh," Metropole, Glas.
"King Lear," King's, Edinburgh.

BUENOS AIRES

(Week ending May 3)
"Mi Prima Esta Loca" (Cousin Is Mad), Nacional Cervantes.
"Vendaval" (Whirlwind), San Martin.
"El Malpo Es Asi" (Malpo's Like That), Malpo.
"Bodas de Sangre" (Espousals of Blood), Odeon.
"Soltera Morire" (Spinster I'll Die), Buenos Aires.
"Mulatas de Fuego" (Fiery Octoroons), Comedia.
"Casarse Con Una Viuda!" (Married a Widow), Marconi.
"Que Noche de Casamiento!" (Wedding Night), Variedades.
"Viuda, Fiera y Avivata" (Widow, Fury and Shrew), Comico.
"De Espana Llego Un Cantar" (Song from Spain), Argentino.
"Altitude 3200," Modern Art.

MEXICO CITY

(Week ending May 3)
"Medea," Bellas Artes.
"Husband Has Complexes," Sala Chopin.
"Golden Isles," Colon.
"Duchess of Bal Tabarin," Arbeu.
"Counts of Clerambard," Caracol.
"Little Spanish Girl in N. Y.," Ideal.

Arg. Film Studios Busy Despite Raw Stock, Financing Shortages

Buenos Aires, April 29.

Production is still continuing steadily in a number of Argentine film studios, although subject to increasing headaches in the way of getting supplies of raw stock and financing. New production units crop up daily, and warrant suspicions that they are actually backed by some of the same people who held stock in the companies just declared bankrupt.

Extras and others are wary of accepting calls from some of these new outfits, as they do not want to be caught again, not having collected pay due them from the bankrupt studios. Film workers have almost always had trouble collecting from the studios, which, in some cases owe stagehands, carpenters, electricians and extras for as long as three months. The only film workers who seem able to collect are directors and leading actors.

Miguel Machinandiarena, of the currently shuttered San Miguel Studios, has left on a tour through Central and North America, to try and build up Argentine film distribution. On his return, he expects to be able to get his studio out of the financial quagmire and reopen it. The personal fortunes of major execs in the bankrupt film studios don't seem to have been affected by the crash.

The raw stock scarcity is so acute that some film distributors have to guard against petty thefts of film from cans on their shelves, or when in transit from one theatre to another.

The effect of the raw stock famine can be gauged by an analysis of production plans is announced early last year and the number of pictures each studio actually produced. The only studio which has announced definite plans for this year is Artistas Argentinos Asociados, which has a schedule of five productions.

Emelco, now in bankruptcy and owing the Industrial Credit Bank around $200,000 (U.S.), was never able to release the first Argentine color film, "The Gaucho and the Devil," folded before "Criollo Pony" and "Colon Theatre" could be completed. Emelco had purchased some valuable story material, such as Guillermo House's best-selling novel, "The Last Dog" ("El Ultimo Perro"), "Argentine Lake" by Carlos Goyanarte, "L'Ennemie" and the classic poem-story, "Don Segundo Sombra," by poet Carlos Guiraldes.

Luis Cesar Amadori is due to start work soon on the Maria Felix film, which has been retitled "La Passion Desnuda" ("Naked Passion"), in lieu of "Thais." This title, in combination with the beautiful Mexican and Carlos Thompson as the male lead, should prove surefire boxoffice.

General Belgrano, which produced last year's biggest grossers, "Locuras, Tiros y Mambos" and "Que Rico el Mambo," now plans investing in another good boxoffice bet—action serial thrillers of the type made for Pearl White years ago.

One of the newest production units, Cordoba Films, is backed by coin from the province which gives it its name. Mario Soffici has been signed to direct and act the lead in its first picture, "A Window on Life," which will be shot almost entirely in Cordoba and in association with Interamericana.

Argentina Sono Films has signed gypsy warbler Miguel de Molina, at a reputed $12,000 (U.S.) for one picture. For this studio, Luis Cesar Amadori is due to start "The Beast Must Die," from an Anthony Blake story, with Narciso Ibanez Menta and Laura Hidalgo in the leads.

The general verdict of "Nace un Campeon" ("A Champion Is Born") (Portena Film), in which ex-boxing champ Luis Angel Firpo plays a part, has been uniformly bad.

LOEWENTHAL TO GERMANY

Mexico City, May 6.

Rudolph Loewenthal, after making several pix in Mexico since 1945, is quitting to resume film work in his native Germany.

He's visiting Hollywood and N. Y. enroute to Berlin, where he will represent Mexico at the film fair.

Fourth Swiss Season For 'Skating Vanities'

Zurich, April 29.

For the fourth year in a row, Harold Steinman's "Skating Vanities" is appearing at the Zurich Hallenstadion, a 10,000-seater, May 2-11, following appearances at Dortmund, Germany, and Antwerp, Belgium. It is tagged "Roller Follies" here. Skate revue has become very popular since its successful Swiss debut in 1949.

Show stars Nancy Lee Parker, replacing Gloria Nord. Others in the cast are Belgian stars Elvira Collin and Fernand Leemans, and Germany's Lothar Muller, as well as Terry Nolan, Christiane de Vos, Peggy Wallace, Eileen McDonnell, Tony Mirelli, Kermond Bros. and Rudell Trio. Gae Foster did the choreography, and costumes are, as in the show's former editions, by Joan Personette.

Scot HCL Cutting Into Pix, Legit Attendance; TV Set Payoff Factor

Glasgow, April 29.

Hit by the rising cost of living, many Scot families are cutting down cinema and theatre attendance from two or three times a week to only once weekly. Majority haven't the necessary coin to spend on entertainment. Except at peak hours, there are no queues for the Royal or Grand Circle luxury sections. The cheaper seats get the play.

Arrival of TV here has had a slight effect on pix attendances already, mainly in nabe theatre districts. Many households are paying up their new television sets on the installment system, and have cut their cinema and theatregoing accordingly. It's the cost of the video sets, and not any high standard in TV entertainment, that keeps families at home.

Injection of bigname talent into smalltown theatres is being tried effectively. Recent star names at the Ritz Theatre, Irvine, Scotland's smallest vaude house, have included G. H. Elliott, Jack Radcliffe, Alec Finlay and Issy Bonn. Elliott has also played small halls at Hamilton and Stirling. All these artists receive their normal salaries, despite smallness of location.

Unemployment in certain areas of Scotland is also cutting the spending power on entertainment. Top vaude houses which used to double cost of admission for bills featuring top American names, would hardly dare consider such a move now.

MEXICAN RADIO PROBED FOR FOREIGN OWNERS

Mexico City, April 29.

Probe of several complaints that foreigners are operating radio stations in various parts of Mexico with fronting by natives, has been started by the Ministry of Communications and Public Works, in control of air affairs here. Beef is that certain Mexicans, for a cash consideration, in most cases very little, get concessions, then turn over the works to aliens, most of whom are said to be Spaniards.

Ministry stresses that the law strictly stipulated that radio franchises can only be granted to, and held by, native Mexicans, or companies composed of natives.

Maurice Evans to Hand Out London Film Awards

London, March 6.

Maurice Evans, currently filming in London, will present the awards on behalf of the British Film Academy at a gala preview at the Odeon, Marble Arch, Thursday (8).

Max Ophuls is due in London tomorrow (Wed.) to accept his award for "La Ronde," which was voted the best pic of the year. Charles Crichton will collect his Oscar for "The Lavender Hill Mob," voted the best British film. Other awards will be made for "Beaver Valley," "Gerald McBoing Boing" and "Four in a Jeep."

Inside Stuff—Pictures

Recent reports making the rounds of high advances being paid for pix by art theatre ops in New York have created a paradoxical situation which is bringing grins to the faces of trade insiders. Exhibs don't like the stories, generally spread by distribs, that they are giving big front money, since it encourages other distribs to ask the same. On the other hand, most of the exhibs don't dare deny the stories, since they think the talk of big advances gives the pic an importance and might help biz.

All the while, few people, including the theatremen and distributors involved, believe that the figures on advances being bandied about are the true ones. But no one seems quite sure. They're further confused by the fact that there seem to be plenty of art houses looking for product and plenty of product looking for playdates. Latest reports have it that the Little Carnegie gave a $17,000 advance for "Edward and Caroline" and the Beekman $10,000 for "Never Take No For An Answer."

References to symbolism by New York critics in their reviews of Julien Duvivier's "Under the Paris Sky," which opened at the Paris, N. Y., Monday (5), brought to mind of observers a recent incident in France. Critics there went all out for a pic, praising particularly the unusual heartbeat effect the director got as his camera closed in on his subject.

The director, amazed to read about the "heartbeat," went back to have another look at the film. Then he figured the pulsations in the pic. He had been working in an old, beaten-up studio. The tracks on which the camera was dollied were bent and the crewmen had a hard time pushing it forward steadily. Result: the highly-praised "heartbeat."

Film industry's own World Series will be fought long before the American and National Leagues pennant winners clash for the 1952 championship. Contenders are the two baseball picture entries, 20th-Fox's "The Pride of St. Louis" and Warner Bros. "The Winning Team." Latter is set for June release while former preemed last week.

Effect of launching two films dealing with the national pastime almost simultaneously is being watched with great interest in trade circles. Facetious comments are that it'll be a pitcher's duel, since both films are biogs of great hurlers. "Pride" is the story of the colorful Dizzy Dean while "Winning Team" recreates the life of the baseball immortal, Grover Cleveland Alexander.

Richard Long, serving in the U. S. Army in Japan, was handed an unexpected leave of absence because of the filming of "Willie and Joe Back at the Front" in Tokyo by Universal-International. When the film troupe landed in Japan for location shots, Long, a UI contractee, was allowed to play one of the roles. Now he is back in Hollywood to finish the picture before reporting back to Tokyo.

Rather than wait for Mala Powers to recover from her illness, Universal-International is finishing "City Under the Sea" without her. Actress missed only one sequence, in which she was to appear briefly as a bystander, watching Robert Ryan and Anthony putting on a fight in a saloon. Her voice will be dubbed in for a telephone conversation when she recovers.

Alan Ladd joined the ranks of no-salary stars with a deal calling for 50% of Universal-International's profits on "Desert Legion." Picture rolls in June with Ted Richmond producing. Other thesps with similar UI contracts in recent months are James Stewart, Gregory Peck, Errol Flynn, Irene Dunne and Tyrone Power.

Distribs', Exhibs' Profits

Continued from page 3

breakdown on corporate finances, computed before taxes. The chain's 1951 operating profit of $6,944,000 was down from $9,896,000 in '50, $12,583,000 in '49 and $12,472,000 in '48.

Loew's production-distribution and other subsids, including foreign operations, had a loss of $4,101,000 in 1948. The upturn began in 1949, when a profit of $1,795,000 was reported, and continued with further profits of $2,712,000 in 1950 and $7,243,000 in '51.

Skouras' Report

In his annual statement to stockholders, 20th-Fox president Spyros P. Skouras reported that 1951's domestic film rentals were $60,318,000, up from $59,449,000 the previous year. (In some cases, such as with 20th, the mere fact that rentals were on the increase does not necessarily reflect production-distribution net income upbeat; the rise with 20th could be attributed to a greater number of pix in release and commensurately greater expenses.)

Domestic theatre receipts were reported by Skouras at $58,168,000 for '51, compared with $60,153,000 for the previous year.

Although its net profit was off somewhat, Paramount Pictures' gross business for 1951 climbed to a handsome $94,628,000, compared with $81,825,000 in '50. Net earnings amounted to $5,459,000, as against $6,565,000 for '50.

United Paramount's dropoff in income was more severe. UPT's net profit for 1951 was $10,705,000, including a capital gains net of $4,000,000. The corporation in '50 had net earnings of $12,141,000, of which only $2,144,000 was listed as cap gains net.

Warners similarly has been following the pattern of comparably favorable money-making by production-distribution with domestic theatre earnings on the skids. The new WB theatre company to be formed upon divorcement, if it had operated independently in past, would have had a net of $12,083,000 in 1958, $10,327,000 in '49 and $6,143,000 in '50.

WB's film and foreign operations climbed from a loss of $246,000 in 1948 to a net profit of $138,000 in '49 and a net of $4,128,000 in '50. While a breakdown wasn't given for last year, theatre revenue continued on the downmeat as compared with films.

Danziger Prod.

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by shooting the film abroad. Picture, incidentally, is the first feature to be shot in the Danzigers' tint method for American and international release.

New hue technique is a full-color process which the Danzigers consider as the "world's fastest color system in existence." Scenes may be lensed in full-color, Danziger declared, and from four to six hours later prints may be had from black and white stock.

Although a special camera was used on "Bagdad" in order to utilize only black and white negative stock, the Danzigers' color system can print from any other method using Eastman, Ansco, or any other color negative film and a regular camera, thereafter be printed in the Danziger system on ordinary black and white stock.

Danziger estimated that the new process costs only slightly more than black and white before the first answer print. Moreover, he added, release prints in color are about half current costs of color prints.

Shortly after the arrival in the U. S. of the final print of "Bagdad" in the next few weeks, Danziger will conclude a distribution deal for the film in which several majors are said to be interested. He then plans to leave for Britain. Meantime, Harry Lee Danziger is remaining in London to prepare both "The Queen's Mark" and the TV series, which is titled "Theatre." Each show will run 27 minutes and will be a complete story in itself.

Mutual's Major Coin Coming From Its Top Execs; See Good Risk

Lion's share of the financing for Mutual Productions' first three or four pictures is being furnished by the company's top officers, it was disclosed in New York last week by executive producer Jack Dietz. Balance of the money needed for the firm's "flexible" budgets stems from contributions of franchise-holders.

Principal objective in privately financing Mutual's initial efforts, Dietz declared, is to make the newly-formed production-distribution outfit a good risk for banks in the future. Obviously, he said, with money coming in from pictures in release, plus the advantage of having an established organization, various financial institutions will be more inclined to extend credit.

Mutual officers include Hal E. Chester and Dietz as production execs while Moe Kerman and J. J. Felder head up the distribution wing. Franchise-holders, reportedly have been licensed in all 31 exchange areas. Company's upcoming releases, according to Dietz, will stress "exploitable subjects," for he feels there's a "definite exhibitor demand" for that type product.

First Mutual film to hit theatre screens will be "Models, Inc." A Howard Duff-Coleen Gray starrer, it's scheduled to world-preem at the RKO Golden Gate Theatre, San Francisco, May 21. Company also has three other ventures either before the cameras or in pre-production phases.

Moguy Sees French Need Of Org in U.S. Like IFE

Impressed with the work that Italian Films Export (IFE) has been doing to push the marketing of Italian product in the U.S., French producer-director Leonide Moguy this week urged that a similar organization be set up in America to advance the interests of French film-makers.

"I believe that the creation and functioning of the IFE," said Moguy, "are of the highest importance to the Italian film industry. It seems to me that Italian producers are indeed fortunate to have an organization in the U.S. whose purpose is to advance their interests by high-level representation, by careful and detailed study of the conditions which face their product in the U.S., and how to meet these conditions successfully."

Not the least of the many problems, Moguy noted, "is that of effective promotion of Italian films on which it seems to me IFE will render splendid aid." The French film-maker directed the Italian picture, "Tomorrow Is Too Late," which had a highly successful U.S. preem at Loew's State Theatre last month. Picture closes Friday (9) after a four-week run.

Sues Over Caron %

Los Angeles, May 6.

Music Corp. of America was named defendant in a $75,000 suit brought in Superior Court here by Ed Constantine, who claimed to have helped arrange Leslie Caron's costarring stint with Gene Kelly in Metro's "American in Paris."

Constantine alleged he made a deal with MCA reps in Paris giving him a share of agency's commissions from Miss Caron's earnings. He has not been able to collect, he charged.

Crown to France

Continued from page 5

and chairman of the distribution committee of SIMPP, who has previously represented the indie group in international negotiations. Crown will be back in New York in about 10 days, it is expected.

Pact to be negotiated will replace the present extensions of the original agreement made in 1947 between U. S. Secretary of State James F. Byrnes and French Foreign Minister Leon Blum. Pact expires June 30.

American negotiators aim to have lifted completely or increased the quota of 110 import permits annually for the majors and 11 for the indies.

No. Central Allied Opposing Industry Arbitration Unless It Includes Rentals

Minneapolis, May 6.

North Central Allied directors this week were to serve notice upon distributors that the organization will oppose industry arbitration unless it includes film rentals. They also were to launch a renewed fight for repeal of the 20% Federal admission tax. In so doing, they'll be carrying out directions contained in two resolutions adopted at the body's annual convention here last week.

The convention made history by not adopting a single resolution assailing high film rentals, percentage or trade practices, or attacking distributors. It's the first time such a pastime ever was brushed over by NCA at an annual meeting.

Instead, part of the convention was utilized to try to line up the territory's newspaper publishers and editors on exhibitors' side in the fight against further TV box-office inroads and for survival. Approximately 150 newspaper owners and editors were present as exhibitors' guests, and the initial day's session was given over to the first newspaper editor-exhibitor forum ever held. Out of the forum it's expected will come closer exhibitor-newspaper relations and a more united front in protecting and promoting common interests.

Speakers, including Ted Mann, NCA president, actor George Murphy and RKO sales promotion manager Leon J. Bamberger, emphasized the community of interests had by the local newspaper and theatre, the theatre's value and importance to a town and the fact that TV threatens newspaper advertising as well as theatre patronage.

They brought out that the demise of the local theatre would adversely affect the newspaper and other business interests.

Exhibition's Future

The newspaper editors left the meeting, however, impressed by the fact that while TV is not to be dismissed lightly as a competitor for theatres as well as newspapers, and that the showhouses at this critical period need a helping hand from the press, the theatre-owners still have some confidence regarding exhibition's future. They also carried away the thought that aid can be extended the theatre by having a uniform advertising rate for showhouses and other lines of business, and by opening news columns as much as possible to items publicizing the theatres and their attractions.

After the forum, when the exhibitors had the meeting to themselves, there were both optimistic and pessimistic notes sounded regarding TV's present and future impact on exhibition.

Bennie Berger, president for six terms who then was supplanted last year by Mann, was returned to the organization's head post when the latter, because of the press of outside business, refused reelection. Berger, who also is Northwest Variety club chief barker, was elected in absentia, as he was attending the International Variety clubs' Las Vegas convention. It was the first time he ever had missed a NCA convention.

Par's Tieups Cut Expenses On 'Denver' Junket

By tieups with the Denver & Rio Grande Railroad and promotion of restaurant and hotel accommodations, Paramount got away with only a $7,500 nick on its five-day junket for 50 news writers last week. Affair was to exploit the pic "Denver and Rio Grande."

Writers accompanied a troupe that included Forrest Tucker, ZaSu Pitts, J. Carroll Naish and Laura Elliott, which gave shows in 11 towns in Colorado, New Mexico and Utah. Special train also made many whistle stops.

Par footed the tab for bringing the writers from their hometowns to Denver and for taking them home from Salt Lake City. D&RG took them from Denver to Salt Lake, and its publicity men worked with Jerry Pickman's Par crew on promotion of restaurants and hostelries along the route to carry part of the financial freight.

HAITI'S PREZ HOSTS 'BAILEY' JUNKET

Port au Prince, May 6.

Stars and press delegation here for four-day preem festivities in conjunction with 20th-Fox's "Lydia Bailey" headed back to the U. S. today (Tues.) after a whirlwind series of activities.

Sunday night (4) opening, staged jointly by 20th and the Republic of Haiti, highlighted the sesquicentennial independence celebration of the West Indian republic. Star and press-studded cavalcade junket was given the red carpet treatment, with the President's Ball, hosted by President Paul Magloire, held at the National Palace following the preem. Pic deals with an episode in Haitian history.

Pic's stars, Anne Francis and William Marshall, are among the junketeers.

Allied Board

Continued from page 5

mission scales, improper zoning procedures.

Par Singled Out

Paramount was singled out as especially "intolerable" with sales policies which in the past year "have destroyed the goodwill of exhibitors it formerly enjoyed." Drawing Allied's ire was Par's continued distribution of Pine-Thomas production although earlier pix from the P-T unit have made their way to television. This was among the assortment of the film outfit's business practices which the Allied board blasted.

The exhib org demanded that if bidding is to continue, distribs reveal all bids following the award of a licensing contract. Allied consistently has been a foe of bidding as now practiced, asserting that the competitive licensing was originally designed only as a means of allowing an indie op to bargain for product on an equal basis with major circuits.

Allied directorate took no conclusive action on the arbitration project but made it clear it would not hold still for any system not "all-inclusive." That is, rentals and bidding method must be included as arbitrable subjects.

The resolution on this stated: "That the board regrets that the distributors apparently are unwilling to agree to an all-inclusive arbitration system along the lines recommended by Allied; that its committee (Wilbur Snaper, Nathan Yamins and Abram F. Myers) be instructed to continue the negotiations in hopes of securing such an all-inclusive system, and that approving or disapproving action be deferred until a final draft of a plan acceptable to the distributors is presented to the Allied board for its consideration."

Dividend of 25c per share was declared by Warner Bros', directors at a meeting yesterday (Tues.) in New York. Coin is payable July 5 to holders of common stock of record at close of business, June 6.

'Latuko'

Continued from page 3

trailer and the pic would definitely not be allowed to play. He mentioned a city ordinance which makes punishable by a jail term exhibition of a film showing genital organs.

Elson aimed to cancel the booking until he received the assurances of Irving Lesser and Seymour Poe, PRI heads, that they'd back him in the courts if there was interference. They took the attitude that the film is in no way an exploitation or sex subject and the city ordinance is not applicable.

They pointed out that the film is a dignified treatment of the life of a native tribe and is owned by the American Museum of Natural History. It was shot by a leading American industrialist, Edward Monsanto Queeny, board chairman of the Monsanto Chemical Co.

Pic had a highly successful run on the Coast. Ban by New York State censors is now being fought in the courts.

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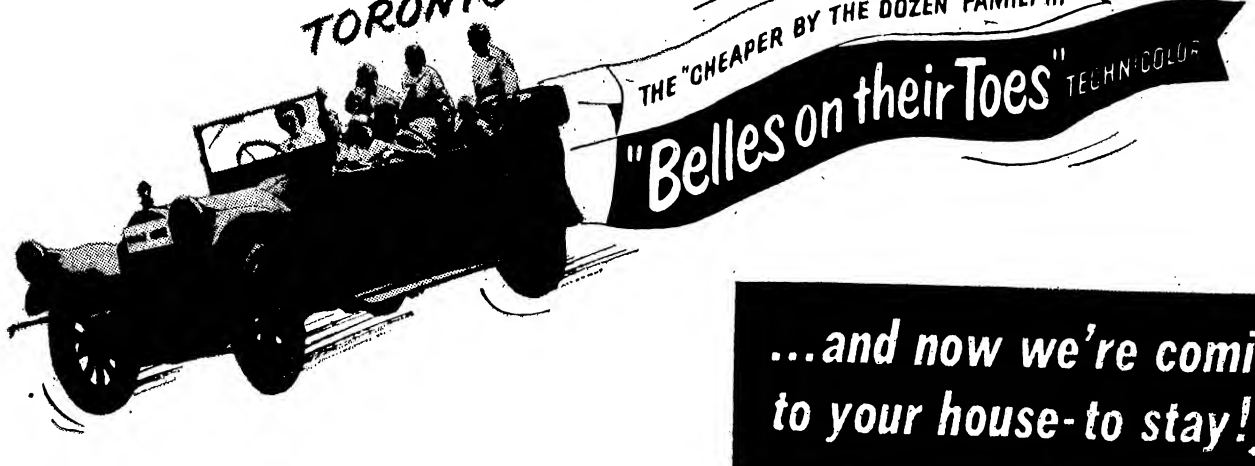

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THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Hughes Wants

Continued from page 1

whereas Hughes wanted Mayer to provide the $5,-$10,000,000 revolving credit for his own product.

Mayer's attorney, Neil McCarthy, at whose home this hush-hush powwow was held, countered that deal was more to Hughes' benefit than anyone else, for two broad reasons: (1), it is reasonable to assume that the Mayer alliance would boost the RKO stock; and (2), it automatically insures a revitalized production line of new film product for the RKO distribution plant.

In the east, from the sales viewpoint, it is no secret that RKO has been faced internationally and on the domestic sales front with the problems of intra-organizational morale and the usual competitive sniping ("sign for our product; you've no RKO assurance what kind of pix it has and when you'll get them," etc.). Depinet and his foreign sales chief, Phil Reisman, have countered this by reissues, acquisitions of "outside" product, and the like.

Mayer and McCarthy stressed that if Hughes attaches so much importance to the 100% Goldwyn autonomy that Mayer would receive, with the same "highly advantageous" terms as Goldwyn (20% fee), then it should be no concern to Hughes where Mayer might produce or how he would finance.

Hughes emphasized that having Mayer as an on-the-lot top producer is an obvious plus for RKO. It is presumed that if and when a deal comes to pass, both will co-finance, with Mayer having absolute autonomy — much more than the conditions that prevailed at RKO with Wald-Krasna Productions (now 100% owned by Jerry Wald, who has bought out Norman Krasna).

The on-the-lot insistence also is to insure that 10 to 15 pix flow, as against Goldwyn's one every year or two.

Louis R. Lurie, San Francisco financier, who was close to a Warner Bros. buyout last year, is always "on call" to Mayer for a bankroll. But Lurie has stated Mayer "hardly needs my financing —he has K. T. Keller (prez of Chrysler), Benson Ford, Henry Ford II, and, of course, his own large and liquid resources."

(A previous reported dicker for Mayer to buy out the entire RKO setup is now cold, chiefly because of its cumbersomeness and Hughes' idea of a $11.50-per-share price, as against the $9 Hughes paid Floyd Odlum for his 24% control).

Wald fits into the picture reportedly because of a long regard by Mayer for the producer when he (Wald) was at Warners. Before Hughes paid the Burbank plant $150,000 to spring Wald from WB, Mayer wanted him to shift over to Metro.

Meantime, Wald is tied to Hughes and RKO until the end of this year. The 150G has been worked off by amortizing against the Wald-Krasna pictures. Reportedly Hughes wanted Wald to head up RKO production, when Krasna was bought out, but Wald countered that "it would only be changing my hat—the same thing all over again on limited authority, particularly budgets, players and scripts."

Hughes himself, as is attested to by RKO prexy Ned Depinet, who has just returned from an extended Coast stay, is heavily involved with a $200,000,000 projectile factory in Arizona, and reportedly has between a billion and two billions in backlog orders for Governmental and other aeronautical orders, hence the film plant is relatively a lesser adjunct.

Wald's buyout of Krasna's interest in their unreleased films and the residuals of those now in distribution was for about $200,000. It was predicated on both estimates and profits actually realized to date.

"Blue Veil" has produced a net of about $800,000. "Clash By Night" (Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe) is just going into release, and "Lusty Men" (Susan Hayward, Robert Mitchum and Arthur Kennedy) is set for July 5 distribution by RKO. Team's "Behave Yourself" just about broke even.

Krasna will devote his future to writing, as he did before going into the indie setup with Wald. Latter will operate the new company, with Tannenbaum as president and Milton Pickman as v.p. and general manager.

No Improvement Seen In Indie U.S. Distribs' European Import OK's

Independent American distributors are finding it very difficult to secure film import licenses which are required in most European countries. And no improvement in the situation can be expected for some time, according to William M. Pizor, veepee and foreign chief on Lippert Pictures, who returned to his New York headquarters last week after a two-month tour of the Continent.

Pizor made a swing through some 10 countries in connection with setting up franchise-holders for Lippert films as well as to discuss co-production deals with studios both in Britain and on the Continent. Company has an arrangement with Exclusive Films, Ltd., calling for production of five pictures this year and possibly six next year.

While in Germany Pizor conferred with officials of a company he declined to identify in regard to a joint film-making venture to be made in that territory. Lippert organization also plans to make two pictures in Italy this year. One of these will be "Cairo Incident," a George Raft starrer, scheduled to roll Sept. 1.

Europe's dollar shortage, Pizor said, has brought about a wave of remittance restrictions which show no signs of lessening. Moreover, it's physically impossible for an independent to get money out of virtually any country without permission of the government. "The only way to convert earnings into dollars," he added, "is to do it legally."

While abroad Pizor looked over a number of foreign films with a view to distributing them in the U. S. Some 10 features are being considered, he revealed, but no final decision will be made until he confers with company prexy Robert L. Lippert on the Coast next week. He expects to plane to Hollywood Sunday (11).

LESSER BUYS INTO COAST OZONE CHAIN

Hollywood, May 6.

Sol Lesser, in addition to his other activities has gone into the drive-in business. In association with Mike Rosenberg and Col. Fred Levy, Lesser has bought a substantial interest in Pacific Drive-In Theatres, Inc., one of California's outstanding ozone circuits.

Pacific, headed by William R. Forman, will increase its activities as a competitor for top product in this territory. Position of the ozoners in the first-run field has been strengthened by recent Federal Court rulings upholding the rights of drive-ins to enter the bidding market with conventional theatres.

Lesser's Indie Co. With Levy, Arthur Gardner

Hollywood, May 6.

Sol Lesser set up Sequoia Productions, in partnership with Jules Levy, Arthur Gardner and Arnold Lavan as co-producers.

Deal calls for two pix annually for three years, teeing off with "Harness Bull," Leslie T. White novel which Lesser acquired five years ago.

It starts in mid-July. Lesser is also prepping a teleseries of 26 half-hour travelogs tagged "It's a Small World," from travel footage he acquired from Burton Holmes.

Harvey Endorsement

Continued from page 1

ing taste. Over the years we have produced so many fine pictures we have now educated the public to where they will only buy 'good' pictures and nothing will induce them to go to the 'lesser' grade of pictures."

He also charged that high film rentals were driving exhibs to bankruptcy and declared: "Those film companies that paid $34,-860,000 in dividends in 1951 as against $36,941,000 in 1950 had better change their stripes—closed theatres pay no film rental."

RKO Theatres

Continued from page 3

ful reappraisal of all the company's holdings can be productive of a considerable increase in revenue. Among other things is seen the possibility of improved real estate management producing more revenue from stores, offices and other property associated with theatre holdings.

In cases where houses are unproductive and offer little opportunity for improvement in earnings, board is planning to put them on the market. Since such theatres are extremely difficult to sell now, however, possibility is also being considered of switching them completely to some other form of enterprise.

In other cases, board is preparing to invest coin in dressing up rundown theatres in the hope of improving biz and reaping better profits. Also being considered in situations where there's bidding for product is a more aggressive policy in an effort to get better pix and a possibly bigger payoff.

L.A. SUES MONO-AA FOR 25G ON TAXES

Los Angeles, May 6.

The City of Los Angeles has filed three suits against Monogram and Allied Artists with demands totalling more than $25,000. City contends that the license taxes paid by the companies cover only the actual production of films and do not include such activities as loanouts, distribution and rental of studio space to indie producers.

For such activities, in 1948, 1949 and 1950, the city wants $13,500 from Allied Artists, $8,088 from Monogram Pictures and $4,032 from Monogram Productions, with a 7% penalty in each case.

Feb. Amus. Tax Way Off

Washington, May 6.

February sagged at the boxoffices across the nation, according to tax returns in March, which generally reflect the previous month's biz. Total admissions tax take for the Bureau of Internal Revenue amounted to a thin $19,863,940, bureau reported last week. This was far short of the $25,625,000 for the same month of 1951, and also trailed the $23,891,500 of the preceding month in 1952.

About 80% of the tax take is figured to come from picture theatres.

In the nitery field, business was a little better than pix on the basis of the 20% bite on nightclub tabs. Uncle Sam's March take, reflecting February business, was $3,497,000. This bettered the $3,603,000 for the same month of 1951, but was nearly $500,000 back of the figures for the month before in 1952.

Broadway seems to have borne the brunt of the sag, according to receipts in New York's 3rd Internal Revenue Bureau. There the general admissions tax yielded a puny $2,916,000, one of the worst in recent years. Broadway's nitery take was $291,376. Both figures were far short of the previous month.

COMPO 'Big 3'

Continued from page 5

did not formally name its candidate. Much time at the session was given to further efforts to induce RKO president Ned E. Depinet to take the COMPO prexy's post for at least a limited time and preclude the need for election of the three-man unit. Depinet persisted in his nix of the job and the MPAA board, which comprises film company presidents, agreed that the committee of three was the only solution.

TOA similarly hasn't officially named its rep but much sentiment is known to favor S. H. Fabian. Both Keough and Fabian, like Rembusch, have been strong advocates of industry unity via COMPO and designations of them doubtless would win unanimous acceptance by the other member groups of the all-trade outfit.

Naming of the "Big Three" will be followed by the election of a successor to Mayer as exec v.p. In this respect, it's generally figured that Robert W. Coyne, special counsel for COMPO, is a clear cut choice for the job. With Mayer away from the scene, Coyne is working as COMPO's top exec along with Charles McCarthy, public relations director.

Johnston Urges Shifting Foreign Sales Effort to Untapped Areas

Concentration of major company sales efforts on those foreign markets that remain relatively untapped was urged by Eric Johnston at the annual meeting of the Motion Picture Assn. of America membership in New York last week. Prexy also emphasized that there was a much greater potential to be had from Latin America, although that area is fairly well exploited by Yank distribs.

Some territories have reached their peak, Johnston pointed out, and added effort in them can produce only small additional revenue. While he didn't mention the country by name, England, for instance, is known to be contributing each year a smaller percentage of the majors' overall foreign take.

Johnston's text was that instead of knocking themselves out trying to get a few added bucks from such countries, they'd do better looking to such markets as Africa and parts of the Far East where the theatregoing habit is still in its infancy. MPAA members indicated agreement with the thesis.

Contrary to Europe, where the law of diminishing returns has set in, the MPAA prez said there was a large amount of added revenue to be had in Latin America. He made what was considered a pitch for increasing MPAA manpower there, pointing out that while in Europe the Association had reps in Paris, London, Stockholm, Rome and Madrid, it had only one man, Joaquim Rickard, in South America.

RKO Theatres' 138G Net

RKO Theatres yesterday (Tues.) reported a consolidated net profit after all charges of $137,867, including $7,264 on the gross sale of capital assets, for the first 1952 quarter.

Chain's net in the corresponding 1951 period amounted to $441,941, including $370,703 on the sale of capital assets.

Johnston Heads MPAA Reelections; Hetzel Set as V.P.

Ralph D. Hetzel, Jr., who joined the Motion Picture Assn. of America in December, was elected a v.p. at the annual meeting in New York Friday (2). All other officers, headed by Prexy Eric Johnston, were reelected. Directors were likewise renamed.

Hetzel is in charge of the MPAA's New York office. He was assistant administrator of operations for Johnston when the MPAA topper was on leave of absence to serve as Economic Stabilizer last year, and Johnston came to know him there.

MPAA committees were named by Johnston for the year, and the following chairman elected: executive, Johnston; finance, Fred W. DuVall, MPAA treasurer, ex officio; membership, Jack Cohn; distribution, Al Schwalberg; law, Austin C. Keough; international, John G McCarthy, of the MPAA, ex officio; advertising-publicity, Charles Simonelli; advertising advisory council, Gordon White, of the MPAA, ex officio; copyright, Adolph Schimel; exhibitor and community relations, Ned E. Depinet; foreign legal advisory, Roger C. Clement; international film relations, Lawrence Lipskin; newsreel, Walton C. Ament; public relations, Nate J. Blumberg, chairman, and Joseph H. Hazen, vice chairman; research, Paul Raibourn; solicitations, John J. O'Connor; television, Leopold Friedman; titles, Albert S. Howson.

New Par Plan

Continued from page 7

tions made that seem to offer the best coin-producing possibilities.

New system, it is hoped, will eliminate—or at least keep to a minimum—those pix which arrive in New York to find the sales and pub-ad departments' mutterings: "How could they ever have made that?"

Such films, as a result, suffer from lack of enthusiasm in handling. Also—more basically—sales and pub-ad execs, being closer to exhibs, are generally in a better position to judge what will go, which colors their attitude.

It will also give Pickman a chance to steer the studio away from those yarns which seem to offer no "handle" for publicity or advertising campaigns. They are the most difficult, of course, to sell successfully.

The New York exec contingent is expected to fly home from here over the weekend.

Gering's Sea Tinter

Marion Gering, indie producer and director who's partnered with Ed R. Lewis in G-L Enterprises, has put a color feature, "Main Street, Under Sea," before the cameras in Bermuda. Test shooting is now underway at the island resort and actual production is scheduled to start in June.

Bronson B. Hartley, marine zoologist and underwater photographer, will direct. A. J. Palmeria, screenplayed from an original by Gering, and Jacques Bellasco is writing the score. Venture will be filmed in the new Eastman color.

MPAA Dues

Continued from page 3

very limited. It could mean a lot in the future, however.

The income problem facing the finance committee, to which it was referred, is not quite so acute as it appears, since the whole ½ of 1% assesstment normally more than covered the budget. Companies got a rebate of the unspent amount each year. With less income, size of that rebate will be cut.

Johnston's Report

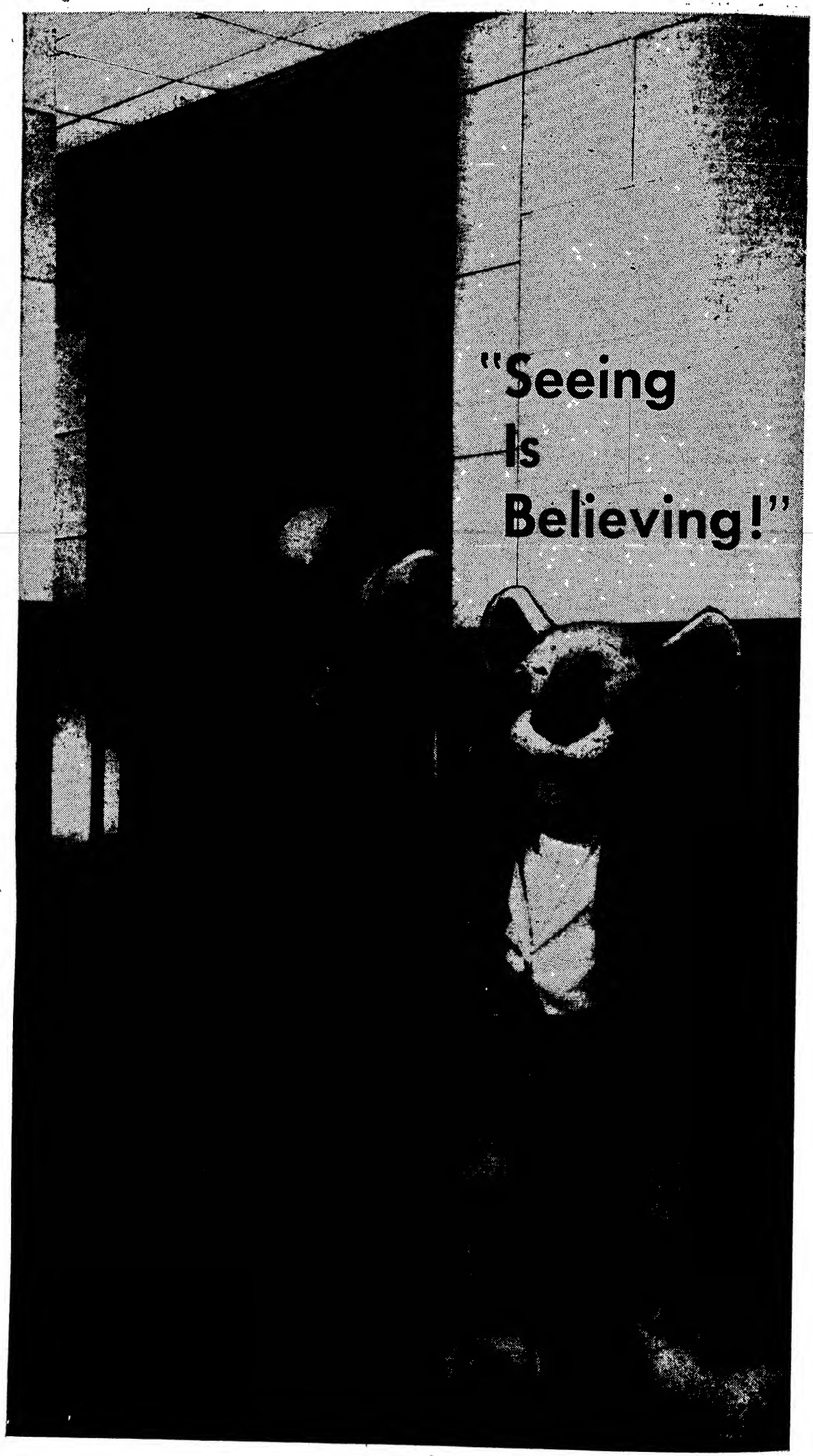
Preceding the director's meeting, MPAA prexy Eric Johnston reviewed the year's activities of the association and presented its annual report to the general membership.

Discussing the foreign situation in relation to the film industry, Johnston noted substantial increases in revenues from abroad over the preceding year. Revenue gains in local currencies, he pointed out, offset the 30% devaluation in a number of countries overseas. Dollar remittances were estimated to have been the second highest in the industry's history, topped only in 1946. He warned, however, that there were signs of serious economic problems abroad which may adversely affect U. S. films in 1952.

The past year, Johnston reported, saw a great increase in technical improvements. These included the extension of the use of acetate safety film; improved definition, range and safety exposure of new film; perfection of new and simplified color processes, advances in the design of theatre screens. In addition, he noted, active research and development are continuing on devices to create the illusion of depth in films and that several processes appear ready for commercial tries; hopeful experiments have been made in the magnetic recording of film images. Progress made in 1951, he stressed, emphasizes the need for even greater efforts to improve the industry's technical needs.

He summarized the industry's efforts to obtain a frequency channel for commercial theatre television and pointed out that hearings before the Federal Communications Commission would be held this year.

For the future progress of the industry he made six points about which a program should revolve: (1) Continued improvement in quality and appeal of films; (2) Intensified promotional efforts; (3) streamlining of traditional distribution methods; (4) keep foreign markets open; (5) continued technical research; (6) removal of such barriers as taxes, antitrust litigation and censorship.



"The eyes of the industry are on the M-G-M Studios. The visiting exhibitors are seeing "Scaramouche" "Ivanhoe" "Pat and Mike" "The Merry Widow" "Lovely To Look At" "Because You're Mine." When they return home we predict that on every Film Row you will hear:

MAKE MINE METRO!

Amusement Stock Quotations

(For the Week Ending Tuesday (6)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	30	10	9¾	9¾	— ⅜
CBS, "A"	39	35⅛	34⅛	34⅞	— ¼
CBS, "B"	41	34½	32⅞	34⅛	— ¾
Col. Pic.	8	12⅞	12⅝	12⅞	
Decca	27	8⅛	8	8⅛	
Eastman Kodak	125	43½	42½	43	— ⅛
Loew's	151	16¼	15⅝	16¼	+ ⅝
Paramount	46	27	26¼	26¾	+ ½
Philco	153	29⅞	28⅜	28½	—1⅛
RCA	476	26¼	25	25⅝	— ½
RKO Pictures	206	4¼	3⅞	4¼	+ ¼
RKO Theatres	150	3⅜	3¼	3⅜	
Republic	61	4¾	4½	4½	— ⅛
Rep., pfd.	16	10⅜	10⅛	10⅜	
20th-Fox	130	17⅜	16⅜	17⅜	+ ½
Un. Par. Th.	171	17¾	16⅞	17¼	— ⅛
Univ.	26	11⅞	11⅝	11¾	+ ¼
Univ. pfd.	1.2	60¼	59½	60¼	+ ¼
Warner Bros.	29	13¾	13½	13½	
Zenith	26	77	74½	75¼	—1¼
N. Y. Curb Exchange					
Du Mont	64	16¾	16⅛	16⅛	— ¼
Monogram	52	3⅛	2¾	3⅛	+ ⅛
Technicolor	17	21½	20⅞	21⅛•	— ¼

Over-the-Counter Securities	Bid	Ask	
Chesapeake Industries (Pathe)	4¼	4¾	— ⅛
Cinecolor	1¾	1⅞	— ¼
U. A. Theatres	4¾	5¾	
Walt Disney	6¾	7¾	

(Quotations furnished by Dreyfus & Co.)

Cannes Film Fest

Continued from page 2

for the western audiences. In beautiful imagery, this recounts the odyssey of an eighth century prince who is searching for a true love. An excellent recreation of a period, with good production dress, this might be of interest stateside for small arty spots.

A double-feature evening had a sentimental Venezuelan film which was well made, but too floridly played and blatantly sentimental for the sophisticated fest audience. The second film, the Swedish "She Danced One Summer," was a beautiful story of a young love that runs its course in spite of the bigotry and misunderstanding of the country community. Brilliantly directed and played, the film made a hit here.

Nudity With Tact

There is a nude scene between the two lovers, done with tact and taste, as the pure love of the adolescents is consummated. Pic has already been bought for the Cinema D'Essai in Paris by the house's rep on the spot here. The fresh young stars of the pic are here and getting a big play from press and photogs. Girl, Ulla Jacobson, looks like a good bet for Hollywood on her charm, freshness and talent.

Brazil's contribution was "Tico Tico No Fuba," an evocation of the life of the popular musical composer who penned "Tico Tico." Pic was simple and naive, but kept moving and dancing for a favorable critique, considering it was from a Johnny-come-lately country in the film game. France's big "Fanfan La Tulipe," which is currently breaking records in Paris, was also a hit here. Film's frantic pacing, good humor and exuberance went over big with the audience. German film, "The Last Command," shows the German pix to be still in the morass of their obvious symbolism, full of self-pity and making characters allegorical rather than real. Pic was well done technically, with some good thriller moments.

Strong U. S. Lineup

French starlets Francoise Christophe, Odile Versois and Maria Mauban are getting the big play from photogs.

Van Heflin is vacationing on the Riviera, but has not shown as yet. Hedy Lamarr and Marlene Dietrich have been given up, but still expected are William Holden, Wanda Hendrix, Yvonne De Carlo, Marta Toren, Elia Kazan, William Wyler, John Huston and Anatole Litvak. Mack Sennett is to be here, and the French film museum is arranging a special showing of a group of old Sennett comedies to honor the master of slapstick.

Various international groups will meet here in the latter part of the fest. International Film Authors Assn. will have its first meeting here to discuss international aspects of author's rights. Jack Kirkland is here repping America. The International Film Academy and Producers Assn. will also meet to discuss ways and means of preserving old film masterpieces and generally raising the film's aesthetic level and prestige. The International Film Critic's Group (Fripreci) will present a prize for the best film shown here, whether in or out of competition. Also awaited are MPAA reps Eric Johnston, John McCarthy and Gene Van Dee, who will start negotiations here on the coming amending of the Blum-Byrnes Agreement.

"Medium," the Gian-Carlo Menotti pic, has been scratched as an ti pic, has been scratched as an entry. The remaining U. S. pix in the lineup are still "Viva Zapata" (20th) and "Detective Story" (Par). Reason for the yanking of "The Medium" is that it got on the role in Paris by mistake, for it had already been shown at the Venice Film Festival, and therefore wasn't eligible for the fest here. Though the Vittorio Di Sica pic, "Umberto D," played at the Punta Del Esta fest in Uruguay, it is still allowed to be in the running, for the Punta fest is not considered an official fest, with only Cannes and Venice now being recognized as the only two competitive ones. Other fests, such as the Edinburgh, Locarno, Berlin and Madras manifestations, are entered for only commercial reasons.

L. A. Theatres

Continued from page 4

drive-ins, with capacity for 12,500 cars or 27,500 persons.

Jump in drive-in construction got underway in 1948, when 22 were erected as compared to the seven that had been built in the territory from 1934 through 1947. In 1949, 21 went up and that figure was duplicated in 1950. There was a slowdown in 1951, when only five were built, but 1952 is jumping back with a total of 15.

In addition to the direct loss of closed theatres, exchanges have lost revenue from 48 others, 26 of which have become part-time operations and another 22 swinging exclusively to art or Spanish-language policies. During the past few years a total of 23 houses have either burned or been dismantled. Some of the burned theatres will be or have been replaced.

Hotbed of new ozoner construction this year will be Arizona, where 13 of the 15 are scheduled. One will be an all-Spanish drive-in, located near Tucson. The other two will be California houses.

Despite there being evidence of a slightly improving boxoffice, there will be further closing of theatres, mostly conventional, in this exchange area. Television comes in for its full share of the blame, but most operators tie the conditions to economics. A public hard put to meet the grocery bill and pay for other necessities doesn't have much leftover change for filmgoing, exhibs point out, so stay home to view video.

FCC Probe

Continued from page 7

named as far as commercial quality was concerned."

What puzzled Gladstone was a paragraph referring to Scophony efforts to exploit its projector. It stated: "They were considerably hindered with regard to any research as to Scophony's supersonic methods by the fact that Scophony, Ltd. (British parent company) agents completely dismantled the hand-made demonstration model sets and scattered and mixed up the parts so that it was impossible to put them together again even for the lower-standard reception for which they were built."

Then followed the sentence: "Such an attitude is impossible to understand unless it was deliberately planned to sabotage the entire arrangement from the start."

Questioned about the document, Raibourn said he thought he "participated" in its preparation, which was probably for Par attorneys.

Gladstone reminded Raibourn he had previously testified that he ranked the four theatre TV systems in the order named in the document. He began naming the systems when Par counsel Paul Porter cut in:

"Straight, place and show. What is the fourth one?"

"The fourth is also in the money," Gladstone shot back.

Raibourn said he thought GPE (General Precision Equipment Corp., which also had an interest in Scophony) had finally assembled one of the projectors.

Gladstone pointed out that Raibourn had previously stated GPE had gotten one of the projectors to operate on the American 525-line standard.

Q. "So that the statement that it was impossible to put them together again is inaccurate, is it not?"

A. "It is a little strong."

Q. "It is inaccurate, is it not?"

A. "They found it possible after they got all the parts and located them to put them in their proper positions."

Sabotage Probe

Gladstone then asked Raibourn if he subscribed to the statement regarding sabotage.

Raiborn replied: "That I take it is a conclusion of the gentleman who happened to have written this."

Q. "Was it also your conclusion?"

A. "All I will say is that I have never been able to understand why that was done."

Q. "Is it your opinion that it was deliberately planned to sabotage the entire arrangement from the start. . . . Do you assert that now?"

A. "No."

Gladstone later brought out that in 1941 Dr. Allen B. DuMont requested that Par increase its investment in DuMont Labs but that Stanton Griffis, chairman of Par's finance committee, objected, saying he would not put "a dime" in TV. Dr. DuMont then reminded Par of a promise to advance more capital if the management was satisfactory and he suggested that Par either carry out its commitment or pull out its interest.

Gladstone asked Raibourn whether Par was doing with DuMont what it later did with Scophony; that is, make an initial investment only but not advance funds for development of patents. Raibourn replied in the negative.

In re-direct examination of Raibourn, Porter brought out that Par hoped to develop a valuable system of patents through its investment in Scophony, but later abandoned hope the patents had commercial value.

Raibourn said he had always considered theatre TV of "immense advantage" to the theatre and believed the Scophony system was the answer. He said he saw no reason why Par should try to suppress the development.

Raibourn testified that Scophony, Ltd., had tried to sell its stock in the U. S. on the basis of Par's one-sixth investment in Scophony, America. Whenever Par tried to sell its stock, he added, there were protests from financial houses who feared such action would depress the value of the shares. Par's interest, he said, was "the chief asset of the situation."

DuMont Exec Tells FCC of 'Inferior' Buying Position of ABC-UPT Rivals

Washington, May 6.

The Federal Communications Commission was told yesterday (Mon.) that merger of the American Broadcasting Co. with United Paramount Theatres would put other TV customers for film in a "substantially inferior position" because of great buying power the new company would enjoy.

Testifying at hearings on Paramount antitrust and related issues, Donald A. Stewart, film coordinator for DuMont network, said UPT, as a $30,000,000 a year buyer of feature product, would give ABC a big advantage over other TV purchasers of film.

Following Stewart, Arthur Levey, prez of Skiatron Corp., which acquired patents of Scophony Corp. in which Par had an interest until it was forced to divest itself of it, was on the stand today (Tues.). He expected to contradict testimony by Par TV chief Paul Raibourn on Scophony. Meanwhile it became apparent the hearings will go on for another two weeks as FCC announced it would quiz six more witnesses on Par's former theatre operations.

Stewart was put on the stand to back up position DuMont has taken through questioning of UPT witnesses. DuMont counsel Morton Galane has declared that DuMont does not oppose the merger if the company is allowed to have its quota of five owned-and-operated stations. Question of Par control over DuMont, which freezes latter to its three stations, is also an issue in proceedings.

Stewart testified that if the majors decide to accept the price TV can afford to pay for features in inventory or to make special film for TV, "organizations that will distribute such film to TV stations will be customers of the major distributors and will compete with each other to get that desirable product. To the extent that any one organization, such as ABC, engaged in that operation will be combined with a theatre chain, such as UPT, it is my opinion that the present $1,000,000-or-less volume of business that another TV customer could offer to the major producers would put that TV customer into a substantially inferior position as a buyer in relation to ABC, which is also a $30,000,000 customer, although the $30,000,000 is spent on the separate theatre operation and is broken down for each feature on a bidding basis.

Capacity Supports Spending

"The point is that the theatre chain has a seating capacity and attendance that supports the spending of $30,000,000, and substantial portions of the money can be bid for the current product of any major producer that might also be a supplier of features or special film to customers that buy for TV stations."

Pointing out that purchase of product for TV is not made by competitive bids, Stewart contended that total buying power of the merged company (ABC-UPT) would influence the producer to negotiate a favored-customer status for ABC.

FCC Reveals How Much Video Eats Up Film

Washington, May 6.

Television's ravenous appetite for film was shown in some figures submitted to the Federal Communications Commission last week in connection with the Paramount antitrust hearings. The data showed that ABC paid out $1,310,000 last year for film, of which $884,000 represented features. Films actually used by the web in 1951 cost $1,091,000, of which $714,000 was for features.

CBS paid out $615,000 for feature product last year, of which $346,000 was charged to WCBS-TV in New York and KNXT, Los Angeles. Features actually used in 1951 cost $423,000. In addition, CBS paid out $1,084,000 for film for syndication.

DuMont paid out $533,000 for film in 1951, of which $240,000 went for feature product.

Data from NBC, which is not a party to the hearings, was not available.

Mexico City '53 Scene Of Variety Clubs Meet; Award to Helen Keller

Las Vegas, May 6.

Kudosing to Las Vegas hosts from all delegates attending the Variety Clubs' 16th International roundup last week proclaimed the conclave one of the best in the org's history. Canvasmen folded up all tents and departed last Friday (2) after more than 750 registrants were guests of local Tent 39 in the four days of work and play which began Monday, April 28, and concluded with the Humanitarian Awards dinner at the Flamingo Hotel on Thursday (1).

Outstanding events during the convention included dedication of Las Vegas Variety School for specialized education; naming of Pittsburgh for 1952 midyear conference in commemoration of 25th anni celebration of Variety Clubs founding; pledges for next fiscal year amounting to $2,600,000; the "Hey Rube" dinner attended by all past Chief Barkers; reading of the Heart Reports with Tent 18 of Dayton, O., given charity citation during Humanitarian Award banquet for its Variety Manor, center for mentally disturbed children; selection of Mexico City as 1953 convention site; election of Jack Beresin to International Chief Barker position, with former head Marc J. Wolf receiving honorary post of "Main Guy"; and presentation of 1951's Humanitarian Award to Helen Adams Keller, accepted in her absence by Robert Barnett, exec director of American Foundation for the Blind.

Solemnity marked the finale of the conclave when delegates assembled at the Flamingo for the Humanitarian Awards dinner. Toastmaster Marc Wolf, after intro by Chick Lewis, brought many officials of Variety to the rostrum for brief talks. Governor Charles Russell of Nevada, honorary member of the local tent, teed off. Other key speakers were Bob O'Donnell, who extolled aims and significance of the organization, and exec director Bill McCraw.

Presentation of the Humanitarian Award to Helen Keller via Robert Barnett was highspot of the evening.

Big show after the award presentation was made up of headliners from resort hotels along the Strip, including Betty Reilly, Jack Carter, Robert Q. Lewis, Morton Downey, Joe E. Lewis and Connie Moore.

Gable to England To Make M-G Film

Bound for Britain where he'll star in Metro's "Never Let Me Go," Clark Gable sailed on the Liberte yesterday (Tues.). Project rolls shortly with Clarence Brown producing.

Also sailing were indie producer Sol Lesser, film attorney Mendel Silberberg, actor Menasha Skulnik, concert pianist Robert Casadesus and James Garlock, stage and costume designer.

M-G Studio Trek

Continued from page 5

conduct a forum among the exhibs on merchandising possibilities. Ad head S. F. Seadler and Dan S. Termended by the committee following his appearance.

Paradoxically, Fred Zinnemann rell, exploitation manager, will join Dietz in discussion of the pix b.lly.

Films to be screened are: "Scaramouche," with Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon and Nina Foch; "Ivanhoe," Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders and Emlyn Williams; "The Merry Widow," Lana Turner and Fernando Lamas; "Because You're Mine," Mario Lanza and Doretta Morrow; "Lovely to Look At," Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller and Zsa-Zsa Gabor, and "Pat and Mike," Spencer Tracy, Katharine Hepburn and Aldo Ray. All except "Pat and Mike" are in Technicolor.

About face

About Youth!
About Love!
About Song!
About Fun!

As happy a pleasure parade as Warner Bros. ever made!

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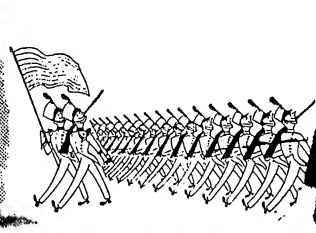

STARRING

GORDON MacRAE ☆ EDDIE BRACKEN

DICK WESSON · VIRGINIA GIBSON PHYLLIS KIRK AILEEN STANLEY, JR. WITH JOEL GREY LARRY KEATING

SCREEN PLAY BY CLIFF FERRE · JOHN BAER · PETER MILNE PRODUCED BY WILLIAM JACOBS · DIRECTED BY ROY Del RUTH MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ

Selection of Plays

Continued from page 1

size of the potential role each member felt it offered. The resultant hair-pulling has at times been more dramatic than the vehicle in process of selection.

No. 2 problem is that once an actor is taken into the co-op, it's impossible to get rid of him. No one wants to shed the good players, of course, but the choices of new members over the years haven't been uniformly fortunate. Result is that each of the theatres has found itself with a group of alleged thesps who are not only an aesthetic millstone, but among whom the slim income must be further divvied.

The Chamber, which is the youngest, the most flexible and far and away the most vital of the theatre organizations, has recognized the handwriting and taken drastic steps within the past few months to change its setup. It has called off its co-op status for a two-year trial period.

A board has been established consisting of seven of the former members, plus five "public" members. This group will not only choose the plays and directors, but hire actors on a regular salary basis and determine how much they shall be paid (subject to union minimums, of course).

While Habimah, which is the oldest of the Israeli legiters, having been established in 1917 as a kind of outpost of the Russian Art Theatre, is sticking to its co-op arrangement, it is in the midst of a year's trial period of having a board with outside members participate in selection of plays and casts.

Ohel Is 3d Key Theatre

Third important theatre here is the Ohel, a labor group. It's also in something of an internal mess generated in part, it is said, by the fact that some of the lesser artistic talents have been dominating the better ones when plays and policies were voted. There was a rank-and-file revolution last year against the artistic director, Moshe Halevy, forcing him to retire. Company is sticking to the co-op principle, but bringing in guest directors to stage its plays.

Still another theatre is the Matate, which puts on satirical, topical revues. It is small and continuing its co-op existence. LiLaLo, less important artistically than the others, has gone completely commercial since it has turned to variety shows. Constant change of performers required by the vaude format made a co-op impractical.

Habimah, Chamber and Ohel are all rep groups. They do combos of world classics and plays out of the modern theatre of New York and European capitals. Chamber is now alternating "Of Mice and Men," "Lady Precious Stream" and "The Glass Menagerie." Habimah is now doing "Taming of the Shrew" and also includes "Midsummer Night's Dream" in its repertory. It did excellently last season with "Death of a Salesman"; "Montserrat" (directed by Harold Clurman), and "House of Bernard Alba" (directed by Lee Strasberg). Ohel last season did "Mad Woman of Chaillot."

Chamber's repertoire also includes "Born Yesterday" and Moliere's "Tartuffe," while Habimah's includes "The Little Foxes" and R. C. Sheriff's "Miss Mabel."

All the plays are done in Hebrew, as are all the operas, incidentally, of the National Opera Co. ("Fledermaus" has been a 100% sellout for the past seven months). Emphasis on Hebrew is by design in an effort to create a unified culture among the dozens of disparate nationalities that now perforce comprise the new nation.

As someone has said, "Israel is not a melting pot, but a pressure cooker." And since language is the basis of all culture and the language of the theatre tends to become the standard in any country, the government has been insistent on plays and films being translated into the national tongue.

Yiddish, which initially is understood by many more of the immigrants than the much more difficult and historically-classic Hebrew, was forbidden for a time on any stage. Since Hebrew now, however, has such a solid hold that Yiddish is no longer a threat to it, the bars are down and seven or eight houses are delighting older audiences with ancient Second Ave. material. These are not considered "cultural," however, and don't get the admission tax immunity of the standard houses.

Repertoire of old Yiddish plays that all the theatres did before the state was created four years ago has been tossed out for ideological reasons. Most of them idealized life in the countries from which have come the new citizens of Israel—and there's little to feel idealistic or nostalgic about.

Only three modern Hebrew plays are contained in present repertoires, since the nation is so new few writers have had a chance to develop. In any case, the whole population of the country is only 1,400,000 — a little less than that of the Bronx—so no great literary volume can be anticipated.

"Call Me Siomka," by Nathan Shaham, done by the Chamber and Moshe Shamir's "Hillel's House" and Meged's "On the Road to Elath," both done by Habimah, are the modern Hebrew plays which have had some success.

Translations of the others into the language are almost all done by three men—Nathan Alterman, Avraham Shlonski and Raphael Eliaz. The trio, probably not entirely by coincidence, are also Israel's best poets. Shakespeare translations are particularly interesting in the way they maintain the meter and the poetic quality, but are stylized and easily understood. They are comparable to the English of Robinson Jeffers' "Medea" translation.

Import of Guest Directors

To avoid the stagnation of inbreeding, all the theatres recently have been importing guest directors. Thus the contributions noted above of Clurman and Strasberg. Englishman Peter Frye has likewise brought in a fresh perspective with his staging of "Mice and Men." Another Briton, Norman Marshall, is now prepping "Volpone" for the Chamber.

The outside directors are most important because the theatres as a whole have suffered from the Russe style introduced by the original Habimah crew. Acting has been too gestured, too mannered. Habimah is still pretty much in that idiom, while the Chamber (which was organized seven years ago by unhappy Habimah and Ohel actors) has moved away from it.

The overdone staging, as a matter of fact, however, adds considerably to the fun of the current "Taming of the Shrew." Played broadly for laughs, it becomes almost a ballet and 100% enjoyable Shakespeare. Equally imaginative, but utterly in contrast in its realistic approach, is Frye's direction of "Mice." Sets in both cases are attractive and completely serviceable, those in "Mice" being on the suggestive, rather than fully realistic, side, caused as much as anything by the material shortages from which all of Israel suffers.

Legitophiles feel as a whole that the Israeli theatre is hurt by not being itself, by tending to become merely a copy of New York and London. "In the process we're just sawing off the limb we're sitting on," explained one leading actor-director. His plea was that the theatre should find for itself the same sort of individual niche in Israel that it has developed in Ireland.

Most actors under the co-op system received the minimum set by the Histadrut, the confederation of labor unions. For a married man with one child, that was £71 (Israeli) per month. (Commercial rate of exchange of the Israeli pound is $1.) Top actors have been getting £81.

With the cost of living rising precipitously, minimums are now being raised to about £100. Even so, the actors say they can't get by, which is understandable, since prices on everything but rents are about the same as in New York. Most Habimah, Chamber and Ohel members do recital work and other odd jobs on the side to enable them to live.

Theatre economics are even more strained than on Broadway, since top admission is £1¼. Despite sellout biz in large houses, and 45 to 50 performances a month, the theatres can't pile up sufficient reserve to avoid finding themselves with a deficit should they suffer two flops in a row. A new play costs between £7,000 and £8,000 on stage.

Aside from the fact that admission taxes are not imposed, the theatres get some minor aid from the municipality of Tel Aviv. Chamber, for instance, gets £500 yearly against its payroll of £20,000 and rent of £15,000. Theatres are also aided with U. S. dollars through American Fund for Israel Institutions (Norman Fund), which supports all sorts of cultural activities. Ohel also gets help from the Histadrut, and Habimah has some South African benefactors, but all are basically dependent on the box-office.

Habimah and Ohel each had about 25 members, and Chamber had 16 when it decided recently to end its co-op arrangement. These include actors, directors and some technicians. In addition, actors and technicians are hired by the co-ops when required.

Part of the income is chewed up by traveling expenses, each of the theatre groups playing in Haifa and Jerusalem for five performances or more a month. Transport being one of the least available items in Israeli life, some of the intercity-touring is done necessarily by taxi, which takes a hefty bite.

Habimah has a large, well-designed and attractive theatre building of its own in Tel Aviv with 1,100 seats. Chamber shares the Mograbi Theatre with a cinema, which operates simultaneously on the floor below. It's a bleak and somewhat uncomfortable 600-seater in the austerity mold. Ohel, via its labor union connections, shares a building that gives it a small, attractive auditorium.

All the theatres provide constant reminders of how recent and still imminent is the war with the Arab states. Windows are bricked up and every entrance has a brick maze to protect occupants from bombs bursting outside. Government refuses to permit removal of these baffles as yet. *Herb.*

'Convicts' Paces Toronto With Smash $17,000

Toronto, May 6.

With "My Six Convicts" pacing the town, plus "This Woman Is Dangerous" and "Elusive Pimpernel" among the top newcomers, such holdovers as "African Queen," "Song in My Heart" and "Encore" are also hefty for a generally nice main stem take.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Hoodlum Empire" (Rep) and "Woman in Dark" (Rep). So-so $14,000. Last week, "Okinawa" (Col) and "Suez" (20th), $15,000.

Eglinton (FP) (1,080; 40-80)—"Elusive Pimpernel" (London Films). Good $12,500. Last week, "5 Fingers" (20th) (7th wk), $5,000.

Hyland (Rank) (1,500; 50-70)—"Encore" (Par) (4th wk). Still holding strong at near-capacity $8,000. Same last week.

Imperial, Nortown (FP) (3,373; 959; 50-80) — "Sword's Point" (RKO). Fair $11,000. Last week, "Big Trees" (WB), $9,500.

Loew's (Loew) (2,748; 40-80)—"African Queen" (UA) (2d wk). Nice $10,000. Last week, $15,000.

Odeon (Rank) (2,390; 50-90)—"My Six Convicts" (Col). Smash $17,000. Last week, "Return of Texan" (20th), pulled after four days for sad $5,000.

Shea's (FP) (2,396; 40-80)—"Song in Heart" (20th) (4th wk). Still lusty $12,000. Last week, $13,500.

Tivoli, University (FP) (1,436; 1,558; 40-80)—"This Woman Is Dangerous" (WB). Fine $12,500. Last week, "Sailor Beware" (Par) (3d wk), $11,500.

Uptown (Loew) (2,743; 40-80)—"Battle at Apache Pass" (U) (2d wk). Fair $6,500. Last week, $8,000.

Picker Joins APC

Hollywood, May 6.

Albert Zugsmith, head of American Pictures Corp., signed Leonard S. Picker as executive v.p., starting May 12.

Meanwhile, Picker will continue with his indie production unit, Esla, in association with his brothers, Sidney, Eugene and Arnold.

225 P.A.'s in April

Hollywood, May 6.

April was a busy month for the Hollywood Coordinating Committee, with a total of 89 motion picture personalities making 225 personal appearances on 96 public service, patriotic and fund-raising missions.

During the first four months of 1952 film names have made 758 appearances on 274 programs.

Picture Grosses

KANSAS CITY

(Continued from page 9)

Magic" (Indie). Fairish $1,500. Last week, "Miracle in Milan" (Indie) (3d wk), light $1,000.

Midland (Loew's) (3,500; 50-69)—"Wild North" (M-G) and "The Sellout" (M-G). Topping average at $11,000. Last week, "Mutiny" (UA) and "Love Is Better Than Ever" (M-G), sad $6,000.

Missouri (RKO) (2,650; 50-75)—"Sound-Off" (Col) and "Thief of Damascus" (Col). Bettering recent weeks at $7,000. Last week, "Macao" (RKO) and "Whispering Smith Vs. Scotland Yard" (RKO), weak $5,500.

Paramount (Tri-States) (1,900; 50-69)—"Something To Live For" (Par). Fairish $6,000. Last week, "Lion and the Horse" (WB), dull $5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Steel Town" (U) and "Treasure of Lost Canyon" (U). Average $13,000. Last week, "Song in My Heart" (20th) at all four, with "Stronghold" (Lip), also at Tower and Granada, holding sturdy pace for hefty $17,000 and moveover.

Vogue (Golden) (550; 75-85)—"Man in the White Suit" (U) (4th wk). Settled down to steady pace, $1,700. Last week, satisfactory $2,000.

Warwick (Fox Midwest) (900; 50-85)—"Mr. Peek-a-boo" (U). Moderate $1,500. Last week, "Navajo" (Lip) (3d wk), slow $1,000.

'Wild North' Neat 15G, Prov.; 'Apache' 9G

Providence, May 6.

"Wild North" at Loew's State and "Battle of Apache Pass" at Majestic are liveliest in a fairly average week. Fairly nice weekend didn't help any as most were interested in hitting the road.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Ma and Pa Kettle at Fair" (UI) and "Treasure of Lost Canyon" (UI) (reissues). Steady $7,000. Last week, "Deadline USA" (20th) and "Tough Girl" (Rep), fair $6,500.

Majestic (Fay) (2,200; 44-65)—"Battle at Apache Pass" (U) and "Kid Monk Baron" (E). Good $9,000. Last week, "Song in Heart" (20th) and "Royal Journey" (UA) (2d wk), good $6,000.

Metropolitan (Snider) (3,100; 44-65)—"Tembo" (RKO) and "Follow That Woman" (Rep). Hopeful $5,000. Last week, "Okinawa" (Col) and "Lady of Burlesque" (reissue), okeh $5,000.

State (Loew) (3,200; 44-65)—"Wild North" (M-G) and "Rose of Cimarron" (20th). Peppy $15,000. Last week, "Wild Blue Yonder" (Col) plus Les Paul and Mary Ford onstage, okeh $17,000.

Strand (Silverman) (2,200; 44-65)—"Something to Live For" (Par) and "Yank in India" (Col). Opened Monday (5). Last week, "My Six Convicts" (Col.), fairly good $8,200.

PORTLAND, ORE.

(Continued from page 9)

Fury" (UI) and "Calling Bulldog Drummond" (M-G) (6 days), $6,300.

Guild (Parker) (400; 65-90)—"La Traviata" (Indie) and "Faust" (Indie). Slow $1,100. Last week, "The Lavender Hill Mob" (UI) (3d wk), $1,500.

Liberty (Hamrick) (1,850; 65-90)—"Invitation" (M-G) and "Stage Struck" (Mono). Okay $7,000. Last week, "Flaming Feather" (Par) and "Two Gals and a Guy" (UA), $7,200.

Mayfair (Parker) (1,500; 65-90)—"African Queen" (UA) and "Cloudburst" (UA) (3rd wk) (m.o.). Big $5,000. Last week, $5,300.

Oriental (Evergreen) (2,000; 65-90)—"At Swords Point" (RKO) and "Drums In Deep South" (RKO), day date with Orpheum. Good $3,800. Last week, "Pride of St. Louis" (20th) and "Flight To Mars" (Mono), day date with Orpheum, $6,000.

Orpheum (Evergreen) (1,750; 65-90)—"At Swords Point" (RKO) and "Drums In The Deep South" (RKO), also Oriental. Good $6,800. Last week, "Pride of St. Louis" (20th) and "Flight To Mars" (Mono), also Oriental, $8,800.

Paramount (Evergreen) (3,400; 65-90)—"Five Fingers" (20th) and "The Great Adventure" (Lip). Fine $7,100. Last week, "Las Vegas Story" (RKO) and "The Big Night" (UA), $7,100.

United Artists (Parker) (890; 65-90)—"Singin' In Rain" (M-G) (4th wk). Swell $5,500. Last week, $7,300.

Holliday Big 11G, 'Flesh' So-So $6,500, in Seattle

Seattle, May 6.

Top attention for "African Queen" finds it holding at two houses, 3rd week at Orpheum and 2nd at the Blue Mouse. Another front-runner is "Singin' in Rain," currently 4th week at the Music Hall. Palomar is dark for two months for renovations.

Estimates for This Week

Blue Mouse (800; 65-90)—"African Queen" (UA) and "Royal Journey" (UA) (2d wk). Day-and-date at Orpheum. Good $4,500. Last week, solid $5,800. Big.

Coliseum (Evergreen) (1,829; 65-90)—"Okinawa" (Col) and "Thief of Damascus" (Col). Good $9,000. Last week, "Aaron Slick" (Par) and "Man from Black Hills" (Mono). Slow $5,900.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Marrying Kind" (Col) and "Storm Over Tibet" (Col). Big $11,000. Last week, "Deadline USA" (20th) and "Desert Pursuit" (Mono). Nice $8,000.

Liberty (Hamrick) (1,650; 65-90)—"Flesh and Fury" (U), and "Bitter Springs" (Indie). So-so $6,500. Last week, "Kettles at Fair" (U) and "Here Come Nelsons" (U) (2d wk). Okay $6,700.

Music Box (Hamrick) (850; 65-90) "L'Affaire" (Indie) and "Lady Paname" (Indie). Sour $1,800, a new low. Last week, "Clouded Yellow" (Col) and "Native Son" (Indie). Poor $2,900.

Music Hall (Hamrick) (2,282; 65-90)—"Singin' in Rain" (M-G) and "Shadow in Sky" (M-G) (4th wk). Good $6,500 after swell $8,600 last week.

Orpheum (Hamrick) (2,699; 65-90)—"African Queen" (UA) and "Royal Journey" (UA) (3d wk). Fair $8,500. Last week, swell $10,600.

Paramount (Evergreen) (3,039; 65-90)—"Rose of Cimarron" (20th) and "Yank in Indo China" (Col). Poor $5,000 in six days. Last week, "David and Bathsheba" (20th), six days, $5,000.

D.C. Steady; 'Singin'' Plus Vaude Sock 32G

Washington, May 6.

General level of main stem biz continues steady currently, with a few standouts raising average. "Singin' in the Rain," plus vaude, at Loew's Capitol, is a smash newcomer, shaping best bet here since the Johnnie Ray stint four weeks back. "Deadline USA," at Lopert's Playhouse, opened to solid biz, and "Anything Can Happen," at the Dupont, second Lopert arter, continues big in its second stanza. "Song in My Heart" at Loew's Palace surprised with a fine third week and is steady in its fourth session. Everyhting else okay.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Singin' in Rain" (M-G), plus vaude. Hefty $32,000 and will stay. Last week, "Wild North" (M-G), plus vaude, good $24,000 for nine days.

Columbia (Loew's) (1,174; 50-80)—"Fort Defiance" (UA). Satisfactory $5,000. Last week, "Raging Tide" (U), $5,000.

Dupont (Lopert) (372; 50-85)—"Anything Can Happen" (Par) (2d wk). Big $6,000 after sock $7,000 and stays indefinitely.

Keith's (RKO) (1,939; 50-85)—"Macao" (RKO). Firm $10,000. Last week, "Snow White" (RKO) (reissue) (3d wk), fine $8,000.

Metropolitan (Warner) (1,200; 50-80)—"Okinawa" (Col). Panned by cricks and looks like slow $4,500. Last week, "Indian Uprising" (Col), okay $5,000.

Ontario (K-B) (1,404; 44-74)—"Mutiny" (UA) plus "Vatican City" (MOT) (reissue). Sad $3,000. Last week, "Favorite Spy" (Par) (3d wk), okay $4,500.

Palace (Loew's) (2,370; 50-80)—"Song in Heart" (20th) (4th-final wk). Okay $9,000 after surprising $13,000 last week, well above hopes.

Playhouse (Lopert) (485; 50-$1)—"Deadline USA" (20th). Big $8,000 and stays. Last week, "5 Fingers" (20th), nice $3,500 in 9th week.

Warner (WB) (2,174; 50-80)—"Red Mountains" (Par). Satisfactory $11,000. Last week, "Lion and Horse" (WB), below hopes with $7,500 for 6 days.

Trans-Lux (T-L) (654; 60-$1)—"Six Convicts" (Col) (4th wk). Satisfactory $4,000 after fine $6,000, and stays.

Clips From Film Row

NEW YORK

V. & S. Amus. Corp., headed by Joseph and Seymour Selig, took a 21-year lease on the Rosedale Theatre, Bronx, at an aggregate rental of $275,000. Lessors are the Rosedale Engineering Corp. Deal set through Berk and Krumgold, theatre brokers.

Number of managerial transfers effected by Loew's Theatres in the N. Y. metropolitan area. Frank Doherty, formerly manager of Loew's 86th Theatre, moved to Loew's Apollo in the same capacity. Allan Isaacs, previously at Loew's Avenue B, switched to the 86th. Mrs. Bessie Dove assumed Isaacs' old berth at the Avenue B. Irving Gross, formerly at the Apollo, is now at the Victory. Larry Stark transferred from the Victory to the Spooner. Jack Blum went from the Spooner to the Boulevard. Leo Sidosky moved from the Boulevard to the 167th St., Joseph Epstein from the 167th St. to the Burnside. Sylvia Scharfman, formerly with the Burnside, is now at the Grand.

Carl Peppercorn, RKO Canadian district manager, returned to Toronto following confabs here with homeoffice execs.

Leon J. Bamberger, RKO sales promotion manager, back at the homeoffice from Minneapolis, where he addressed the North Central Allied convention.

Independent Theatre Owners Assn. at regular meeting last week nominated following officers: Harry Brandt, president; David Weinstock, 1st v.p.; Max A. Cohen, 2d v.p.; William Namenson, 3d v.p.; Julius Sanders, 4th v.p.; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary, and John C. Bolte, Jr., sergeant-at-arms.

Film Industry Golf Tournament, sponsored by Cinema Lodge B'nai B'rith, will be held May 22 at the Vernon Hills Country Club, Tuckahoe, N. Y. Chairman of the committee is Paramount sales chief Alfred W. Schwalberg.

Leon Brandt, ad-pub head of Lopert Films Distributing Corp., will serve as promotion rep on the three films acquired from Lopert by United Artists for general release. Trio consists of "Outcast of the Islands," "Tales of Hoffmann" and "African Fury."

Monogram putting on its first Annual National Drive-In Week sales campaign, May 24-30, as an inducement to ozone theatre operators.

Lippert Pictures obtained release rights to "The Return of Gilbert and Sullivan," a 35-minute tinted featurette produced last year by Irving Allen.

Monogram sending three pictures into national release this month, starting with "Kansas Territory." Others are "Desert Pursuit" and "African Treasure."

MINNEAPOLIS

"Big Jim" Morton, describing himself as "former Public Enemy No. 1," who finished an Illinois prison term for robbery three years ago, here in interest of "My Six Convicts" and delivering talks on crime not paying, from RKO-Orpheum stage, on TV and over radio.

Bennie Berger, who until the past year was North Central Allied president during its entire existence, missed a NCA convention for the first time last week when he went to Las Vegas to attend the International Variety clubs' annual convention and the national Allied States directors' meeting at Denver. Berger is Northwest Variety club chief barker and a national Allied States director.

Vet Metro salesman George Turner and circuit owner Clem Jaunich on vacation auto tour of far west.

Aldo Ray in town to make personal appearances at Minneapolis and St. Paul RKO-Orpheums opening day of "The Marrying Kind" in which he plays male lead.

Aided by unseasonably hot and clear weather, most of territory's drive-ins, bulk of which started their seasons during the past 10 days, report better openings than a year ago.

DALLAS

Don Foster, former booking manager for Paramount exchange here, promoted to salesman, replacing John Daumeyer.

Fred R. Hansen named manager of National Theatre Supply office here.

R. C. Frankenburger named manager of Twin Drive-In recently opened at Victoria by Long Theatre Circuit. Ozoner has 1,000-car capacity.

Virgil Stephens sold his Gay Theatre at Kountze to Tom Easley, who has moved there to take over.

Cecil Scott named manager of the Caprock Drive-In at Slaton.

William Harrison named manager of the Beverly Hills Theatre, local art house, operated by Rowley United Theatres. He was formerly assistant manager of the Rosewin.

Glen H. McLain heads a group which purchased the Long Theatre circuit properties in Cleveland, Tex. McLain has been with the chain since late 1932.

Audie Adwell named manager of the new Fiesta Drive-In which opened at Midland. J. Howard Hodge & Associates operate the 550-car capacity ozoner.

B. L. Wallace purchased the South San Theatre, San Antonio, from Clifton Brome. Wallace has also leased the Rainbow Theatre, Castroville, Tex.

INDIANAPOLIS

Tom Walsh, former city manager for Comerford circuit in Binghamton, N. Y., named general manager of the Greater Indianapolis group, succeeding Jack Keegan.

Fountain Square group closed the Sanders, south side nabe, and will convert for commercial rentals, leaving only one house in community that had three a year ago.

Manny Marcus now operating the Ritz, north side nabe, on one-a-night foreign film policy. Several nabes here closing two nights a week.

Drive-in operators, favored by good weather, report biz 10% ahead of this time last year.

New 1,000-car drive-in under construction on US 40 east of Indianapolis by Jacob M. Smiler.

Barney Brager, Republic branch manager, set off "Hoodlum Empire" drive with press luncheon and screening.

Jack Flex, formerly Terre Haute manager for Alliance circuit, shifted to northern Indiana territory with office at Marion. C. A. Mathews succeeds him at Terre Haute.

KANSAS CITY

World preem of "Wait Till the Sun Shines, Nellie' is set for Hutchinson, Kans., May 14, in the Fox, Midland and Strand Theatres. Personal appearance troupe from 20th-Fox will include George Jessel, Jean Peters, Hugh Marlowe and Helene Stanley.

Kansas-Missouri Theatre Assn. is attempting to stage its annual spring meeting to coincide with the "Nellie" preem. Exhib organization is lining up a special train for about 125 theatre men, and will hold the convention on the train which leaves here May 14.

Community banquet, square dance, parade and entertainment are being planned for Larned, Kans., on May 15 to honor John Schnack, Electric Theatre, who celebrates fifty years as an exhibitor week of May 11-17.

PITTSBURGH

Larry Knee, with WB circuit many years, resigned as manager of the downtown Warner Theatre to run Stockland Furniture Store on Route 51. Successor hasn't been named yet.

Another WB pilot just resigned is Bernard Davis, of the Victor in McKeesport. He's being replaced by John Petros, Jr., an assistant for Warners in Washington, Pa.

The 1,000-car Westmont Drive-In in Johnstown sold by the Westmont Enterprises for $147,500 to County Amus. Co. of Somerset, owners of the nearby Richland ozoner Westmont built two years ago at a cost of $230,000.

Tar Onder, Penn Township schoolteacher and former Pitt. U. football star, will spend summer vacation managing Rose Drive-In at Harrison City.

New Blackshere Drive-In in Clackshere Park near Mannington, W. Va., will open May 20. Owners are Dr. and Mrs. C. P. Church, operators of the Mannington Theatre, and David L. Rymer, also of Mannington.

Warner exchange will celebrate Jack Kalmenson Week in this area July 27-August 2. Kalmenson's head of the Pittsburgh exchange and brother of Ben Kalmenson, WB general sales manager.

ST. LOUIS

Ruby S'Renco, owner of Art theatre, convalescing at his home after major surgery.

New ozoners under construction in St. Louis trade area include a 350-car project near Louisiana, Mo., for the Armentrout Circuit, Pittsfield, Ill.; a 300-car project near Thayer, Mo., for John A. Beck, owner-operator of the Beck in Thayer; one for the Turner-Farrar Theatres, Harrisburg, Ill., near that town; one for Larflin & Davis, owners of the Strand in Ellington, Ill., near there; and a 200-car project near Paris, Mo., for Mrs. Edith Major.

Lloyd Schmidt, Hiamgua, Mo., lighted his new 200-car ozoner near Marshfield, Mo.

Paul Schroeder, lessee of the Alamo, a 350-seater, Lebanon, Ill., shuttered the house for an indefinite period.

J. C. Davenport, owner of the Warner, Salem, Ky., sold the house to Harold Schaer of Salem.

PHILADELPHIA

Esther Williams will make personal appearance here last week in May, in conjunction with premiere of Metro's "Skirts, Ahoy," at the Randolph.

Goldman exploitation staff pulling a switch for local visit of Tony Curtis and Piper Laurie, at preem of U-I's "No Room for the Groom." Stars will make personal appearance in lobby of Midtown Theatre, instead of customary stage bow.

Motion Picture Preview Group accoladed top local industryites with luncheon and entertainment at Hotel Warwick.

Palace Theatre joined ranks of the four all-night Market St. houses, when Stanley Warner closed the Savoy.

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Office Union

Continued from page 7

District 65, electing to maintain its hold in the publicists field, decided to concentrate in that direction and let the white collarites go by default.

Following the signing of pacts for pub-ad staffers at 20th and U, expected shortly, union has indicated that it will launch its organizing attempt. This will not only include the white collarites but will be marked by an effort to regain the pub-ad units which have joined rival unions. Flacks, like the white collarites, underwent a period of internal conflict when UOPWA and District 65 leaders were accused of Communist sympathy. As a result of the warfare, Paramount, RKO Pictures, RKO Theatres, Metro and Loew's units quit the body and made other affiliations. Paramount joined H-63, and both RKO units and Loew's teamed up with the Sign, Pictorial and Display Union, Local 230, AFL. Metro remained unaffiliated.

These unions, which entered the publicists field for the first time, are not expected to take District 65's organizing attempts lying down. Since the IA outfit already controls most of the white collarites, District 65 faces an extremely tough task in trying to pry them away. Latter's approach may be to go after the white collarites at Metro, National Screen Service and United Paramount Theatres, all of which have no union ties. Meanwhile, H-63 and Local 230, which have gained footholds in the publicists field, undoubtedly will try to expand their representation in this category. Since both are AFL unions, there will have to be some sort of agreement as to which one will eventually take over. Even so, their tasks will be difficult since District 65 has managed to obtain two-year pacts for the flacks it represents.

Most serious problem confronting District 65 is ridding itself of the Communist stigma, a move that will reportedly be made at the Atlantic City convention. According to insiders, an attempt will be made to rejoin the CIO, which originally tossed it out because of the Red issue.

Jap Licenses

Continued from page 7

that country, the MPEA companies feel that this amount is hardly sufficient to pay for the upkeep of the exchange offices they maintain in Japan. In addition to the 65 allowed the majors, indie filmites are permitted to send 15 pictures to Japan. Feeling is that the overall total of 78 is only a temporary quota adopted by the Japanese government on an experimental basis. Future quotas, of course, depend on the financial situation of the country.

Two representatives of the Motion Picture Asn. of America are already in Japan. Col. Richard McDonnell, of the Washington office, is dickering to get some yen out of the country, and Herbert Erlanger, who has been in Japan for about six weeks, is working on the wind-up of MPEA activities. Latter was established to pool film sales for the majors during the occupation. With end of occupation and re-establishment of individual company offices, activities of MPEA in Japan were no longer necessary.

It's quite possible that both McDonnell and Erlanger will hold preliminary talks with Japanese officials on a new agreement to replace the one which will expire in September.

British Accents

Continued from page 3

the authenticity of the portrayal for the home market we're trying to cut down on accents. But at some they point out that the shoe is sometimes on the other foot. Excessive Blooklyn accents, for example, frequently can't be understood by British audiences—but Hollywood isn't doing anything about it."

Guest, here to line up a male lead to costar with Yolande Donlan in "Weather Man," is optimistic about the future of British films. The outlook is constantly getting brighter, he pointed out, and the number of independent producers is growing all the time.

"Shooting space," he added, "is the principal problem. Financing isn't easy, but after you finally get an okay you've got to figure out a schedule that conforms to stage availability."

Guest's own firm, Conquest Productions, works in conjunction with the J. Arthur Rank Organization at Pinewood. Outfit recently completed "Penny Princess," which co-stars Miss Donlan and Dirk Bogarde. "Weather Man" has a July starting date at Pinewood. Story is based on the snarl created by Britain's freak snowstorm of some months ago.

Search for an American star for the male lead is in line with the growing concentration of British producers on packages that can reap revenue in the U. S. Except for such packages and a few special pix, Britain has a comparatively small market here although its film revenues on the Continent are high. Germany, for example, has become a prime market, and the British output also is in demand in France, Spain and Italy. Even Japan has opened up considerably for British pix in recent months.

Guest, a former newspaperman, was writer-director of "Mr. Drake's Duck," which costarred Douglas Fairbanks Jr., and Miss Donlan, and wrote "Happy-Go-Lovely," Technicolor tunefilm which co-starred Vera-Ellen and David Niven.

Sales Parleys

Continued from page 5

Portland, San Francisco, Salt Lake City and Seattle.

Universal's Meets

Universal will hold a series of top-level sales and promotion meetings of its homeoffice sales execs, district managers and pub-ad toppers in Chicago, Wednesday to Friday, May 14-16, to map sales and promotion policies on "The World in His Arms" and other product to be released during the summer months. Alfred E. Daff, global sales topper, and Charles J. Feldman, domestic sales chief, will head the group of sales execs attending the Chi confab. David A. Lipton, pub-ad v.p., heads the delegation of promotion toppers who include Charles Simonelli, eastern pub-ad manager; Phil Gerard, eastern publicity chief, and Jeff Livingston, eastern advertising manager.

Paramount sales executives opened a week-long sales conference on Monday (5) to view 13 films to be released between July and December and to formulate sales policies for the U. S. and Canada.

Presiding over the meetings is A. W. Schwalberg, prexy of Paramount Film Distribution Corp. Representing the homeoffice are Barney Balaban, company prexy, E. K. O'Shea, Jerry Pickman and Sid Blumenstock. Division managers include George A. Smith, J. J. Donohue, A. M. Kane, H. G. Minskey, Hugh Owen, Gordon Lightstone and Joseph A. Walsh.

WB concluded a series of meetings last week held in New Orleans, Pittsburgh and Chicago. On Monday (5) Harry M. Kalmine, president and general manager of WB theatres, held a meeting of zone managers at the homeoffice. Columbia and United Artists concluded a series of regional sales fests several weeks ago.

April Grosses

Continued from page 4

and "Bend of River" (U), fourth in March, comprise this list.

Few big pictures loomed as the month ended aside from those already placing among the winning grossers. Both "Convicts" and "Marrying Kind" promise to be heard from further. "Man in White Suit" (U) and "Encore" (Par) both loom sock, although obviously the bulk of their patronage is going to come from the arty theatres. "Mara Maru" (WB), new, was disappointingly weak on its initial two dates.

"Wild North" (M-G), which finished 12th one week, shows possibilities based on some nice showings the final week in the month. "Macao" (RKO), another newie, was inclined to be spotty. "Green Glove" (UA) was okay to good in some spots, but mild in others.

"Jack and Beanstalk" (WB) made a nice spurt around Easter, with its appeal to kids, but slipped sharply after that. Film generally was very disappointing. "Hoodlum Empire" (Rep) collected some sizeable coin with several excellent playdates.

"The River" (UA) continued to handle some stout grosses. "Rancho Notorious" (RKO) and "Scandal Sheet" (Col) also came through with nice additional biz. "Sailor Beware" (Par) was in a like category, finishing 12th one week and top runnerup another. "Rashomon" (RKO) did nice to sock trade in arty spots.

"Anything Can Happen" (Par) was a bit uneven at outset of its release. "Meet Danny Wilson" (U), which managed to finish sixth one week, just missed honorable mention rating. "Big Trees" (WB) mainly continued its mild ways, although runnerup one week. "Captive City" (UA) managed some nice showings where given strong bally. "My Son, John" (Par) started out mild to good, being on disappointing side so far. "Bugles in Afternoon" (WB), among the Golden Dozen in March, wound up ninth one week.

New York Theatres

RADIO CITY MUSIC HALL
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"SCARAMOUCHE"
STEWART GRANGER · ELEANOR PARKER · JANET LEIGH · MEL FERRER
Color by TECHNICOLOR · An M-G-M Picture
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—the surprise film of the year!"—Daily Mirror

"A 'Sleeper'

—nearly explodes with exciting events!"—Herald Tribune

"A 'Sleeper'

—Paramount has . . . high voltage film!"—Times

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—has viewer mopping perspiration from face!"—Daily News

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THE ATOMIC CITY

And The Public Is Discovering It Too As They Rush To Its FIRST ENGAGEMENT—MAYFAIR THEATRE, BROADWAY NOW!

"The Atomic City" with Gene Barry • Lydia Clarke • Michael Moore • Nancy Gates • Lee Aaker
Produced by Joseph Sistrom • Directed by Jerry Hopper • Written by Sydney Boehm

A PARAMOUNT PICTURE

Rising TV Costs Cue Client Demand For 15-Min. Vidfilm Shows—Barrett

There is a growing demand for 15-minute vidpix programs, due to the increase of time charges and live production costs, according to Halsey Barrett, eastern sales manager of Consolidated Television Programs. Cost factors are prodding bankrollers to seek out the quarter-hour stanzas.

To answer this need, CTS is peddling "Best Things in Life," a New World Productions package made by Ted Robinson on the Coast and scripted by Bill Roberts. Telefilm series, of which a pilot film is available, emphasizes script values rather than name stars, and deals with solving psychological problems of everyday life. CTS is also handling "Cyclone Malone," a 15-minuter which the outfit produced itself and which was screened in Los Angeles market.

The possibility that the National Collegiate Athletic Assn. will keep tight restrictions on live telecasts of university gridders this fall is hypoing sponsor interest in filmed football packages, Barrett told VARIETY. Barrett said that although it's still early in the year there are hot queries on the "All-American Game of the Week," vidpic package CTS is syndicating for Sportsvision, Inc. This stanza was beamed in the '50-'51 season with Pontiac picking up the tab on 41 ABC-TV stations.

This year "All-American" will cover the top grid games with four cameras, the action being edited down for a half-hour airer, including some slow-motion and telescopic lens footage. Prints of Saturday's game will reach stations by Tuesday, and in some cases by Monday night, Barrett said.

Consolidated is owned by Norman Chandler, publisher of the Los Angeles Times.

'Skating Theatre' To Preem With 'Goldilocks'

"Skating Theatre," projected series which will dramatize stories for kids in an ice-show format, will get an airing, via pilot film, on WNBT, N. Y., Sunday (11) at 12:15 p.m. Initial yarn is "Goldilocks."

Package is property of Kenrich Productions, headed up by Hal Davis, Kenyon & Eckhardt v.p.

MULL MEXICAN LENSING OF VIDFILM SERIES

Hollywood, May 6.

Crown Pictures International will take advantage of lower production costs in Mexico and film a new series of half-hour mystery vidpix south of the border. Maxwell J. Fenmore, CPI prexy and general counsel, laid the groundwork for the deal in a series of huddles with execs of Churubusco - Azteca studios.

Inking of the deal is being held up pending completion of negotiations with an American name to star in the series. Fenmore plans to make the films with Hollywood personnel.

Vidpix Chatter

Hollywood

Andy Clyde pacted by Interstate Television, Monogram vidpix subsidiary, for "Buffalo Bill" series, toplining **Jimmy Ellison**, and now rolling, with **Lewis Collins** directing from a **Joseph Poland** script . . . **Michael Steele** set for role in Krasne-Gross' "Big Town" telepix at General Service studios . . . William F. Broidy Productions gunned six more "Wild Bill Hickok" vidpix, with **Guy Madison** and **Andy Devine** . . . **Gloria Paul** cast in "Racket Squad," shooting at Hal Roach studios . . . **Ken Krippene, James Black** and **Robert Colison** formed new vidpix company, plan series of 52 13-minute telepix located in South America, with **Krippene** director-writer . . . **John Archer** stars in "America for Me," Jerry Fairbanks TV-commercial-theatrical pic being made for Greyhound . . . Following new policy of casting established names for "Fireside Theatre," producer-director **Frank Wisbar** cast **Jane Wyatt** and **John Shelton** in "Love Without Wings," shot at Eagle-Lion studios . . . **Jameson Brewer** inked to script first three of George Brent Productions' upcoming vidpix series, "Address—Algiers." Brent also bought untagged series from **Hal Conrad** . . . **Jack J. Gross** and **Phil Krasne** shooting new group of six "Big Town" vidpix at General Service studios, with **Charles Haas** and **William Asher** directing, and writers including **David Chandler, Lawrence Kimble** and **Fenton Earnshaw**

CBS Yens Celluloid in Cream Time As Summer Fill; Dearth of Product

In line with the hefty ratings and lucrative spot business being racked up by local TV stations with feature film oldies, CBS-TV has elected to program four hours per week of film in cream hiatus time this summer. With good feature product becoming increasingly unavailable, it's expected that the web will encounter considerable difficulty in obtaining sufficient product.

CBS plans to fill its Tuesday night at 8 period, currently sustaining, with film. Budweiser, which is retaining the Saturday night at 8 slot, also wants to use film as a summer replacement for the Ken Murray show, as it did last year. In addition, CBS plans to program with film from 9 to 11 Saturday nights, replacing the half-hour Pepsi-Cola show and the hour-and-a-half "Songs for Sale," which is sustaining. Web will hold its complete station lineup for all four hours, which means the film must be good enough to warrant networking.

In N. Y. alone, WCBS-TV, the web's flagship, will be carrying 25 hours of film per week. Station now airs 21 hours of film weekly on a local, participating basis via its "Early Show," "Late Show," etc. David Savage, manager of WCBS-TV's film department, has been successful to date in obtaining film for the station, but it will also be his job to buy product for the network. Whether he'll succeed in loosening some backlog product from one of the Hollywood studios remains to be seen.

Welsch Talks Vidpic Deals With Top Stars

Hollywood, May 6.

Turning to television, film producer Howard Welsch plans to use as many as are available of stars who appeared in his pix, for upcoming dramatic series, and will begin talks with Ann Sheridan, Ginger Rogers, Marlene Dietrich, Yvonne De Carlo, Joel McCrea, Jack Carson and others.

'ROLE I'D LIKE' SERIES WITH TOP PIC NAMES

Hollywood, May 6.

Top pic names are being dickered by the newly-organized Teleradio Production for 26-half-hour vidpix to be tagged "Role I'd Like To Play."

Peter Godfrey will direct the films, budgeted at $20,000 each. Eddie Moran is producing. Wade Crosby is heading distribution setup for the firm.

Format calls for a living room scene, opening with the name star discussing the role he'd like best, with discussion dissolving into a drama.

GOP's Telepic As Political Fodder

Washington, May 6.

Video films of professional calibre invaded the national political campaign with "The Case for a Republican Congress" launched Sunday (4) over NBC.

The 30-minute film, originating in D. C. and carried on 43 stations throughout the nation, has been turned out by the Republican Congressional Committee, working with the Republican Senatorial and the Republican National Committee. It was the first of 17 showings already skedded. Film is expected to get plenty of wear over the nation's TV outlets between now and next November's election.

Film follows the general format of a courtroom, with three professional actors and several leading Republicans in Congress getting together in a dramatic presentation of the story of accomplishments of the G.O.P. 80th Congress, and contrasting this with what has been done under Democratic Congresses in recent years.

Taking the witness stand in the courtroom to tell the Republican story are Senators Styles Bridges, the party's Senate leader, and Karl E. Mundt; and Reps. Joseph W. Martin, G.O.P House leader; Charles A Halleck, Clarence J. Brown, Daniel A. Reed and Walter H. Judd.

The professional actors include Maurice Franklin as the judge, Wilfred Lytell as the people's counsel (Republican, of course); and Henry Hamilton as defense counsel (for the Truman Administration). Hamilton plays a somewhat sleazy and fumbling lawyer in contrast with the fine, upright character portrayed by Lytell.

The invisible jury, from which occasional questions are addressed to the witnesses, represents the American public.

Montreal — After a five-year stint on CJAD's "Musical Clock" program deejay George Bishop bows out and Paul Allen, formerly of CKOY in Ottawa, takes over. Bishop, who built this program to the best morning rating in Montreal, leaves this week for the Coast as a freelance publicist.

TV Films in Production

as of Friday, May 2

ATHENA PRODUCTIONS, INC.
California Studios: Hollywood
Three series of 13 chapter plays each "SON OF ROBIN HOOD" skedded to begin shooting latter part of May.
Producer-director: Clifford Sanforth
Associate producer: Al Westen
Assistant director: Nate Barrager
Writer: Howard Laurence Field

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Lew Landers

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood
"SAFARI BILL" series of 26 half hour telepix to begin shooting May 18. Location shots to be filmed in British East Africa. Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"LONE RANGER" half hour series of videoaters begin shooting May 19, John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studio
Shooting "Noah Beery, Jr. Adventure Series," 26 13-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
"REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp. resumes May 5.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
Half hour series of adult drama films for "CROWN THEATRE" resume shooting May 5.
Producer: Richard Dorso
Producer: Richard Dorso, Bernard Girard, John Nasht.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnaz; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd., Hollywood
Resume shooting May 26 on "TERRY AND THE PIRATES" 26 half-hour adventure telepix.
Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
"THE GREATEST MOTHER," half hour special program for Family Theatre presentation on Mother's Day now shooting. Cast: Ethel Barrymore, Loretta Young, Ruth Hussey, Gene Lockhart.
Producer: Father Patrick Peyton
Director: Arthur Pierson
Assistant director: Joe Boyle

FRANK FERRIN PRODUCTIONS
6528 Sunset Blvd., Hollywood
Casting: Virginia Mazzuca
First five of twenty half-hour jungle adventure telepix in "SMILIN' ED'S GANG" series to resume shooting mid-May. EdMcConnell, Nino Marcel head cast.
Producer-director: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour videoaters begins shooting April 22, Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 26 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset, Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

WERNER JANSSEN PRODS.
California Studios: Hollywood
First 10 of a series of 100 3-minute telepix based on classical music, featuring the Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen, now shooting.
Producer: Stanley Neal
Director: Sobey Martin

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting May 5.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting May 5.
Producer-director: Bernard Girard

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of 52 vidpix "The Affairs of China Smith" roll in May. Dan Duryea starred.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Visual Drama Studios: Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

LINDSLEY PARSONS PRODS.
KTTV Studios: Hollywood
"FILE OF JEFFREY JONES" series of half hour adventure telepix resume shooting May 12.
Producer: Lindsley Parsons
Associate producer: Warren Douglas
Directors: George Blair, Lew Landers
Assistant director: Rex Bailey

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting "BEULAH" series of half-hour comedy telepix.
Producer: Tom McKnight
Director: Abby Berlin.

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix resume shooting for Revue Prods. May 6.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. 4 general western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN GEMS
1302 N. Gower, Hollywood
"CROSSROADS, U. S. A." began shooting April 23. Brown Holmes scripted.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix shooting resumes end of May.
Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series now shooting half hour telepix series.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week mid-May.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
635 N. Fairfax, Hollywood
"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix shooting to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
8235 Clinton St., Hollywood
Four in "UNEXPECTED" series of half-hour telepix shoot in May.
Seven "CISCO KID" half-hour telepix scheduled for May shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

Coral Gables As Vidpix Center

Miami, May 6.

Ball TV Productions, first outfit with adequate financing to attempt establishment of a TV-film setup in this area, has started negotiations for extension of their facilities from the present twin-studio setup available to include the huge Coral Gables Coliseum which has been a sports and special events arena for the suburb. According to Fred F. Frink, prexy of the Ball group, it will make for the "largest set of sound stages in the country, outside of Hollywood."

Privately backed, the Frink project is currently in the preparation setup on a strip show featuring Margaret Lindsay in "Carrie Williams, Justice of the Peace." According to Addison Smith, former Paramount and radio soaper writer-producer, the series will be shot in 260 15-minute episodes, totaling 65 hours of product. Smith's brain-child — he's producing and writing — will approximate some 35 or 40 feature films, to be canned in some six or seven months.

Other projects in mind led to the expansion idea. If the Coliseum is not feasible, either for sound or rebuilding, the firm will build their own set of sound stages. Ball TV has on schedule "Call of the Everglades," an adventure series based on the wildlands fringing the glamour spots of the Florida coast, as well as several other afternoon show ideas. Shooting on the "Carrie Williams" strip will be started in early summer. Director, according to Smith, will be Joe Lerner, currently filming indie pic, "It Happened in Miami," with John Loder and Lili St. Cyr starring, also at the Ball Studios.

LINKLETTER SETS KID VIDPIX SERIES

Hollywood, May 6.

Series of 104 quarter-hour kid shows with Art Linkletter has been contracted by Lushane Investment Co., recently formed by Maxwell Shane and Alfred and Sidney Lushing for the production of television shows. First block of 13 will be completed by Sept. 1.

Contract covers three-year period, with John Guedel and Irvin Atkins associated with Linkletter in the venture. Shane produces and directs.

CBS' 50% RADIO RATE SLASH?

Rodgers' 13-Hour TV Score

When NBC-TV's ambitious "Victory At Sea" series of 26 half-hour films preems in September, Richard Rodgers, who was commissioned by the network to do an original score for the project, will have completed 13 hours of original composition. Thus far he has composed one-third of the music. Richard Russell Bennett is doing the orchestrating.

NBC video execs and members of the NBC Symphony Orchestra, who will play the score for the "Victory At Sea" series, say that, on the basis of what they've heard, Rodgers' descriptive music represents probably his greatest creation to date. At recent rehearsals of the NBC symph for the scoring of the initial film series (six of the films are already in the can), the members of the orchestra rose and applauded the score.

RCA plans bringing out an album of the "Victory" score highlights next year and a full-blown performance is already scheduled by the NBC Symphony for the fall.

"Victory At Sea," which represents the most ambitious public relations job ever undertaken by the U. S. Navy (which is cooperating with NBC), is being produced and supervised for the network by Henry Salomon, Jr. The web has earmarked more than $500,000 for the series, which cannot be sold until after the initial run of the 26 installments.

NBC Stations Don't See Why They Should Play CBS Shows Day Later

Situation of one major network playing back repeats of a rival network's afternoon radio programming was brought to light last week at the NBC Station Planning Advisory Committee spring powwow in New York, when some of the NBC affiliate members seriously questioned the wisdom of such a practice, and in one of the rare instances in network-affiliate relations, threatened to lop off sponsored programming.

After protracted negotiations with Procter & Gamble, NBC succeeded a couple weeks back in persuading P&G to buy two quarter-hour cross-the-board segments on the network. P&G is installing in these time periods two of its CBS afternoon soap operas—"Young Dr. Malone" and "The Brighter Day," with NBC to get taped playbacks of the previous afternoon's stanzas. Thus the brace of P&G shows will be getting a duplicate ride on most of the major markets throughout the country.

In terms of programming costs, it means a hefty saving to P&G. Likewise, the client justifies the move on the basis that it will invite a new audience, despite the two-way ride in individual markets, since the CBS slotting attracts afternoon listeners and the NBC repeat will invite morning dialers.

Some of the NBC affiliate boys can't see it that way and don't see why they should be airing CBS shows of the previous day.

Situation has few precedents in network radio. In isolated case, such as "Strike It Rich," the TV version is heard on one network and the audio playback on another, while the Miles-sponsored Curt Massey late afternoon show on CBS gets a next-morning repeat on Mutual, but in the latter case the MBS spread penetrates smaller markets.

NBC Symph Dirge On U.S. Steel Biz

The nationwide steel impasse threatens to leave a programming casualty in its wake. Generally by this time of the year, NBC has a radio commitment from U. S. Steel for a summer sponsorship pickup of the NBC Symphony Orchestra as replacement for the Sunday night "Theatre Guild on the Air."

Thus far U. S. Steel, concerned with more vital issues, remains non-committal, and unless there's an early settlement NBC is alerted to the prospects of sustaining the full hour this summer.

It's not expected, however, that the strike will have any effect on U. S Steel returning in the fall with "Theatre Guild," one of the major and lucrative entries on the NBC programming roster.

'Margie' Subs 'Lucy'

Hollywood, May 6.

Biow agency has chosen the situation comedy, "My Little Margie," as summer replacement for "I Love Lucy." Series filmed by Hal Roach, Jr., runs for 12 weeks after the last broadcast June 23 of the Lucille Ball-Desi Arnaz farce.

Starred in "Margie" are Mona Freeman and Charles Farrell.

TV Network Shows Play Second Fiddle To Local Politics

Local and state election coverage, political campaigning and other special events being aired in increased numbers by local TV outlets around the country are snafuing the TV networks' program schedules in a manner never before experienced. CBS-TV sales department, for example, handled more than 20 separate "release orders" during the last week for affiliates released from a network lineup in order to carry some local special show.

Releases apparently don't cost the webs anything but time and inconvenience, since the web bankrollers merely don't pay the webs for the stations released and the nets, in turn, don't pay the stations for the time. But, with most local stations now selling political time, the releases are expected to mount steadily as the political conventions draw nearer and may total even more between the conventions and the November elections.

Illustrative of the webs' problem is the record of WMAR-TV, CBS-TV's Baltimore affiliate, during the last week. With the station devoting considerable prime evening time to coverage of the Maryland primary returns this week, it cancelled out in one week CBS-

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CARTER, DOLORES GRAY IN BERLE SIT-OUT SLOT?

An hour revue co-starring Jack Carter and Dolores Gray may get the nod for the every-fourth-week spot on NBC-TV Tuesday nights, 8 to 9, under the new "play-three-lay-off-one" arrangement for Milton Berle and Texaco Star Theatre.

Buick, handled by the same agency, Kudner, as Texaco, has been negotiating for the once-a-month Tuesday slot, and Myron Kirk, radio-TV director for the agency, is envisioning the Carter-Gray series as the alternate attraction on behalf of the auto company.

CLIENTS ALREADY PROMISED 25%

The network radio rate slash situation, which has had the industry in a turmoil for the past couple of years and has been held largely responsible for AM's decline in prestige, appears to be moving into a new and critical impasse.

It's reported that CBS, as a forerunner to a scheduled slashing of nighttime rates by 50% in the fall, is inviting radio clients in now with a promised 25% slash in rates for the fall—with any extras to be added on in the event of further slashes. This 25% cut is reported as CBS' contribution to the new rate formula, with the stations reportedly to be tapped for the remaining 25%.

Wrapup of Procter & Gamble for a renewal of its 45-minutes of early-evening cross-the-board programming (Lowell Thomas, "Beulah," Jack Smith Show), plus last week's signaturing of Campbell Soup's "Club 15" for another year's ride, is reportedly based on such a discount formula, with 17½% going off the time charges and the remainder, purportedly made up in talent contributions. Similarly, it's understood, Philip Morris has been wooed in under variations of the discount maneuvering.

CBS' sudden announcement about 14 months ago that it was slashing nighttime rates from 10 to 15% initiated the "new order" in network dealings, prompted by advertising pressure.

Thus far NBC, it's understood, has done nothing to counter the CBS move. While it's been an open trade secret that the networks have been indulging in individual bargain deals with clients, the anticipated 50% slash by CBS would write a new chapter in network radio's current turbulent career.

CBS' B&A Parlay With 'What's Line'

Next fall may witness a drastic reshuffle of the Sunday night CBS television schedule in the post-"Toast of the Town" periods, with likelihood of the Burns & Allen show moving to the Sunday 10 p.m. segment as the back-to-back attraction with "What's My Line."

The B&A show is currently slotted Thursday nights at 8 on alternate weeks for Carnation Milk. Next season it goes weekly, with Goodrich Tire buying the alternate period. Goodrich now sponsors "Celebrity Time" in the Sunday 10 p. m. niche on CBS-TV, but while it has given no indication of cancelling out, it's anticipated that it will move B&A into the Sabbath period.

Move would require an okay from Carnation, but since the latter client isn't too happy over the Thursday situation, which finds B&A competing for adiences with NBC-TV's Groucho Marx show, it's considered a certainty that Carnation will go along.

The preceding Sunday half-hour on CBS, 9:30 to 10, is occupied by Bristol-Myers' "Break the Bank," but it's reported the client may drop the Parks show for a new property.

Miles Shoes Sponsors WNBT 'Children's Theatre'

Miles Shoes is picking up the tab on WNBT's "Children's Theatre," a Saturday morning 9 to 10:30 attraction featuring kidpix. Sponsorship of the stanza, which has Ray Forrest as host, starts this Saturday (10).

Hirshon-Garfield is the agency.

Looks Like 'Pat' Weaver Has New Success Story; 'Today' Into Black

BVD's SOS

In what's probably the first instance of a TV spot commercial being brought back at viewers' request, the station-break BVD spot, produced four years ago, has been returned to video, Hirshon-Garfield, agency for BVD, has pacted to air it Wednesday nights on WCBS-TV, key station of the CBS video web in N. Y., and it will probably be placed on other stations in the immediate future.

Spot, a 20-second singing commercial, was produced in 1948 by Ralph Cohn and Jules Bricken of Screen Gems, Columbia Pictures' subsid. It ran three years in a number of cities but was dropped by BVD last year as having run its course.

"Today's" manana in the scheme of TV programming at NBC was clinched last week when the early-morning two-hour cross-the-board showcase moved into the black ink phase of its operation for the first time.

Gross billings on the show have reached $1,250,000, with 35% of the sponsorship availabilities sold out. Now in its second cycle, "Today" has improved 85%, billingswise, since conclusion of the first 13 weeks. The program's promising financial upbeat is in sharp contrast to its bleak outlook and dubious future when initially projected on the TV screen.

Unique aspect of "Today" as an ad medium (and a major factor in its ascendancy as a permanent NBC fixture) is the multiple sales formulas promulgated by video chieftain Sylvester L. (Pat) Weaver. (It was Weaver who went out on a limb on this early-morning "baby" which he created, taking the initial brickbats in the face of some universal panning.)

The multiple saturation buys (Florist Telegraph Delivery's $20,000 quickie plugs in advance of Mothers' Day, etc.), the on-and-off Kaiser-Frazer $30,000 campaign; the inviting of such new TV clients as the Bauer & Black surgical dressing house, with limited budgets; the "open house" for other media coming into TV, such as Ladies Home Journal, Saturday Evening Post, Newsweek, Life and Time, and Kiplinger's weekly newsletter; the permanent sponsorship status of Knox Gelatin, Florida Citrus, Regent Cigarets, Doeskin Tissues, Armour (buying the daily weather strip) — these are among the multi-faceted, bankroll aspects that appear to be portraying "Today" into "Pat" Weaver's newest success story.

Nothing Funny In Gleason Price Tag As CBS-TV Comic

New Jackie Gleason show which CBS-TV is lining up for a Saturday night entry next fall will be the most expensive the web has ever produced. In a presentation sent out this week to agencies and potential clients, the web listed the hour-long variety program at a gross talent and production budget of $66,175 for the full hour, or $33,500 for a half-hour. Time charges are not included, and escalators would bring the gross budget up to $72,075 for the third year.

CBS-TV has tentatively earmarked the show for its Saturday night 9 to 10 slot in the fall, in an attempt to buck the high-rating "Show of Shows" on the rival NBC video web. With Ken Murray continuing in the 8 to 9 Saturday night period, and with "Songs For Sale," probably continuing from 10 to 11, CBS execs think the parlay with Gleason will give them a chance to knock off NBC's Sid Caesar-Imogene Coca display.

Gleason himself reportedly is bucking CBS' Saturday night plans for him, on the assumption that the NBC competition is too hefty for a starter. With no other hour slot open, unless the web drastically reshuffles the rest of its program schedule, it's believed the projected Saturday night setup will go through.

In its presentation, CBS said the show will be delivered as a complete package, with Gleason himself producing. Budget of $66,175 for the first year will include, in addition to Gleason, top-name CBS video personalities as guests; a full cast as required by the script; Sammy Spear's 18-piece orch; Frank Bunetta, whom Gleason is bringing over from his DuMont "Cavalcade of Stars" as director; physical production, and rehearsal. Rehearsal time is not to exceed 10 hours on camera and four hours

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KPRC (& TV) PLANS NEW $400,000 CENTER

Houston, May 6.

A new $400,000 TV-Radio Center is to be constructed here by the Houston Post Co., operators of KPRC and KPRC-TV, according to an announcement made by W. P. Hobby, prez. Construction is expected to start within the next several weeks.

The new building will be 215 feet long and 190 feet wide. It will have 31,250 square feet of space and will be a two story affair. One of the studios, 40 x 70 feet, will have folding aluminum bleachers.

Fontaine's CBS 3G Standup Comedics

CBS this week auditioned the new Frank Fontaine radio series on the Coast and so enthused is the web over the comic's potential that the show is getting prime Sunday time for the summer. Production nut for the Fontaine standup comedics will run about $3,000 a week, which is practically unheard-of sustaining coin today.

With Lucky Strike buying "FBI In Peace and War" as the Jack Benny summer replacement, the Sunday at 7 slot becomes vacant, with Luckies preferring the present "FBI" Thursday segment. Fontaine will either get that Sabbath 7 o'clock spot, or the 7:30 period, which opens up when Rexall takes a hiatus on "Amos 'n' Andy."

Fontaine show will get some full-blown production values, with Lud Gluskin's orch, Harry Von Zell, singer Helen O'Connell, with an assist from four of Fontaine's eight children.

Vitamin Dickers Anew For Heatter MBS Strip

Vitamin Corp. of America is gabbing with Mutual about a cross-the-board five-minute news commentary by Gabriel Heatter.

VCA, for its Rybutol Division, has been bankrolling Heatter's quarter-hour evening stanza one night a week, but went off last Wednesday (30).

Nielsen Inks DuMont

Chicago, May 6.

A. C. Nielsen research firm last week inked the DuMont web as a subscriber to its national TV index service and the New York TV rating reports.

Surveying outfit previously snagged NBC as a video client and has been wooing CBS-TV and ABC-TV to give it an all-industry network spread.

CBS Affiliates Flock to TV Clinic For Web's 'Facts of Life' Briefing

Some primary affiliates of the various major networks, which are planning to enter television for the first time now that the freeze has been lifted, may have to seek TV affiliations elsewhere. That was one of the major points established at CBS-TV's two-day clinic on TV station operations, which closed Friday night (2) at the Hotel Waldorf-Astoria, N. Y.

With more than 250 TV and radio affiliates attending from all parts of the country, top network brass pointed out to them that, on a strict dollars-and-cents basis, it would be extremely unwise for the web to ditch a TV affiliation already established in order to sign on with an AM affiliate going into TV for the first time—particularly if that meant switching from a VHF channel in a particular city to UHF. Sponsors and agencies could not afford to make the switch, and the web, for that reason, will have to string along with its established video affiliation in such markets, it was pointed out.

Cited as one example of such a move was Cleveland. Web's AM affiliate in that city is WGAR, owned by the estate of the late G. A. Richards and now operated by John F. Patt, prez of Goodwill Stations. WGAR has already filed for a TV construction permit, but since no new VHF channels have been allocated to Cleveland, it must go for a UHF channel. CBS-TV, meanwhile, has been affiliated with WEWS, a Cleveland indie, for more than five years. It would be impossible for the web to abandon the VHF audience established by WEWS for network shows in Cleveland to join WGAR-TV in the gamble of opening up the virginal UHF audience.

Top CBS execs, from prexy Frank Stanton down, addressed the clinic, which was called by CBS-TV prez J. L. Volkenburg immediately after the lifting of the freeze to apprise affiliates on costs and operation of a TV outlet. Van Volkenburg sketched the strides made by TV since the first CBS video clinic in March, 1948. Sales veepee Fred M. Thrower detailed how CBS has upped its gross billings 95% while bringing the cost-per-thousand down to a new low of $1.79. Program veepee Hubbell Robinson, Jr., stressed the need for creative ability in programming and the steps being taken by the web to corner the market on such talent.

Stanton, addressing the group on Friday, told the affiliates that TV is the greatest mass communications medium ever known and said that it has come along at just the right time in the nation's economic picture. TV, he said, should play a vital role in mass distribution of goods at a minimum cost now being turned out by the nation's increased plant facilities.

'Game of Day's' 1,879 Sponsors

With the baseball season only a few weeks old, Mutual's "Game of the Day" has racked up 1,879 local co-op sponsors on 245 stations, giving the web an all-time record of 4,485 co-op sponsors on all programs. Only half of the "Game" is available on co-op basis, since Falstaff takes 4½ innings on a large list of stations.

Web's lineup of co-ops has been increased to 25, with the MGM Radio Attractions (five shows) accounting for big spurt over last year's co-op sked. Mutual co-op director Bert Hauser reports that the MGMRA shows have been picked up by 625 bankrollers.

King of the co-ops is Fulton Lewis, Jr., who has 708 local bankrollers on 368 stations. He's followed by Cedric Foster with 320 backers on 158 outlets.

Newest co-op is Bert Bachrach's "Men's Corner," aired Wednesdays at 7:15. Novel sales gimmick on the show, which is backed mainly by haberdasheries, is that Bachrach informs local retailers in advance about men's items he'll push on each show, and the local store can tell listeners during its cut-in that the merchandise is available at its counters.

'LUCY'S' 29,000,000 TV VIEWERS PER WEEK

Underlining again the hold the top-rated video shows have taken on the American public's entertainment time, CBS-TV's "I Love Lucy" is now seen by an average of 29,000,000 viewers each week. And that's more than double the number of persons who see the average Hollywood A film during its total domestic first run.

"Lucy" record is based on the latest American Research Bureau statistics, which reveal the show is the first one in TV to reach over 10,000,000 homes regularly. ARB's April report shows "Lucy" was tuned in by 10,600,000 homes. ARB also estimates that an average of 2.9 viewers now watch each TV screen, which gives a total of well over 29,000,000 viewers for the show each week.

Record was made possible, of course, by the wide coverage the show gets. It's now aired in the near-maximum number of 62 markets, including 26 live and 36 by kinescope.

World Video To Call It Quits

Board of World Video, Inc., one of the first television package firms, voted last week to suspend all activities of the corporation. Virtual demise of the outfit was due to the fact that BBD&O, agency for Goodrich on "Celebrity Time," the last of WV's shows on the air, shifted production chores from the indie outfit to CBS-TV.

Goodrich had been unhappy with "Celebrity's" rating, dipping since the entrance of Procter & Gamble's Red Skelton show opposite it. CBS offered to "throw more into the show" — contract players, scenery, production facilities, etc. —if it was given the production reins.

BBD&O had obtained the right to assign the production chores following various WV executive crises over the past three years—as WV prez Henry White moved over to Columbia, Dick Gordon left to

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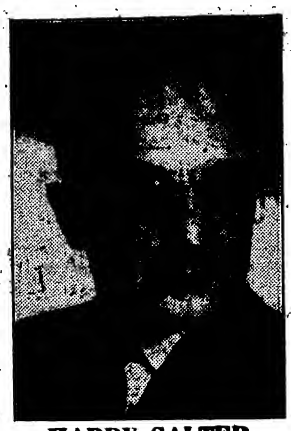
32G BACK PAY MELON FOR WBKB DIRECTORS

Chicago, May 6.

Directors and floor directors at WBKB are splitting a $32,045 back pay melon handed out by the indie TV station after receiving an okay from the Wage Stabilization Board on the fee and wage structure of its pact with the Radio-TV Directors Guild. Stipends date back to last July, when the contract went into effect, but were frozen pending the WSB ruling. Eight directors and four floormen share the retroactive pay.

RTDG negotiator Sanford (Bud) Wolff is currently working on a new WBKB pact, with the present paper expiring at month's end.

With TV pacts with the indie and ABC and NBC here, the union is now drawing an organizing bead on the WGN-TV cuemen.



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Nets' Overworking Of Staffers Basis Of RWG Threats

Growing reliance of the networks on their staff news and continuity writers is pointed up by the threatened strike of Radio Writers Guild scribblers working for CBS, ABC and NBC in New York. RWG has issued a list of more than 100 shows which are being written by web staffers rather than freelancers.

Reason for the increase in shows being penned by staffers is economic, since the webs find it cheaper to hire writers who can work on several shows for a set weekly figure. Some scribblers on staff are doing as many as four or five programs a week, ranging from music continuity to hour-long dramas. Workload, of course, varies from network to network.

RWG claims that many of the new documentaries, which combine narration and tape recorded segments, are being written by RWG members whose work borders on the directorial and editing phases, and that this kind of work is increasing as radio goes in for more taped "actuality" airers.

About 70 writers are involved in the dispute, one of the key issues of which is the RWG demand for commercial fees for staffers turning out sponsored programs. Among the shows which may be affected, according to the union, are: On ABC, "Mr. President," "Newsstand Theatre," "Opera Album," "Escape With Me," "Ladies Be Seated;" on NBC, "My Secret Story," "Hollywood Love Story," "NBC Presents Short Story," "Best

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Mary Kay-O

Mary Kay, WNBT's "sign-off gal" whose nightcap spieling commanded as high as a 7 rating when the station was folding before midnight, is going off.

Now that her nightly chores don't come off until 12:30 or later, following "11th Hour Theatre," the ratings aren't what they used to be, with result that her sponsors have dropped out. It costs $1,000 a week to sustain her nightcap appearances, so WNBT, effective May 19, will just say goodnight and let it go at that.

Besides, Miss Kay is having a baby.

TV—Fun With Ulcers

CBS-TV prez J. L. Van Volkenburg, after inviting the web's non-video affiliates to plunge into the medium during the two-day TV clinic last week, predicted from his "own experience" what their life will be like after they get into TV. He declared:

"You're going to work harder than you ever believed you could. You're going to get into complications you never dreamed could be so complicated. Your wife is likely to say, 'What do you do there all the time, anyway?' And your children will be asking, 'Mommy, who is that man?'

"Your golf game will suffer, your old friends will think you've gone highhat because you pass them on the street without recognizing them. And there may be some mornings when you wake up screaming. But, if you ever get the time to ask yourself why you're putting up with all this, the answer will come easy:

"It's because you're in the most exciting, creative and rewarding business in the world. It's because you're daily giving everything you've got in experience, ability, tact, intuition, imagination and general all around savvy. It's because you'll be having more fun than you ever had in your life."

With 3 Webs You Can't Miss

Washington, May 6.

Margaret Truman, a sideline observer to her father's TV personally guided tour of the White House Saturday (3), was asked what she thought of him as an entertainer.

Quipped the concert-radio-TV singer: "With three networks, how could he miss?"

Miss Truman, home for a month's visit before trekking the concert circuit again, carefully kept out of range of the cameras, though she stayed with the tour throughout.

A two-piano White House concert looms as a possibility as result of a spur-of-the-moment inspiration on the part of the President during his video junket around the White House.

As he demonstrated the tone of each of the pianos in the East Room, President Truman suddenly said: "I'd like some day to have a two-piano concert in this room with two of the world's most famous pianists."

Asked if this would be before he left the White House, the President curtly observed, "It would have to be, of course."

Local stations were left holding the bag when the Presidential tour clocked a little under 50 minutes rather than the scheduled hour. What few knew, however, was that the show almost started two minutes early. Margaret Truman came down the steps just before her father, who had gone up to make his camera entrance. The lensers, thinking it was the President, started grinding, but were stopped in time.

Exponents of educational TV have reason to gloat over past Saturday's performance. The educational impact of the President's stint, with its frequent and interesting historical side comments, is being widely touted as a victory for teaching via video.

A reference to motion pictures was one sidelight of the tour. Pointing to a picture of Calvin Coolidge, the President recalled an incident which resulted in reshuffling of the Coolidge and Hoover portraits.

"One time we were having a cloak and dagger movie downstairs," he chuckled. "Mr. Coolidge took it into his head to fall down at that very moment and half scared us to death."

Taking it as a sign that the "cloak and dagger boys were after us," the picture of the two Presidents were switched.

Jones Brands TV Allocation Plan As 'Lollapalooza From Lilliputia'

Pity VHF Prospector

Columbus, May 6.

Was the lift-freeze allocation plan a "bonanza" for the existing VHF licensee? Here's how FCC Commissioner Robert F. Jones described it in his address here last week before the Ohio Assn. of Broadcasters:

"The FCC has opened a new era. Gone is the pioneer who trekked across the desert from the prosaic East to the adventurous get-rich-quick sands of Sutter's mill. Gone is the picture of the venturesome soul leading his 'ass' loaded down with pick and shovel, skillets and pans, and food and water. This lonely old character, dramatized in still pictures and movies for a century, is now replaced by the 20th Century TV pioneer who for 3½ years sits—need I complete the description?—while the FCC on its own initiative stakes out bigger and better claims in his name, works the 'lode' and comes out with a refined product better than you dared to dream you'd possess."

Columbus, May 6.

Federal Communications Commissioner Robert F. Jones, in a scathing indictment of the lift-freeze television allocation report, charged the agency with foisting on the nation a plan of assigning stations which "throws the heaviest financial burden upon those least able to pay," and branded the plan a "lollapalooza from Lilliputia."

Addressing the Ohio Assn. of Broadcasters here last week, Jones followed up his vigorous dissent to the April 14 report by asserting that the Commission pulled "a new rabbit out of the hat" in order to justify its original assignments of VHF channels to the large cities. The assumption that VHF can cover the rural areas better from the largest cities, he said, "is about as sensible as measuring the depth of a well by the length of the pump handle." Such reasoning is "fallacious" from an engineering standpoint, he added, "because either group of channels, VHF or UHF, can be made to cover wider areas than the other."

The engineering standards adopted for use of the channels, Jones charged, "have as little relationship to efficiency as tossing poker chips upon the maps and drawing circles around them."

Among the faults Jones found in the allocation plan were that:

"It cheats many cities out of having any local TV facilities" by confining service to the 1,274 communities specified in the table.

It assigns only one station in

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P&G's '100 Years' Faces Video Axe

Procter & Gamble's "First 100 Years," the first television soap opera, may be axed from its present cross-the-board daytime slot on CBS-TV at the end of the current cycle. P&G will give up the CBS time period but plans to buy a quarter-hour directly preceding the Kate Smith show on NBC-TV for a video version of its "Welcome Travelers," now aired mornings on NBC radio.

While "100 Years" has been listed among TV's top 10 daytime entries, P&G reportedly feels that the 2:30 to 2:45 p.m. strip cannot draw the audience desired. Bankroller now has the opening quarter-hour segment of Miss Smith's show on a cross-the-board basis, so putting "Travelers" into the preceding quarter-hour would give it a half-hour block of NBC daytime video. "100 Years" is packaged by Benton & Bowles, which handles P&G's Tide account on the show.

TV version of "Travelers" would originate from Chicago, where the AM show is localled, and presumably would preserve the radio format.

Miles Stands Pat On Strip Shows

Chicago, May 6.

After hearing pitches from four networks last week, Miles Laboratories has decided to stick with its present quintet of strip radio shows riding on NBC, CBS and Mutual. Status of its alternate week sponsorship of NBC-TV's "One Man's Family," outfit's lone video entry, is still up in the air, dependent upon the web's success in lining up a new co-sponsor now that Manhattan Soap has checked off the Saturday night half-hour.

AM offerings getting an endorsement are NBC's "News of the World" and "One's Man's Family, back-to-back quarter-hour strips; CBS's "Hilltop House" and "Curt Massey Time," also quarterhours, and Mutual's replay of the Massey strip.

Miles billings are handled by the Geoffrey Wade agency.

TARZIAN SWINGS ON UHF LIMB

Churchill, Queen Mary Say No

NBC's ambitious TV film project designed to leave for posterity a half-hour visit with the lives of great men who have made a notable contribution to world culture, politics, art, sports or, for that matter, any facet of living, will premiere on Sunday afternoon, May 18, in the 5:30 to 6 p.m. segment. The initial installment will be on Lord Bertrand Russell, with the release date coinciding with his 80th birthday. (Russell has also agreed to permit NBC-TV to re-release the telefilm on the day of his death.)

Film was shot in London and although done in the form of an interview with Romney Wheeler, who is in charge of NBC's London office, actually Russell is on screen virtually the entire 30 minutes, telling about his childhood, what life has meant to him, etc.

NBC-TV program exec Davidson Taylor in blueprinting future episodes, has thus far encountered two turndowns. Churchill nixed the offer, claiming the burden of duties while in office was too heavy and exhausting. BBC, on behalf of NBC, approached Queen Mary. She expressed interest, but said her health wouldn't permit it.

Peabody Ceremonies Held 'Best Yet' As Murrow, Menotti, et al., Sound Off

Peabody Awards ceremonies at the N. Y. Radio Executives Club luncheon last week (1) marked a high point in the annals of the annual event. Not only was it the largest turnout ever, but winners selected by the committee were generally applauded by the trade and the speeches themselves were distinguished by good taste.

There was CBS Ed Murrow's timely warning that radio and television are not being as vigilant in their defense of their right to access to the news as they should be, and his criticism that the broadcasters are depending on the "print media" to defend this right.

A highlight was Alistair Cooke's dissertation of the differences between American and British radio. Yank attitude, the BBC correspondent said, is that "people deserve to get what's coming to them," while the British concept is that "people deserve to get what you think they should have coming to them."

Noting the American tendency to keep the radio playing in the background, Cooke quipped, "You regard radio as audible wallpaper." English listeners tune in to get weather reports and classical music, and they like to sit back with a pipeful and hear a man express his ideas. "In short," Cooke commented, "the American listener sits forward and the British listener leans backward."

He remarked that he is "sponsored" — by the British people, "who pay a tax so they can hear me once a week beat them over the

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Award Playback

The major Peabody awards last week added up to a playback of VARIETY's annual Showmanagement presentations announced a month ago.

The reprised accolades included the Ed Murrow "See It Now" show on CBS-TV; "Celanese Theatre" on ABC-TV; the CBS Radio documentary series, "Nation's Nightmare," and the NBC-TV Opera Theatre's presentation of "Amahl and the Night Visitors."

'Duffy' Runs Into Pile of Trouble In TV Conversion

Hollywood, May 6.

Four days' shooting of "Duffy's Tavern" for "All Star Revue" brought disappointing results, so NBC and three agencies involved agreed to a postponement from May 31 to June 21. A fresh start will be made.

Understood network production execs after gandering the footage completed by Ed Gardner, recommended the postponement. Agency reps, not permitted by Gardner to see completed film until after laughs were dubbed in at audience runoff show, are scheduled to view it Friday. Two of the agency reps here, attendant at shooting, voiced disappointment in teletypes to homeoffices, one of them advising unacceptability of show in its present form.

Show, budgeted at $40,000, reportedly already cost $55,000, runs 91 minutes. "Duffy" is an hour show.

Among chief complaints are that show never moves out of saloon and that script would be more adaptable to radio. Music is supplied only by piano although Jeanette MacDonald is singing guestar. Rudy Vallee, also guesting, is said to have had speaking part reduced to monosyllables. Final decision will be made by NBC after laugh-track is integrated into film. Top agency men repping Kellogg, Pet Milk, Snow Crop, and either Pat Weaver or Fred Wile will fly here to pass judgment on completed film.

Mex's 'No Dubbing' On NBC-TV Pickup

Emilio Azcarraga, Mexico's "Mr. Radio" and owner of XEW, the Mexico City station which has frequently been called the world's richest outlet, left New York for home over the weekend after nearly a month's stay. He departed after completion of negotiations whereby XEW becomes an NBC-TV affiliate, which will involve an exchange of programming that goes into effect almost immediately.

Azcarraga said he will use kines of some of NBC-TV's top shows and negotiate in Mexico City (where practically all the major U. S. agencies have offices) for the same clients to ride along with the Mex pickups. However, there will be no Spanish dubbings, since the NBC shows will be channeled specifically for the 400,000 within range of Azcarraga's station who understand English. This represents 90% of those owning sets in the District.

By August, Azcarraga will also preem his newest station, XEQ, located at Cortez Pass, which is at a 15,000 feet elevation, will permit for beaming 300 miles away. That probably sets a new distance mark, anywhere, on a regular transmission basis.

Ford Mulls Wally Cox As NBC-TV Summer Sub

With Ford deciding to retain the 9:30 to 10 p. m. Thursday TV franchise on NBC, despite the fact it has cancelled out on James Melton, the auto company's agency, J. Walter Thompson, is on the prowl for a substitute show for the summer.

Client has been considering the new Wally Cox program auditioned by the network last week. It's a situation comedy titled "Peppers." Kine was produced by Fred Coe.

TUNING UP FOR NEW TUNER ERA

By GEORGE ROSEN

Bloomington, Ind., May 6.

An updating of the Sarkas Tarzian saga, anticipating the post-freeze era of 2,000 new television stations with all the component materials that go into them, would require the "unfreezing" of a flock of new figures. Only 18 months ago VARIETY, in championing Tarzian's contribution to the TV industry, was hailing the Armenian-born electronic wizard as a "One-Man Industry." Today, on the threshold of a new career in UHF, this midwest approximation of a minor-league RCA dynasty goes double.

The facts and figures attending Tarzian's parlaying of his Bloomington TV station from a small-town experiment into a major phenomenon is matched only by the scorecard for the manufacturing end of his enterprises, which encompasses a $15,000,000 annual gross output of: TV tubes, the Tarzian tuners (he still makes most of them in this country, with virtually all of the TV manufacturers as his customers), plus his 4,000,000 selenium rectifier units a year. Today this electronic empire adds up to a $2,000,000 net business a year, with a five-plant spread in midwest and eastern states.

Already Tarzian is at work on a UHF converter (he calls it a translater) adaptable for both UHF and VHF, which has been reduced to match box size for his initial UHF client, Westinghouse—and it's conceivable that this new operational sphere in UHF tuners may project Tarzian into an even more enviable role as Bloomington's electronic miracle man.

40G to $3,000,000

It's far cry from the Tarzian who, quitting his RCA job here back in 1944, stayed on, invested his $40,000 life savings to go into business, and started with an output of 50 tuners a day. Today his annual payroll exceeds $3,000,000.

The real excitement, however, started for Tarzian when, in November, 1949, he "premiered" WTTV in the smallest TV community in the country.

Today it's not only a model for successful smalltown video operation that has made a community TV-conscious, but even more remarkable is the inroads it has made in the metropolitan Indianapolis TV market in audiences and sponsors.

Visiting broadcasters hopeful of a stake in the future UHF horizons come to Bloomington in weekly carloads for the lowdown on "the Tarzian way," up to and including inquiries whether he can turn out for them the same "economy-size" TV station package. (Tarzian will

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There's an NBC Future For Tallu, Engelbach, Despite 'Big Show' Exit

Virtually all the regular components of the NBC "Big Show," which permanently faded off the airlanes couple weeks back, will have a future stake in NBC programming. That goes for Tallulah Bankhead, who will probably head up her own TV show in the fall, along with a half-hour situation comedy radio series; Dee Engelbach, who will retain his producer-director status on the Bankhead shows and, pending their preem, will assume an executive production berth under NBC program veepee Charles H. (Bud) Barry.

Meredith Willson, "Big Show's" musical director and one of the program's major entities, will continue his late night disk jockey show, his daytime strip and will also baton the new Bankhead TV stanza. The writers will be integrated into the web's programming rosters.

Pitt's 'Swing Shift Theatre' All-Nite TV Piles Up Ratings, SRO Clients

Pittsburgh, May 6.

WDTV's all-night "Swing Shift Theatre" operation, the first and still the only one of its kind in television, is drawing ratings at 3 and 4 o'clock in the morning which better those of many shows aired during daytime hours. Program, comprising entirely film from midnight to 7 a. m. five nights weekly, has been SRO and operating at a profit since it took the air and now has a waiting list of more than 10 bankrollers wanting to buy in, according to Harold Lund, general manager of the DuMont o.&o.'er.

Station, which buys all the film its uses on the show from Matty Fox's Motion Pictures for Television outfit, sells the time at a package rate approximating its C time charges. Lund declined to reveal the total weekly billings, but said the first feature screened each night, the only one sold to a single bankroller, goes at $475. Rest of the program is sold on a participating basis. Station pays MPTV an estimated $10,000 per week for the product.

Lund disclosed that operators of a number of other TV stations around the country have queried him on the all-night operation and predicted that outlets in at least the top 10 video markets will preem their own "swing shifts" before the end of the year. (It's been reported that both DuMont's WABD and NBC's WNBT, N. Y., are contemplating such round-the-clock programming.)

Ratings, of course, can be taken only by diary or recall methods, since coincidental phone calls would be impossible during predawn hours. Pulse has just come up with its first study of the show, which discloses that it starts at midnight with a 20.0 and then dips gradually through the remainder of the evefiing. At 1 a. m. the rating is down to a 9; at 2 it's a 5.8, and at 4 it's a 2.8. Latter figure still tops the ratings of a number

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The Town's Jumping

New York was literally jumping with visiting broadcasters last week and from Monday to Saturday it looked like "NAB Week."

From all parts of the country the video hopefuls came for some briefing at the two-day TV Clinic set up by CBS. Running day-and-date with the CBS conclave was the NBC Promotion parlay, which also attracted broadcasters from all parts of the country. As the latter arrived, the NBC Station Planning Advisory Committee departed. Also last Thursday's Peabody Award presentations cued an influx of broadcasters.

And reported hiding out during it all was the NBC affiliate Rump Committee led by Walter J. Damm, of WTMJ, Milwaukee, which would like to settle some scores with the network.

Some Cities May Tune in Up To 31 TV Channels

Ultra high frequency stations will give tele set owners a much greater selection of channels than generally expected, a Crosley TV exec said last week at the demonstration of the firm's new "Ultratuner," adaptor permitting UHF reception on conventional sets.

L. F. (Len) Cramer, assistant general manager in charge of electronics for the Crosley division of Avco Corp., said that although a half-dozen stations may be assigned to a community many more outlets than that may be received in these areas. For example, viewers in Wilmington, Del., could potentially get seven VHF and 24 UHF stations, or a total of 31 channels; San Francisco-Oakland territory might be able to get as many as 30 UHF and VHF channels, Indianapolis, 27, and Atlanta, 25.

The reason for this great selection, Cramer said, is that viewers in many cities will be able to pick up stations in other localities. UHF will have wide propagation, he declared, because stations will be able to go up to 1,000 kw. and 2,000 foot in antenna height.

Cramer's emphasis on this point was to underline the "advantages" of continuous tuning sets as compared with "step-by-step" or turret tuning. He said that the insertion of a "strip" in turret-type tuners, enabling the set to receive a UHF channel, might result in the sacrifice of a present VHF channel, could cause complications when a set is moved (from the city to the country, for example) and might not be as sensitive (due to space limitations) as the "Ultratuner." With "strips" some step-by-step tuners would be able to get a maximum of 12 stations (both UHF and VHF), "but the public will

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Hormel's TV Debut

Chicago, May 6.

"Hormel All Girl Review," currently riding on CBS radio under the auspices of the Hormel packing firm, will make its video debut this fall via the film route. Kling Studios here starts lensing the femme vocal and instrumental display May 28, when the first batch of eight half-hour shows goes into production.

According to present plans, the meat company will place the pix on a spot basis rather than using a network.

'Studio Miner' At 40G Too Costly?

Prospective clients are apparently shying away from NBC-TV's $40,000 asking price for the new Worthington L. (Tony) Miner hour-long dramatic series, which the web would like to spot in the Wednesday night 8 to 9 segment, which Kate Smith is exiting. NBC prexy Joseph H. McConnell, as one of the major items on the business agenda, has been concentrating on pitching the show up to Reynolds Metals, which has been splurging heavily in NBC AM-TV attractions for the past year. However, Reynolds is reported to have nixed the outlay (which would also entail a $49,000 weekly expenditure for time.)

Lacking a client for the Wednesday segment, NBC has settled for a sustaining replacement starting June 18. It will be a musical series titled "Heritage," emanating from Washington.

Granik's Palm Beach TV In Application Bid

Palm Beach, Fla., May 6.

Palm Beach TV, in which Theodore Granik is one of the major stockholders, has been formed to apply for Channel 5 in West Palm Beach. Attorney William H. Cook is prez of the outfit, and J. Robert Meachem, owner of WEAT, Lake Worth, is veepee and general manager.

Group plans to affiliate with NBC-TV if it is granted the channel. Coaxial cable to Miami passes through W. Palm Beach, to which has been assigned VHF channels 5 and 12, as well as two UHF channels.

78TH KENTUCKY DERBY
With Bryan Field, Sam Renick, Phil Sutterfield, Pete French
Producer: Judson Bailey
Director: Sandy Sanders
30 Mins., Sat. (3), 4:15 p.m.
CBS-TV, from Louisville

First time for a network telecast of the famed Kentucky Derby came off successfully. Technical setup functioned smoothly, and narrators, technicians, even the weather man, cooperated to give viewers coast-to-coast a sound and picture account of the great race, which in some respects was better than that afforded to in-person patrons at the famed Churchill Downs oval.

Technical details were handled locally by the WHAS-TV crew, headed by Orrin Towner. Four cameras were mounted at different points of vantage, two on the roof of the grandstand (Clubhouse) overlooking the track, one on the judges' white cubicle in the infield, and one atop the Clubhouse roof overlooking the Clubhouse enclosure, rock garden, etc. Sandy Sanders, WHAS-TV camera director, used good judgment in making the camera switches, and CBS-TV producer Judson Bailey was on the spot supervising technical details of the big event.

Sam Renick, CBS narrator, gave essential details of the race, crowd description, all crisply delivered for good effect. Traditional playing of the national anthem and "My Old Kentucky Home," with the tenseness of witnessing the horses being lined up in the starting gate at the quarter pole, all made for one of the thrilling moments in sports, just before the cry, "they're off."

Bryan Field, who has called the race many times over radio, gave the race a good call. It's a difficult job to follow the horses particularly when they are bunched, and Field with the aid of powerful binoculars called 'em accurately, even when the pack was coming down the stretch head-on. Got slightly jumbled in identifying the show horse correctly, but gave a clear, correct call on the winner, Hill Gail, and the place horse Sub Fleet. Cameras got good shots of the tote board, which gave viewers a gander at the standing at the finish, odds paid, etc.

Four cameras with long-range lenses brought the horses into the picture clearly, and likewise were able to sweep the tremendously large racing plant to bring to the viewers nation-wide a clear view of the crowds, in the grandstand, clubhouse area, and in the infield.

Phil Sutterfield, WHAS-TV announcer, and Pete French, handled color descriptions and interviewed celebs before the race. After the race, and during presentation of the cup and wreath of roses, French interviewed the owner, trainer, wife of the owner, and other personalities usually accorded admission to the charmed winner's circle. Lads both handled their assignments in top style.

Commercials were films, and the usual Gillette plugs. While the horses were being put in the gate for the start, an old film commercial with Bill Corum, prez of Churchill Downs, plugging the product, was inserted. Seemed a little on the corny side to spot the oldie commersh just before the start of the big race. *Wied.*

OPERATION NEW HORIZONS
With Norbert Hruby, Rev. James T. Hussey, Rev. Theodore Hesburgh, Ralph Steetle
Producer: Sterling Quinlan
15 Mins.; Mon.-thru-Fri., 2 p.m.
Sustaining
WBKB, Chicago

Extent to which some of the commercial TV outlets are cooperating with educational groups ambitious for stations of their own is demonstrated by this daily quarter-hour set aside by indie WBKB for use by the school men to tell their plans for the utilization of Chi's Channel 11. It's a straight talk show, using slight production and visual dressup but it at least gives the educators an opportunity to get their message across.

Edition viewed (2) boasted a top-notch, articulate lineup and was tied in with the American Council On Education convention being held in the city. Entire week's strip was programmed by Loyola University with Prof. Norbert Hruby moderating this segment. Guests were Loyola prexy Rev. James T. Hussey, Rev. Theodore Hesburgh, Notre Dame exec veepee and chairman of the ACE's TV section, and Ralph Steetle, director of the Joint Committee On Educational TV.

Guest trio obviously was bullish on the future of teaching by video and succeeded in projecting their enthusiasm via their detailed discussion of the potentialities of the medium. All in all, it was a good effort in a meaningful pub-service series by the indie. *Dave.*

Tele Followup Comment

Television could use more of the hard hitting, courageous scripting that went into last week's installment of "Ellery Queen" on ABC-TV. Within the framework of the half-hour production, which generally hews to the standardized, pedestrian cops-and-robbers formula, producers Irving and Norman Pincus, writer Henry Misrock and director Donald Richardson, aided and abetted by star Lee Bowman and such capable TV thespians as Vaughn Taylor, detoured into seldom penetrated video avenues for a vivid exposition of bigotory and intolerance as practiced in some sectors of the United States.

Inspired by recent accounts of floggings and attacks of minorities by masked marauders in small communities of the country, this "Ellery" episode had something important to depict, and did it with commendable forthrightness and honesty. It told of a reign of hooded terrorism in a small town, led by the mayor and sheriff, ostensibly to rid the community of "foreigners" but actually motivated by the town's vested interests bent on retaining their filling stations, hardware stores, etc., when competition threatened to move in.

It was not a pretty picture, which spanned the gamut of the tar-and-feather brand of terrorism to actual lynchings. All concerned acquitted themselves in fine style—with the single exception of the Bayuk cigar (Phillies) sponsors, with over-accented spiels and a closing filmed commercial (featuring Bobby Clark's cigar-wielding comicalities) that was so out of tempo with the half-hour stanza as to make the whole thing ludicrous. *Rose.*

Samson Raphaelson's "The Jazz Singer" has made the grade as a legiter (starring George Jessel, 1925) and as a film (starring Al Jolson, 1927). In its vidrama form as the third of WOR's cross-board "Broadway TV Theatre" it must suffer inevitable comparisons. This is so because the Warren Wade-produced series claims ultra fidelity to the originals, with little or no adaptation, and then only where forced by the time element in this 90-minute pattern.

Why, therefore, was "Jazz Singer" updated in spots to give the impression of a current slice of Jewish life instead of remaining faithful, as per pre-preem promises, to era around which Raphaelson had pegged it? There is no doubt that Jewish orthodox religion, even as reflected on New York's lower east side, has been through a number of transitions and breast-beatings in the quarter century or so since Raphaelson put his tribal treatise on paper.

But this fielder's choice criticism aside, the incandescent theatricalism of the basic work was almost totally obliterated, so much so that the climactic chanting of the sacred Kol Nidre on the eve of Yom Kippur—that Day of Atonement which is the most solemn and majestic in the Jewish calendar—was shadow without substance. Vocally, including the pop song end that figured so prominently in the Broadway and celluloid presentations, the TV'er was a dud.

On the other hand, the dramatic portions measured up, marked by an unusually good first act in which all the establishing factors and customs were richly punctuated. The middle stanza was almost equal in impact, but the final act seemed to come apart in a welter of confusion and uneven performances.

Over the whole route as caught in final performane the acting was first-rate. Celia Adler, of the wk. Yiddish theatre family, all but ran away with thesping credits in the quietly emotional role of Mrs. Rabinowitz, wife and mother, with equal honors for Will Kuluva as her diehard cantor husband steeped in the tradition of his fathers. Lionel Ames, making his TV debut, is a tall, goodlooking lad who, in the lead part of the fifth generation of cantors turned blackface chanter and then reverting to type, did his chores acceptably, perhaps too placidly at times, and was fair in the singing portions. He rates other opportunities. The veteran Howard Smith acquit himself capably as the producer, and Rubin Goldberg gave a fine characterization as a friend of the Rabinowitzes. Betsy Palmer was attractive and poised as Ames' discoverer, champion and girlfriend. Richard Barr directed with knowledgeability and the sets and lensing were okay.

The two-way commercials, by General Tires and Cavalier cigarets, were spaced out on the half-hour breaks, as usual. *Trau.*

Lucille Ball, whose vidpic series is topping the Nielsen parade, did a live guest shot on NBC-TV's "All Star Revue" Saturday (3) with Ed Wynn. She did two sketches, one so-so and one socko. The click was a reprise of the "silent film" number, written by Leo Solomon, Hal Kantor and Seaman Jacobs, in which Miss Ball made her tele debut three years ago on Wynn's CBS-TV layout. It held up beautifully. Turn spots the gal as a Mata Hari, in brunette wig and torrid trappings, trying to part Wynn from some military secret. Her come-hither slinking from love-seat to love-seat and some masterful business with title cards helped put over a topdrawer item.

Not so good was her first bit, as an overweight dame trying to reduce in Wynn's gym. It was purely a case of inferior material. The shoving around she got from some heavy distaffers was lowbrow stuff, with only occasional flashes of fun, as when she goldbricked on her exercises by virtue of an oversized suit that concealed her real movements.

Snakehipped Ben Wrigley pleased with his rubber torso didoes. These were nicely integrated into a haunted house skit complete with revolving panels, mummies and similar comic horrors. The Duncan Sisters, vaude vets, reminiscing with Wynn on his 50 years in show biz, did "Side By Side," "Double Dee Do" and "Smiles," to a good hand. Also in the song department, the Whippoorwills quintet did nicely by "Balling the Jack."

Wynn's concentration on complex gags—many of them based on puns, such as his riding on a train (of a wedding gown) or having a "new groom" sweep clean — gave his show a sense of unevenness. The content was thin and contrived, and there seemed to be no target for his jibes. When he was teamed with Miss Ball in the spy satire, however, where the script was strong, his ability to clown projected. Joseph Santley is producer-director, with Artie Stander and Sid Dorfman scripting and Lou Bring directing the orch. *Bril.*

Three of Jackie Gleason's trademarked characterizations supplied about half of Ed Sullivan's "Toast of the Town" hour on CBS last Sunday (4). The big guy of the boundless energy opened the show with his "The Poor Soul" panto, was in the trey with "The Honeymooners" and in next to closing sixth slot with his "Fenwick Babbitt" role. The first was a good laugh-getter based on his shenanigans in the gallery of a picture house. In the second sketch, paired with his regular, Pert Kelton, on domestic tribulations, the situations were skillfully timed for large yocks, cinched by a clinch finish. But it was in the third skit that Gleason & Co. made with the big torpedo—a "Can You Do This?" quiz lampoon in which Gleason displayed his familiar helter-skelter acrobatic exercises that continue to be one of his best comedy weapons. Regular Art Carney assisted as quizmaster.

Program was loaded with other comedic elements. Pearl Bailey shuffled over from the Paramount, N. Y., to click over her "Nothin'" and "Toot, Toot, Tootsie," latter with those timeouts and terp-olations plus such toss-ins as "Folks, I'm steaming tonight." This is a lady who can give the proper punctuation to any variety layout.

Another fun-making session was provided by Linon, European tramp wire artist deploying a ladder as mala-prop and meantime putting over some corking straight didos on the slack rope. The stanza was keyed to Gleason's "Poor Soul" mood and utilized the identical music. Maybe this was by design, but it tended toward sameness in pitch.

At the midway point, Sullivan interviewed Nate Eagle's troupe of lilliputians and Ted Evans, the English giant, appearing in the Ringling circus sideshow at the Garden. He drew them out on their problems in wardrobe, etc., for an interesting fillip. Show's closer was Italy's Luciano Tajoli, troubador-styled tenor in a Neapolitan ballad in Italo and English. An extremely pleasant chanter, too bad they didn't give him a follow number since one song is no adequate showcase. *Trau.*

Bud Abbott and Lou Costello, for their season finale on NBC-TV's "Colgate Comedy Hour" Sunday night (4), slipped back to the stodgier pace of some of their previous shows this year. Comedy team revived a number of their old routines which, while still amusing, have been seen too often to sustain impact. Vera Zorina, in a guest ballet spot, looked as though she hadn't rehearsed her dance sufficiently and singer Tony Bavaar, while good on his single tune, wasn't used enough. As a result, it was up to the Ashtons, a spectacular risley act from Australia making their TV debut, to provide what little flash the show had.

Program had a miniscule story line, with Abbott taking Costello to France for singing lessons — for what purpose was never explained. As a result, the opening scene was set at an ocean liner's pier, with the two comics going through their "Baccigalupe" routine and Costello, as usual, getting banged sporadically on the head. There was also the old business about climbing into a hammock aboard ship and a final courtroom scene with the usual slapstick and telegraphed payoff. Costello got some laughs by teaming with Sport Morgan, the dog from "Top Banana," for a singing lesson.

Miss Zorina, in an interpretive dance, seemed to have lost her touch. Bavaar scored solidly with his tune, but then was wasted as the singing bailiff of the court. Ashtons, however, must have brought viewers to the edge of their seats with some jet-paced foot-flipping and acro-tumbling. It's undoubtedly one of the best acts of its kind in the business and should be much in demand for vaude,

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MARILYN ROSS
STARTS SINGING ENGAGEMENT
LATIN QUARTER, NEW YORK, MAY 12
Personal Management: BERNIE THALL
Hotel Walton, New York

HAT IN THE RING
(Case for a Republican Congress)
With Senators Styles Bridges, Karl E. Mundt, Richard M. Nixon; Representatives Joseph W. Martin, Charles A. Halleck, Clarence J. Brown, Daniel A. Reed, Walter H. Judd, others
Producer: Ad Schneider
Director: Ted Ayers
30 Mins.; Sun., 2 p.m.
Sustaining
NBC-TV, from New York

The pattern in which television will be used to shape the course of the Presidential nominating conventions and the November elections has not yet emerged. Yet there are facets of the subject which are clear; chief, of course, is that video will play a key part in influencing the voters. It's evident, too, that networks are scrupulously trying to maintain an equal balance between the two major parties (although the amount of time that will be apportioned to the minor parties is still an uncertain quantity). It's apparent, further, that the webs will allocate a good proportion of their time to political discussion, but what is done with the time and facilities made available is something that is yet to be hammered out. And here a key question is how much the issues will be discussed and how much production gimmicks will be relied on.

On "Hats in the Ring," NBC-TV is donating a Sunday half-hour to "legally qualified Presidential candidates of the major parties." What is beamed is primarily determined by the party organizations, with the network then helping them get it on the air. The first two editions are being devoted to the two parties' cases in the campaigns for senators and representatives, with the GOP getting the kickoff spot.

Edward Ingle, AM-TV director of the Republican National Committee, wrapped up an impactful show on film Sunday (4), lensed in Washington with a courtroom setting. A "prosecuting attorney" presented his brief for a Republican Congress, calling on three senators and five representatives—all from the GOP delegation—to give evidence on his points. The audience was the jury.

This format gave the presentation a dramatic flavor, and thus may have attracted viewers who would shy from straight polemical harangues. Pic was done with professional touch, and the solons (who, as non-pros, might have flopped) came over as articulate spokesmen via the cross-examination. Three pro actors were used.

Nevertheless, there is a question of whether the glitter of the story and production trimmings doesn't take the viewer's eye off the factual political ball. Thus, the caricature of the "defense counsel" for the Administration, as a snide, contemptuous slouch squirming under the weight of the GOP attack, was devastating—but it was the technique of demolishing a straw man. Some citizens may feel that emphasis on razzle-dazzle may be an inadequate substitute for squarely meeting the issues. In fairness to the Republican entry, however, it did tackle most questions in forthright manner. *Bril.*

NEWSREEL
With Ted Baughn, Tony Carvell
15 Mins.; Mon.-thru-Fri., 11 p.m.
CHEVROLET DEALERS
WRGB, Schenectady

News program, handled live by Ted Baughn (director of production for WRGB, and narrated on film by Tony Carvell (WGY announcer), gives adequate coverage of the day's grist, international, national, state and local. Spotted at an attractive hour, it has built a substantial audience. Baughn's service is longer and larger than Carvell's, although the latter brings to the show one of the best, deepest voices heard hereabouts.

Baughn, with his prematurely grey, wavy hair, is distinctly photogenic—resembles a younger Nelson Eddy. Speaking pipes are clear, but tone is rather hard. If Baughn developed a warmer camera personality, he could be outstanding. Handling of commercials is competent, albeit on one shot viewed, Baughn broke out in a rash of fluffing. The telenews portions will never win honors for sharpness of projection or ease on eye. Carvell does not appear on the screen—Baughn tabs at the outset. The halos around and reflections of Baughn's head sometimes become distracting. Problem of eliminating them has not been licked.

Program is set in a news room, with four clocks for the different time zones and a revolving sphere of the world. Exposure of scanners to the name "Chevrolet" is constant during live segments. *Jaco.*

ALL AROUND THE TOWN
With Mike Wallace, Buff Cobb; various audience guests
Producer-director: Ral Purdy
30 Mins.; Sat., 9 p.m.
PEPSI-COLA
CBS-TV, from New York
(Biow)

Mike Wallace and Buff Cobb, husband-and-wife team who've been disporting in an afternoon CBS-TV cross-the-board show for some time, stepped into Faye Emerson's spot for Pepsi-Cola on the same net Saturday (3). After Miss Emerson exited the time slot several weeks ago the beverage outfit filled out the half-hour evening segment with film subjects. The Wallace-Cobb duo, who are packaged by CBS Network, reportedly will hold down the niche until expiration of the sponsor's time contract. It has six weeks to go.

For their initial performance under the Pepsi banner, Wallace and Miss Cobb elected to take viewers on what was literally a guided tour of Chambord Restaurant, swank eastside eatery. When not too busy waxing poetic over Chambord's history, cuisine and what-have-you along with generous mentions of that "more bounce to the ounce" drink, the couple introed a round of celebs. In this instance they included actor Reginald Gardiner, songstress Jane Morgan, agent Barron Polan, author Cornelius Vanderbilt, Jr., and Renzo Cesana ("The Continental"), among others.

It was all quite reminiscent of CBS-TV's remotes from the Stork Club with the same clink of glasses, the same sea of white tablecloths and people indulging in small talk. Miss Cobb, or should we say Buffy? flitted hither and thither busily buttonholing. And Wallace, likewise, scurried about grimly intent upon missing nothing. However, to the couple's credit, they have a flair for adlibbing and future stanzas should iron out some of the confusion and undue hustle and bustle that permeated the preem.
Gilb.

TELEVISION STARBEAMS
With Bill Vaughan
Producer-Director: Bill Donovan
15 Mins.; Fri. 9:15 p.m.
ADAMS DAIRY PRODUCTS
WDAF-TV, Kansas City
(Valentine-Radford)

Scheduling of this show on WDAF-TV last Friday night is something of an event here, for it brings to video one of the veteran and revered departments of the Kansas City Star. "Starbeams" has been a standard feature in the Star for many years, and in recent years as written by Bill Vaughan it has been a column of pithy paragraphs in the vein of wry and dry humor.

Vaughan has more than made his mark as a humorist and has developed a firm following among Star readers. This session aims at visualizing Vaughan and the qualities which have endeared him to the reading public. Generally, the show succeeds fairly well, albeit there were plenty of first-time rough spots in the quarter hour.

The setting introduces bespectacled, sober-mienedVaughan in his shirtsleeves at his typewriter, from which he turns to gab about the subjects of the day. He turns his attention on various items, there being few limitations on his comments and cracks, and adds a few visual props for the benefit of viewers. As a performer, he appeared a bit ill at ease, and no doubt will overcome this as he learns to relax and pace himself with more programs under his belt.

Commercials devoted to Adams milk and ice cream, a product sold in supermarkets in the area, were handled by big Dick Gillham of the studio staff. These, too, showed much first-show roughness, and will take a deal of smoothing.

Basically, show has the ingredients for a steady humor entry on the WDAF-TV schedule, and undoubtedly Vaughan will be around for some time to come on video.
Quin.

Nesbitt 'Passing Parade' As CBS-TV Summer Fare

Hollywood, May 6.

New half-hour television series based on John Nesbitt's "Passing Parade" may preem on CBS-TV this summer as a replacement show. Nesbitt, who produced a series of shorts for Metro under that title for a number of years, is the packager.

CBS-TV Coast veepee Harry Ackerman is also studying a new panel show idea, submitted by writer Hal Kanter, as a possible summer entry. Kanter would supervise its production.

CITIZENS' VIEW OF '52
With Estes Kefauver, Harold E. Stassen, W. Averell Harriman, Robert S. Kerr, Paul G. Hoffman, Earl Warren; John Daly, emcee; Dennis James, announcer
Producer: Richard Neale
Director: Joseph Scibetta
60 Mins.; Thurs. (1), 8 p.m.
P. LORILLARD
ABC-TV, from Cincinnati
(Lennen & Mitchell)

This was heralded as a historic occasion without precedent since the Lincoln-Douglas debates, but the gathering of five aspirants to the Presidency (and a representative of a sixth) on the same stage to answer questions before television cameras did not register with the impact that might have been expected. However, the kingsize forum did come across as probably the biggest that's likely to be set up for some time.

One weakness was the time limit; another that not all the candidates appeared. Gen. Dwight D. Eisenhower, of course, is abroad and was represented by Paul G. Hoffman (on leave as Ford Foundation proxy). Sen. Robert A. Taft (R., O.) and Sen. Richard B. Russell (D., Ga.,) declined invitations. Candidates of the minor parties weren't invited.

The politicos were each given about four minutes to answer a question picked as the most pressing issue by members of the League of Women Voters, at whose convention the telecast took place. Key domestic question, according to the LWV ballot, was: "How would you prevent dishonesty and inefficiency in Government?" Top foreign policy poser in the LWV poll was: "Would you increase or reduce the amount of economic aid to foreign countries?"

Panel tackling these queries comprised W. Averell Harriman, Mutual Security Agency director; Sen. Estes Kefauver (D., Tenn.), Sen. Robert S. Kerr (D., Okla.), Gov. Earl Warren (R., Cal.), Harold E. Stassen, former Governor of Minnesota, and Mr. Hoffman (for Ike). The order of their speaking was determined by lot and each gave a straight presentation of his views, without cross - discussion. Speakers had been informed of the questions beforehand and most read their replies. In each half of the program there was enough time left over for one additional question addressed to one of the office-seekers.

The format permitted a fair (if sketchy) presentation of the candidates' views, without confusing verbal fireworks. It gave the audience an idea of where the men stand on some problems, and a chance to see them in action—Kefauver taking a note or polishing his glasses; Harriman straightening the things on his table precisely; Stassen listening intently, etc. Harriman, who has had little campaign experience, seemed least familiar with the intricacies of video performing, while Kefauver, Stassen and Warren seemed most at ease before the cameras. Emcee John Daly, incidentally, did a good job in that department.

Productionwise the show lacked slickness. Lighting was poorly handled and shadows of the cameras were visible—even that of a cameraman motioning to Harriman to look at the other camera. Considering the VIP status of the participants, more cameras should have been used and the affair staged with a surer hand. Use of more experienced technicians, flown to Cincy from Gotham or other production centres, would have helped.

Program was staged with the assistance of Life mag. Idea developed partly as a promotion for the Robert Montgomery show on NBC radio, which Life bankrolls, and a radio edition was aired later Thursday night (1) at 10:35 p.m., immediately after the Montgomery gabcast. Life got cuffo plugs via dummy covers planted around Daly's desk and offer of a booklet reporting on the forum.

Old Gold commercials weren't of the best. Sponsor rightly sought to use an institutional type of message, but with Dennis James puffing on the cigaret as he spieled these came over as sales pitches instead of the distinguished mention. Also, the placarding of Old Golds' name over Daly's desk seemed an over-commercialization.
Bril.

Radio Pioneers to Elect

New York chapter of Radio Pioneers will elect officers at dinner meeting next Wednesday (14) evening at Henrik Hudson hotel.

Nominees are Dorothy Gordon, for prez; Patt Barnes, first v.p.; Frank G. Silvernail, second v.p.; Bruce Robertson, secretary; and Charles A. Wall, treasurer. Other nominations may be made from the floor.

MEDICINE AND THE MIGHTY ATOM
With Ben Grauer, others
Producer: John Mills
Director: Jack Dillon
Writer: Budd Fishel
30 Mins., Sun. (4), 1:30 p.m.
NBC-TV, from New York

NBC, in association with the American Medical Assn., joined forces Sunday (4) to put on an unusual 30-minute video documentary. The program originated from the Brookhaven National Laboratory, the atomic energy station located at Upton, L.I.

Marking the first time that mobile TV cameras have penetrated an atomic energy installation, "Medicine and the Mighty Atom" gave home viewers the rare experience of witnessing experiments with new radioactive isotopes, with scientific authorities demonstrating the use of atomic medicine in practical application to patients.

Thanks to a particularly effective and clarifying commentary by Ben Grauer, the program simplified and made understandable to the average layman a scientific project which ordinarily would be beyond his comprehension. In this Grauer was ably aided and abeted by the TV cameras and the staff of Brookhaven experts, both medical and scientific, who were surprisingly at ease and adept in their extra-curricular assignment.

In a swift-moving documentary virtually packed with drama, the Brookhaven TV tour was awe-inspiring in its glimpse of the atomic potentials in the realm of medicine, and the enormity of the expenditure necessary.

The visit of the TV cameras into the "hot lab" (the radioactive section); the quickie tour of the biological lab; the actual climax showing the treatment of a patient with radioactive infusion; the intense precautions practiced by the doctors and nurses coming in contact with the new and miraculous medical hope—here was science both dramatic and exciting.

Here, too, were the fruits of atomic energy research presented in a form that held forth hope for humanity in contrast to the recent Yucca Flat nuclear performance.
Rose.

HOSPITALITY HOUSE
With Kay Lande, John Mounteer, Frank D'Armand Trio
Director: Bill Mulvey
15 Mins.; Tues., 10:45 p.m.
UNION-FERN FURNITURE CO.
WRGB, Schenectady
(Hevenor)

A new cast entertains for the furniture chain in the removal of "Hospitality House" from Sunday to Tuesday evening. Kay Lande, featured singer, won an Arthur Godfrey talent competition. John Mounteer is an announcer-disk jockey at WXKW, Albany. Frank D'Armand, pianist-leader, formerly served as director for WGY and then for WPTR, Albany.

Show caught had good musical quality, thin story line, fair production and smooth message presentation, but missed a little on integration and identification. Miss Lande, a cute blonde, opened lilitingly and bouncily with "Easter Parade," followed with light-touch warbling of "My Wife Won't Let Me"—latter under a street light. Cameras moved to D'Armand's threesome, which played expertly a brisk number, not clearly announced. Mounteer bounced off that set to keep an "appointment" with the vocalist, this segueing into a long commercial. Finale spotlighted Miss Lande, cassock-garbed, in "The Lord's Prayer," to off-screen organ accompaniment.
Jaco.

MIDWESTERN HAYRIDE
With Bill Thall, others
Producer-director: Charles Vaughan
60 Mins., Sun., 3 p.m.
NBC-TV, from Cincinnati

"Midwestern Hayride" returned to NBC's TV web Sunday afternoon (4) with a fast-paced, corncocted variety stanza that's been its trademark since it was launched on WLW-T, Cincy in 1948. The alfalfa styled songs, dances and comedy are belted out with enough spirit and amiability to please the web's urban viewers as well as the cornbelters.

Hour-long show is knit together by emcee Bill Thall whose festive introes set the mood for the rest of the program. The quips and sketches have a crackerbarrel quality that's pleasing and which Thall sells with ebullience. His easy-going manner should win him lots of fans.

The hayseed entertainers surrounding Thall include square dancers, yodelers, harmonica players, barnyard animal impressionists, etc. All handle their assignments with an infectious gaiety. Acts move in high gear all the way keeping the stanza at a steady clip. Direction and camera help sustain pace.
Gros.

Pres. Truman in Personal Triumph As Showman on White House TV Tour

By HERMAN A. LOWE

Washington, May 6.

When the President of the United States and his First Lady hold a state reception for 1,500 people its success can be chalked up as a tribute to the technical skill and know-how of the White House staff. When the President was "at home" to an estimated 30,000,000 televiewers last Saturday (2), success and smoothness of event must be attributed to the technical skill and know-how of an entire industry. To this must be added the very personal savvy of the Chief Executive himself, plus a warmth and informality which undoubtedly charmed a nation.

The video tour of the Executive Mansion had all the impact of the precedent-shaking, pattern-making event it was. But, mostly, it emerged a personal triumph for the man, Harry Truman. The audience impact of seeing the refurbished White House under the guidance of the present occupant is almost awesome. But the fabled folksiness and "common man" touch of Mr. Truman, so often lost on his more formal TV stints, supplied the personal element in a sock manner. Sum total, despite some technical quirks, adds up to a new height in TV achievement.

WHITE HOUSE TOUR
With President Truman; Commentators Walter Cronkite (CBS) Bryson Rash (ABC), Frank Bourgholtzer (NBC)
Producer: Three webs combined
50 Mins., Sat. (3), 4 p.m.
Narrator: Stuart Finley
Sustaining
NBC, CBS, ABC, Washington

Teeing off with the Presidential "at home" card flashed on the screen, cameras panned across impressive exterior of White House, took viewers through the main door, where the White House reps for each of the three participating webs awaited the President as he descended the big staircase in the remodelled state hall. From then on, with only one hiatus, first Walter Cronkite (CBS), then Bryson Rash (ABC) and finally Frank Bourgholtzer spelled each other in carrying a portable mike to catch the Presidential comments. Function of the trio of commentators was to steer the Truman running narration, to ask leading questions and to keep the show "tight" and orderly. Actually, although all three—old hands before the camera as well as in quizzing the President — performed their chores smoothly, Mr. Truman carried the sightseeing ball almost without prompting.

As star of the show, President Truman gave a natural, human performance, varying his straight "guide" chores with humor, solemnity, a touch of drama, and even a display of musical virtuosity. Latter, coming unexpectedly in response to Bourgholzer's request that he be permitted to strike a few notes on one of the pianos in the East Room, formed a high spot in the Presidential performance. Typical of his ad lib, impromptu style, the President responded to the commentator's request by playing a few bars of Mozart's Ninth Sonata, then impartially striding across the great ballroom to the new Baldwin to strike a few chords on that, too.

Pride of the Manor

Besides impressing as a consummate showman, President Truman varied his role with that of proud home owner, historian, sentimentalist, and, finally, a citizen with a deep sense of pride in his country's possessions. Time and again he showed his kinship with any man-of-the-house, such as when he pointed to the Sargeant portrait of Theodore Roosevelt, with the comment, "That's the most expensive picture we have." Time and again he recalled the historical background of the rooms and its furnishings, frequently chuckling over an anecdote. With a sense of the solemnity of his recollections, he pointed to the chair in which FDR had made his "fireside chats," and reminisced that the East Room, scene of White House weddings,

(Continued on page 37)

DREW PEARSON
Director Bob Massell
Producer: Willis Meel
15 Mins.; Sun. 11 p.m.
CARTER PRODUCTS
ABC-TV, from Washington
(Ted Bates)

A staple on ABC radio for many years, Drew Pearson is now doubling on the web's videolanes in a late Sunday evening slot. Although not an effective gabber by any means, Pearson has managed to build his AM audiences with dramatizations of the news via his exclusives, predictions and crusading appeals against corruption in high places. He's working the same formula on TV and it should pay off with equal results.

This TV series has a straight news format in which Pearson purveys his various scoops and speculations from behind an office desk. On his kickoff stanza (4), he used only one film clip and that one wasn't particularly timely or modest. The clip showed General Eisenhower giving Pearson a "Father of the Year" award several years ago. It was a cozy way of establishing a relationship between the General and Pearson but the latter admittedly had nothing new to offer about Eisenhower's plans.

Pearson came up with a hot story in his unveiling of a secret 1945 memorandum sent by the Chinese Nationalist government to its attaches in this country asking them to collect information on new U. S. weapons. He also disclosed some behind-the-scenes info on the steel situation as well as making a prediction on how the Supreme Court will act on the Government seizure of the mills. Another important exclusive involved the use of economic pressure by the Democratic Party machine regulars on primary delegates supporting Senator Estes Kefauver in Ohio.

The Arrid commercial, with its shot of under-arm perspiration, is in the worst possible taste. The plug for Carter's Little Liver Pills is only a slight improvement.
Herm.

REYNOLDS ON SPORTS
With Frank Reynolds
Director: Bill Taylor
15 Mins.; Tues., Thurs., 10:45 p.m.
Participating
WBKB, Chicago

After grooming as an understudy to Joe Wilson who has switched to Mutual for its "Game Of the Day" baseball airers, Frank Reynolds has now emerged as WBKB's chief sportscaster. A smooth spieler with a good voice, he stacks up as a welcome addition to the Windy City AM-TV sports fraternity. Only handicap and one that could easily be eradicated is his tendency to be a little cool and diffident during the interview segments of this new late-evening quarter-hour. Also, since the station has sort of a working relationship with the Sun-Times it might be possible to latch onto some late sport pix to spice the show.

Formatwise, the program ventures on to no new trails, sticking to the usual gadgets, leading off with the spot news and finaling with a chin session with visitors. A couple of apprentice jockeys were aboard session seen (24).
Dave.

ON STAGE IN MANCHESTER
With Robert Wilson, Margo Henderson, Alec Finlay
Producer: Eric Fawcett
20 Mins.
BBC, Manchester, England

This bright all-Scottish stanza, telecast from the British Broadcasting Corp.'s radio and TV exhibition at Manchester, England, shows what colorful Scotch acts can achieve. With ample use of kilt and Scot songs, they add up to very favorable TV entertainment.

Robert Wilson, Scot tenor, dressed picturesquely in Highland costume, sang Scot songs, including his own new composition "Gaye Gordons." Wilson, with a good appearance, is sure material for video and has already televised in the States.

Surprise hit was Margo Henderson (of the act Kemp & Henderson), making her TV bow in very pleasing style with songs at the piano and impressions. Here's another Scot act with strong video potentialities. Alec Finlay, Scot comedian, sang and danced, played the bagpipes and a miniature concertina, gagged, and looked sprightly a la Sir Harry Lauder. With better joke material, he'd register more strongly, for he has a clean, clear-cut act with the tang of the heather hills about it.
Gord.

After Four Years of Television—

What's Happening to

Radio is building early momentum for one of the biggest seasons in its history—for 1952-1953

The Fall schedule of the CBS Radio Network is getting set months ahead of previous years. *It's already 80 per cent as far along as last year's schedule was on September 1st.* And it's aglitter with such magic-name stars as . . .

JACK BENNY (in his 21st year of radio, a greater showman to listeners and critics than ever)...
ARTHUR GODFREY (marathon host and salesman—with three of radio's top-rated shows)...
MARIE WILSON (blonde beauty and shining dimwit of "My Friend Irma")...
ART LINKLETTER (nimble emcee and sure guarantee that "People Are Funny")...
ALL THE HOLLYWOOD CELEBRITIES of "Hallmark Playhouse," "Suspense," and "Screen Guild Theatre"... As well as EDWARD R. MURROW, ERIC SEVAREID, LOWELL THOMAS, ROBERT TROUT—and more than 25 other top newsmen—reporting the drama of an election year.

With a new season a half-year away, sponsors too are off to an early start. On CBS Radio—PROCTER & GAMBLE will continue its 10 shows—and its 911-week sponsorship...

WESTINGHOUSE will present a get-out-the-vote series—and CBS Radio's election coverage...
PHILIP MORRIS will start a second half-hour show...

And sales reports show Fall contracts for AMERICAN TOBACCO...R. J. REYNOLDS...LEVER BROTHERS ...PILLSBURY MILLS...HORMEL...TONI...MARS—among other bellwether advertisers.

All these pre-season signs are a tribute not only to CBS Radio—but to the values of *all* radio.

For there's a conviction about radio that's spreading all through business; a prominent agency executive says—*"In the face of the liveliest competition I can remember, radio has proved itself, all over again, the best way to create volume sales—at lowest cost—everywhere in the country."*

There's a new radio listening pattern—that assures continued low cost

Listeners today are buying more than a half million new radio sets every month....They keep on buying new radios *to match listening habits with living habits.*

In addition to 36 million *living room* radios, they've bought 41 million "secondary" sets—for kitchens, bedrooms, bathrooms, and dens...and 23 million sets for automobiles.

Details of computations in this advertisement available on request.

Radio?

(Clock radios alone are selling at the astonishing rate of 100,000 a month. One manufacturer has already sold more than two million.)

The result: *More than half of all radio listening is outside the living room. . . . And in total listening, people spend more time with radio than with any other medium.*

This is the basis of radio's continuing economy.

The choices that face advertisers today favor radio

In terms of *audiences,* a mass advertiser today may choose to spend a dollar for 944 radio listeners...*or* 365 television viewers...*or* 334 magazine readers...*or* 240 newspaper readers.

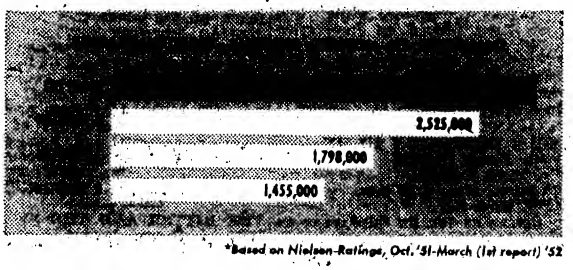
In terms of advertising *frequency,* he may choose to reach a given number of prospects *once* in newspapers...*or* 1.3 times in magazines...*or* 1.5 times in television...*or* 3.9 in radio—*at no difference in cost.*

With other media rates still on the rise, the continuing low cost of radio has new appeal for advertisers. For it offers the *numbers* of people that support *volume* that secures *profit.* And it permits *frequency* of advertising impressions—the pre-selling repetition that is today's best stand-in for clerks in self-service stores.

Network leadership is established more clearly than ever

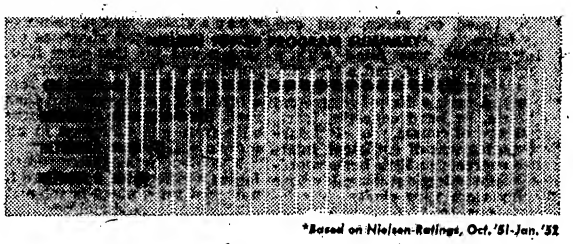
Advertisers find the advantages of radio greater on CBS Radio than on any other network:

CBS Radio has the biggest average audience:



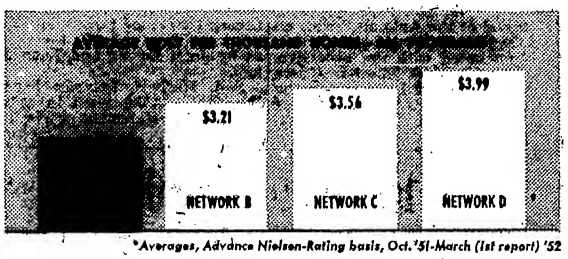
*Based on Nielsen Ratings, Oct. '51-March (1st report) '52

CBS Radio has most of the top programs — more than all other networks combined:



*Based on Nielsen Ratings, Oct. '51-Jan. '52

CBS Radio offers the lowest cost-per-thousand:



*Averages, Advance Nielsen Rating basis, Oct. '51-March (1st report) '52

Next season give your product the support of network radio—in all seasons the most efficient force in mass distribution. On CBS Radio, give it more of what radio can give it best.

THE CBS RADIO NETWORK

Where America Listens Most

VALENTINO
With Barry Valentino
Producer: Vincent Lopez
Director: Robert Greiner
Writer: Arlene Wood
25 Mins.; Mon.-thru-Fri., 2:35 p.m.
ABC, from New York

ABC has come up with radio's answer to The Continental in its new cross-the-board series simply billed "Valentino" and pretentiously sub-billed "Prisoner of Romance." Show is aimed to bring love and romance into a hausfrau's dreary afternoon but it's destined to destroy any thoughts of amour in the constant dialer. In its attempt to blend sentimental melodies with a saccharine script, program succeeds only in building the kind of ersatz romance that's found in pulp mags.

Barry Valentino, the "prisoner," is an effective singer who delivers a love ballad with impact, but he doesn't let it go at that. He prefaces each number with a hokey remembrance of things past such as "Do you remember that night on Lake Como?" or "I was longing for you in Rio." He sells all this in a deep, serious voice that's marked by a slight accent. It's supposed to develop intimacy, it'll probably create animosity.

If Valentino concentrates on the songalog and minimizes his gab to something that resembles reality, he could develop into a sock radio personality. His renditions of such tunes as "You Belong to My Heart," "Begin the Beguine," "Because of You" and "Temptation" on the preem stanza Monday (5) are a case in point. But, if he continues along similar script lines, he'll probably end up with a handful of frustrated femme fans. *Gros.*

BASEBALL WITH CLAY BRYANT
With Clay Bryant, Russ Rose, Martie O'Neill, Joe Hennessy, Bill Kane
Producer-Director: Martie O'Neill
30 Mins.; Sun., 8:30 p.m.
MIDWAY NATIONAL BANK & AMERICAN FURNITURE CO.
WMIN, Mpls.-St. Paul

During the fall and winter University of Minnesota football and basketball head coaches and such a stellar hoop artist as George Mikan of the Minneapolis Lakers world's championship basketball team have had their own locally produced radio and TV shows here. But Clay Bryant, former big league stellar twirler and new Brooklyn Dodgers' owned St. Paul American Assn., baseball team manager, is the first personality associated with his sport to hit the kilocycles.

Thus, the initial Twin Cities ether baseball show, "Baseball With Clay Bryant" looks like a cinch bet to enlist a sizable audience of the diamond game followers. Primarily aimed at the St. Paul public, of course, inasmuch as the discussion centers mainly around the St. Paul club's performances and because its co-sponsors are St. Paul concerns, the show nevertheless also is calculated to appeal to Minneapolis and other Minnesota fans. The reason for that is not only because many people outside of St. Paul follow its team's fortunes, but also because important baseball happenings generally are touched upon, games other than St. Paul's get attention and the day's big league and other A.A. scores are announced.

There's a permanent panel comprising Martie O'Neill, WMIN sports head and baseball game broadcaster; Joe Hennessy, St. Paul Pioneer Press sports editor, and Bill Kane, a red hot fan, one of the co-sponsor's partners, and which directs its questions at Bryant about his team's play and his generalship and about baseball matters generally. Pro manager handles himself like a veteran radio performer when answering those queries and others which listeners are invited to send in. When St. Paul's traveling, Mel Jones, the club's general manager, will pinch-hit for Bryant.

Each show also will have a baseball celebrity guest, the first of whom was Russ Rose, the Saint's new shortstop, whom Bryant questioned about his career and his reactions to playing in the A.A. as compared to the lower classification league in which he performed last season.

With all the show participants knowing their onions, O'Neill and Hennessy smooth moderators and Bryant the possessor of a topnotch radio voice and an ability to express himself concisely and well and not inclined to dodge any questions, the proceedings never drag. It's all in a pleasantly informal and extemporaneous vein. *Rees.*

Salt Lake City—Mildred Baker, KDYL assistant program director, has been upped to head the program department. She replaces Emerson Smith, who resigned on May 1 to join George Baker Advertising agency as a partner.

THE ETERNAL LIGHT
(Stephen Wise—A Voice for Justice)
With Norman Rose, Paul McGrath, Anne Seymour; Joseph de Santis, narrator
Producer: Milton E. Krents
Director: Edward King
Writer: Marc Siegel
30 Mins.; Sun., 12:30 p.m.
Sustaining
NBC, from N. Y.

Last Sunday's (4) "Eternal Light" segment, a drama-biography of the late rabbi, Stephen Wise, proved to be a very moving, inspiring program, and a credit to the Jewish Theological Seminary of America and NBC, who jointly sponsored it. A stirring tribute to a great religious and civic leader, a unique figure in America and among American Jewry, it proved to be good entertainment as well as fine public service, always affecting and sometimes eloquent. Scripting was punchy and realistic to keep the yarn down-to-earth, while performances were expert and choice.

Program gave the highlights in the late rabbi's life, his bold participation in social and civic issues, often on the unpopular side; his early recognition of, and fight against, Hitler; his struggles for the Nazi's victims; his fight for Zionism, which ended in the creation of the state of Israel, and his successful efforts in founding the Free Synagogue in N. Y.

Program could easily have been stuffy and moralistic, but wasn't. Joseph de Santis was a skilled, sympathetic narrator, while Norman Rose proved an impressive rabbi. Paul McGrath, as President Wilson, and Anne Seymour, as the rabbi's loyal wife, gave fine support. This airer was fitting tribute to a great citizen. *Bron.*

YOUR INVITATION TO MUSIC
With James Fassett
Producer: Fassett
90 Mins., Sun., 2:30 p.m.
CBS, from N.Y.

Returning for its third year on CBS, to replace the departed N.Y. Philharmonic, "Your Invitation to Music" filled 90 minutes Sunday afternoon (4) with good talk and fine music. Stressing the human interest approach to music, commentator James Fassett built the longhair disk jock airer around a children's program, focused on a visit to N.Y.'s Central Park, with music based on parks, zoos and fairy tales.

Intermission was filled with a somewhat overlong, and a bit stilted, self-conscious description of the noted park, with its background in music, its band concerts, lakes, lawns and of course, zoo. But subject-matter was of sufficient interest to overcome a little heavy wordage, while selections Fassett chose to play were very choice. His introductions to these, too, were short, to the point, and informative.

Program opened most appropriately with Harl McDonald's charming "Children's Symphony," continued after the intermission talk with the delightful Saint-Saens "Carnival of the Animals," with no less than Noel Coward as narrator, and concluded with the evocative, graceful Ravel "Mother Goose Suite." A fine substitute for the orchestra concerts, and a most pleasant Sabbath afternoon listening. *Bron.*

RALPH EDWARDS SHOW
With Claire Phillips, Jack Dempsey, audience participants; announcer Charles Lyon
Writers: Mort Lachman, Paul Edwards, Tom Adair
Producer: Ralph Edwards
Director: Ed Bailey
30 Mins.; Sat., 8:30 p.m.
Sustaining
NBC, from Hollywood

Spotted in a Monday-thru-Friday daytime segment this year, NBC's "Ralph Edwards Show" preemed Saturday (3) as a half-hour nighttime airer, long his traditional stamping ground. Transcribed in Hollywood, the stanza retains its familiar audience participation and contest format. There's hardly any sophistication or glamor in the program's content. However, the simple down-to-earth approach still has ample grassroots appeal.

On the Saturday inaugural Edwards came up with what he labeled as his 1,002nd contest. This called for a vacationing Tulsa grocer to shout names at Jack Dempsey. "If you aggravate him enough," Edwards told the participant, "you get a $100 defense bond." Announcer Charles Lyons was posted outside the ex-heavyweight champ's house to check the results via a tape recorder.

For his "fabulous folk" portion of the show Edwards interviewed onetime American spy Claire Phillips in connection with her wartime experiences in the Philippines. Her reward for appearing on the program was a Crosley TV set. Curiously, no mention was made of the Monogram film, "I Was An American Spy," which is based upon Miss Phillips exploits.

In more than 10 years on the air Edwards has shown that he has a loyal following. No doubt there are still plenty of dialers around who'll get a chuckle out of his amusing contests and homespun humor despite the growing competition of TV for the public's attention. *Gilb.*

THE BITTER AND THE SWEET
With Sid Caesar, Robert Montgomery, Joan Loring, Leon Janney, Sen. Herbert Lehman, others
Director: Himan Brown
Writer: Millard Lampell
Music: Elliot Lawrence
30 Mins., Wed. (30), 10 p.m.
NBC, transcribed

The United Jewish Appeal's third network show of the season, Wednesday (30), was a lighthearted stanza that mixed vignettes of the sorrow and joy that went into the building of the new country of Israel. At times the yarns seemed a bit more vaude-vintaged than Israeli but they were all handled with taste and delivered in an effective serio-comic vein.

The blending of bitter and sweet fables was scripted by Millard Lampell who rates plaudits for making all the stories, old and new, fit into a neat pattern. Robert Montgomery, as emcee, set the scene for each vignette in a straightforward manner which aptly complemented the quip or sketch that followed. Sid Caesar garnered yocks in each segment in an earnest, deadpan approach that came across solidly. He was capably assisted in the sketches by Joan Loring and Leon Janney.

Sen. Herbert Lehman handled the closing UJA pitch in a brief but sincere statement which hit home. *Gros.*

Inside Stuff—Radio

World Broadcasting System signed 42 new subscriber-stations in the month following the NARTB convention in Chicago, bringing the total number of subscribers to over 900.

Robert W. Friedheim, general manager of World, said that the record number of new subscribers inked in a month was due to the new commercial features and local selling campaigns the library service has introduced, helping the local outlet sell local advertisers on special campaigns. Two new features, for example, are based on the elections and baseball.

Election series is "The People Choose," 13 half-hour shows with scripts reviewing highlights from past national conventions and elections, discussing parties and candidates. It has already been sold on 173 outlets. "Get a Hit," quarter-hour weekly baseball stanza, has been picked up by 365 stations.

Judy Canova is doing a new show for World, "Country Fair," for which sales material and audition disks have been mailed to subscribers.

Getting its own licks in at last week's two-day CBS-TV video clinic held in New York, CBS Radio took a full-page ad in the N.Y. Times Friday (2) so that affiliates would not forget radio. With the ad copy detailing "What has happened to radio" during TV's new ascendancy, veepee Lou Hausman had 200 copies distributed at the TV clinic as a gag.

That the gag, as well as the ad, paid off was seen in the resolution adopted by the affiliates praising CBS for its stand on radio. Introduced by Allen Woodall, manager of CBS' Augusta, Ga., affiliate, the resolution lauded CBS for "aggressively selling all segments of its consolidated operation."

Alfred L. Hollender, partner and exec v.p. of Louis G. Cowan, Inc., has been appointed AM-TV director of Citizens for Eisenhower.

He'll prepare material for use in various states, supervise coverage of Eisenhower's Abilene (Kan.) speech June 4, produce network shows for Eisenhower and do preliminary planning of the convention coverage.

From the Production Centres

IN NEW YORK CITY . . .

ABC prez **Robert E. Kintner**, v.p. **Ernest Lee Jahncke, Jr.**, and AM stations director **William Wylie** attended the web's regional affiliates meeting in Fort Worth, Tex., Monday (5)....Dancer-Fitzgerald-Sample radio tele chief **Adrian Samish** to the Coast for a week, returning Monday (12)....WWRL staged an all-day marathon for the St. Charles School in Harlem....**Lee J. Cobb** will play the role of Abe Lincoln in the American Theatre Wing's production of a **Norman Corwin** script on WNEW next Sunday (11) afternoon....**Martin Starr**, WINS legit critic, elected to the Drama Desk, organization of top N.Y. drama editors.... **Jan Miner** into NBC's "Counterspy"....**Jim Hardy**, who was assistant director on the NBC "Big Show," recuperating at University Hospital following surgery, result of recurrence of war injury.

John Derr, CBS Radio sports director, back from week in Louisville for the Derby....**Don Blauhut**, ex-Peck agency, has joined Emil Mogul as radio-tele director....**Harry Fleetwood** added to WQXR announcery....**Richard Sassenberg** named supervisor of WOR traffic department....The **Hal Davises** (he's a Kenyon & Eckhardt v.p.) are expecting an addition in July...."M-G-M Musical Comedy Theatre of the Air" will wax "Two Girls and a Sailor" on Friday (9). Last week the Metro outfit cut "Luxury Liner" with **Audrey Totter, Igor Gorin, Doretta Morrow, Paul McGrath** and **Lyn Duddy** choir....**Kathi Norris** has added a guest-interview stanza, "Anybody Home," on NBC (except WNBC) Saturdays at 9:30 a.m.....WCBS' **John Henry Faulk** addresses Gagwriters Institute today (Wed.) on sectional humor....**Stanley B. Wood**, ex-Ruthrauff & Ryan and Cecil & Presbrey, new account exec for WOR Recording.

A. Frank Reel, AFRA exec secretary, back this week from his trek to the Coast....Assn. of National Advertisers has added **John M. Royal**, ex-Dow Chemical, and **John K. Lee**, ex-Gates Rubber, with the latter to serve as secretary of the AM-TV steering committee....**Hume Cronyn** to narrate "Hidden City," mental health show on Mutual Monday (12) evening....**Sid Gross**, the BBC disk jock now doing a jazz record show for ABC network, moves to a new time Saturday (10), 4:30-5 p.m.....**Margot Stevenson, Roger de Koven, Leon Janney** and **Linda Carlon Reid** added to "Lorenzo Jones"....**Abby Lewis** and **Richard Newton** with "Our Gal Sunday".....**Ara Gerald** and **John Stanley** with "Just Plain Bill"....**Peter Capell** into "Front Page Farrell"..... **Ross Martin** with "Strange Romance of Evelyn Winters"....N. Y. Daily News' **Ben Gross** "crashed" the Congressional Record last week, with Sen. Johnson's inscription and eulogy as "dean of radio-TV critics."

IN HOLLYWOOD . . .

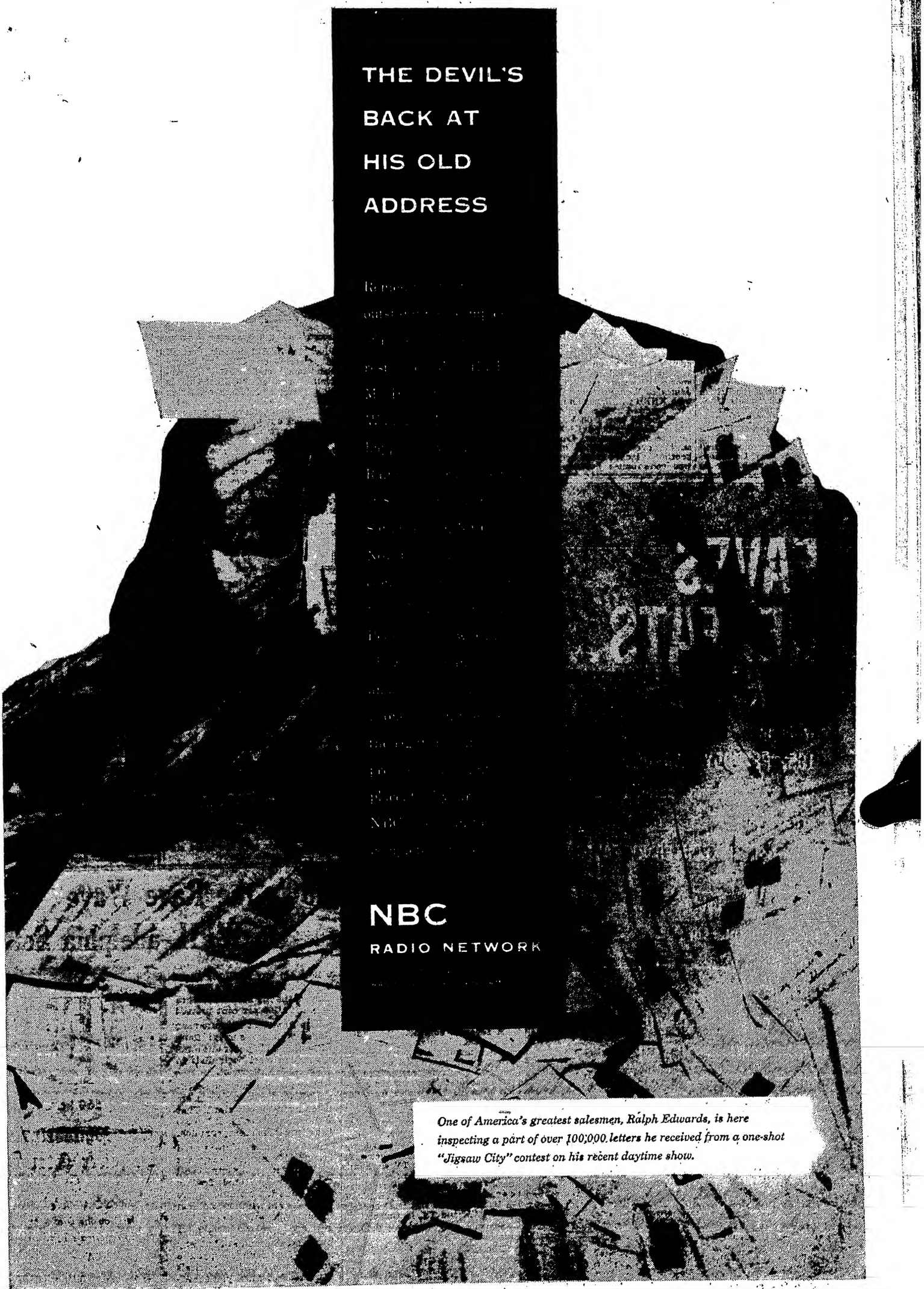
Jerry Lawrence and **Robert Lee** have their work cut out for them this summer. They've been commissioned by "Railroad Hour" to turn out 18 original stories for musicalized half hours to serve the talents of **Gordon MacRae**, coming into his fourth consecutive 52-week season for the railroaders....KBIG, town's newest radio station soon to unveil its transmitter on Catalina, staffed up with four disk spinners: **Larry Berrill, Carl Bailey, Gene McGehee** and **John Maradon**....**Larry Finley**, KFWB deejay, will have his Philco-sponsored program shortwaved from Hawaii for a week....ABC took on **Joe Maggio** as director of display advertising and aide to **C. Merwin Travis**, sales promotion boss on the division....BMI-So. Cal. Broadcasters clinic drew the heaviest turnout of any previous meeting of the minds. **George Allen** of KNX best summed it up when he said, "we'd all be better off if we put to work what we've heard"....**John Guedel**, who is more the pixie than his business partner, **Art Linkletter**, let out all stops as emcee of the very chi chi Las Florista Head Dress Ball. There'll be no stopping him now....There were scarlet kissers at the festive ceremonial for 20th anni of "One Man's Family," which **NBC's John K. West** hosted. Big moment was to come while the pouring subsided when the special broadcast was to be piped in. Wouldn't you know that someone would grab the wrong tape and play it for the celebrants, complete with sponsor?....**Robert Kintner** moved into town from Texas for a session with ABC's western affiliates....**Ed Cashman** is so smitten with the sunshine that he refuses to go indoors. He's on short leave from his N.Y. labors at Foote, Cone & Belding....**Harry Koplan** and **John Christ** audition their "Children Should Be Heard" for CBS summer radio. It's a new twist, with the little shavers interviewing the big shots.

IN CHICAGO . . .

Dean Linger, Chi ABC promotion manager, ankles the post to take over as promoter at KNXT, CBS' Los Angeles tele adjunct. New assignment starts next week....AFRA looking into the circumstances surrounding the sudden dismissal of staff gabber **Dick Elliot** at WCFL....NBC commentator **Clifton Utley** added another award to his long string, receiving the U. of Missouri School of Journalism's distinguished service kudo....**Del Ward**, WGN's femme disk spinner, preemed another 15-minute evening platter session. Sun-Times columnist **Irv Kupcinet's** nightly chatter show on WBBM now bankrolled by Junex. Same firm has also picked up Daily News columnist **Tony Weitzel** and frau's noontime interview show from the Conrad Hilton's Park Row aired on WMAQ....WBBM spieler **Fahey Flynn** and missus vacationing on the Coast with **Hal Stark** subbing on Flynn's numerous airers....Gard Industries account, with $500,000 set aside for radio-TV and newspapers, has moved from Henri, Hurst & McDonald to Ross Roy....Miller Brewing Co. has renewed its nightly quarter-hour slice of **Sam Evans'** disk show on WGN....**Eddie Cantor** here making a series of blood donor appeals, guesting on **Tommy Bartlett's** "Welcome Travelers" today (Wed.) on NBC....WBBM farm director **Harry Campbell** off on a fishing jaunt this week with **Ed Scott** and **Jack Taylor** subbing....WFJL newsman **Frank Plath**, only Chi radiolite covering the Yucca Flats A-Bomb blowup, airing his tape coverage on the FMer this week....Mutual sales veepee **Ade Hult** out for the annual spring pitch to Miles Labs....NBC commentator guestspeaks at the West Ridge Community Club next Tuesday (13)....For the first time since the daily show bowed five years ago, emcee **Tommy Bartlett** failed to make an appearance on NBC's "Welcome Travelers." He was knocked out all last week with a virus.

IN WASHINGTON . . .

Two local stations boasting public service awards this week.... WWDC-Mutual copped National Safety Council's "Public Interest Award" for second consecutive year, and suburban station WGAY (Silver Spring, Md.) given Montgomery County Safety Board's "Safety Award Citation" for '51....**Mike Hunnicutt**, WOL-Liberty d.j., did a bell ringing job on his all-night show past week in collecting funds for flood victims....WGAY saluting **Irving Berlin's** birthday with a special tribute on its regular "Music in the Air" show next Sunday....CBS Radio News and Public Affairs Department here broadcast more special programs during April than in any month since end of World War II, with 20 varied shows added to regular schedule....."Pentagon-Washington," Department of Defense weekly telecast over DuMont, celebrates its first anni this week....**John E. Ghilain** switches from NBC's local outlets to WMAL-ABC, where he has been named assistant to program director and director of advertising and publicity.



One of America's greatest salesmen, Ralph Edwards, is here inspecting a part of over 100,000 letters he received from a one-shot "Jigsaw City" contest on his recent daytime show.

Television Chatter

New York

Sandy Becker signed as new announcer on WNBT's "11th Hour Theatre" film shows...WCBS-TV designated next week (11-17) as its "PAL Week," when it will toss a number of free plugs on the air for the Police Athletic League... **Vincent McConnor** upped from the post of script editor to producer of Goodson-Todman's "The Web" (CBS-TV). **Herbert Hirschman**, continuing to alternate with **Lela Swift** as director, also becomes associate producer...NBC feteing **Ted Granik** with a luncheon at the Essex House today (Wed.) on the 24th anni of his radio-TV "American Forum of the Air"... **Garry Moore** vacationing from his CBS daytime show this week, with **Billy Gilbert** subbing...**Karen Hale**, daughter of the late actor, **Alan Hale**, makes her TV dramatic bow today (Wed.) in a feature role on CBS' "Egg and I"...Radio, TV, Stage and Bandleaders division of the United Jewish Appeal citing **Ed Sullivan** with a testimonial luncheon May 20 at the Hotel Astor. United Paramount Theatres veepee **Robert M. Weitman** will toastmaster...**Julie Bennett** set for a feature role on NBC's "Martin Kane, Private Eye" tomorrow night (Thurs.).

Celia Johnson, star of the British pic "Brief Encounter," visits U. S. to appear on "Celanese Theatre's" production of "Distaff Side" May 14 . . . ABC-TV launches **Burton Turkus**, prosecutor of Murder, Inc., as "Mr. Arsenic" tomorrow (Thurs.) at 8 p.m....**Victor Jory**, **Lola Montez** and **Melville Cooper** star in "Angel Street" on WOR-TV's "Broadway TV Theatre" next week (12-16).

George Heller, executive secretary of Television Authority, resting for another week in Mount Sinai Hospital after successful ulcer removal . . . **David Street**, baritone, formerly on NBC-TV's "Broadway Open House," started his own show on WJZ-TV yesterday (Tues.) at 6:45 p.m. . . . NBC-TV producer **Caroline Burke** addresses first class of students getting masters degrees in TV at Syracuse U. today (Wed.) She'll also be honored at the Ad-Sales Execs Club's annual ladies day Monday (12) and addresses the American U. AM-TV Guild on May 28 in D. C. . . . **Lee Tracy** arrived in Gotham Sunday (4) prior to taking over **Lloyd Nolan's** "Martin Kane" role.

Hollywood

Charles Winninger, who inked with Stempel - Olenick agency, is prepping a video series for the fall. . . . **R. Hill Carruth** named account exec at KTTV . . . **Ted Rich** appointed manager of KNBH's production facilities department . . . **Rubey Cowan** of Mitch Hamilburg agency to N. Y. on biz . . . **Bill Welsh** launched new 15-minute sports program on KTTV . . . **James E. Wemple** new sales exec with KNBH . . . Larus and Brother Co. renewed "The Plainclothesman" for 52 weeks on KTTV . . . **Buddy Ebsen** ankled KNXT after dispute with sponsor, Leurs, and station over format of his show, beefing it lacked form because "it was compromise between a joke contest and a variety revue" . . . **Frank Puglia** to N. Y. for video shots . . . **Joe Santley**, NBC-TV director, and "Theatre World" editor **Daniel Blum** plan production of TV show tagged "Theatre World" . . . **Tennessee Ernie** returns to his spot on KLAC-TV's "Hometown Jamboree" following week's date in Seattle . . . **Dick Contino** made professional farewell before entering Armed Forces on **Spade Cooley's** KTLA show . . . **Charles Ruggles** named chairman of the membership committee of Academy of Television Arts and Sciences with new members including **John K. West**, **Jimmy Durante** and **Sid Caesar**. Others named to head committees include: **Exec committee, Norman Blackburn; writers, Charles Shows; awards, Hal Hudson; technical, Harry Lubcke, film, Guy Thayer, Jr.** Awards structure being revamped to give local channels break next year, with kudos for them in separate category . . . **Trent Christman**, who directs L. A. police department public service show, "The Thin Blue Line," on KNBH, drew a ticket for going through a red light. Show stresses traffic safety. No fix.

Chicago

Ken Craig, exec assistant to **Les Atlass** at CBS here, and WBBM program director **Al Bland** attended the web's TV clinic in New York last week . . . After cutting back his feature film spread on WNBQ, Nash dealer **Paul (Bud) Hauser** will bankroll WENR-TV's remote telecast of the Tuesday night stock car races from Speedway Stadium . . . WNBQ sales chief **John McPartlin** in Gotham this week on a selling mission . . . WBKB launched a farm show in the Tuesday and Thursday 4:30 p.m. period . . . School kids science fan clubs tied in with NBC-TV's "Mr. Wizard," conducted by **Don Herbert**, are sprouting rapidly, with 75 groups already chartered . . . First quarter earnings for Admiral Corp. were $1,515,506 on sales of $43,970,356 . . . **Frank Reynolds'** WBKB sports session expanded cross the board under the sponsorship of Trim-O-Seal . . . Pontiac Dealers shelling out $3,850 weekly via WENR-TV with **Jack Drees** at the mike . . . Gabber **Earl Nightingale** working a Sunday night commentary on WENR-TV for Bell Savings & Loan . . . Picking up the Friday segment, **Kroger** now has a triweekly identity on WNBQ's "Home Cooking" . . . Monday version of **Russ Reed's** "Top O' the Weather" on WENR-TV bankrolled by the Temperature Equipment Co.

Jones

Continued from page 32

each of 889 communities, "notwithstanding the fact that the touchstone of the Communications Act is competition."

"It prejudices the introduction of UHF with no circulation of receiving sets versus the VHF with a circulation of 17,000,000 VHF-only receiving sets."

It assigns UHF "by and large" to small cities, wasting "the natural potential of UHF over man-made noise" by not assigning these channels primarily to the biggest cities.

It gives "squatters' rights" to the existing VHF stations whether they "work the mine efficiently or rock along with the old machinery."

It enables existing VHF operators to select transmitter sites, increase power and antenna heights "which will forever keep competition out of each other's service areas."

RWG

Continued from page 32

Plays" and "Bill Stern's Portrait in Sports;" on CBS, "Treasury Bandstand" and "Music By Antonini;" and on WCBS, "This Is New York" and "Margaret Arlen Show."

Additionally, there are some 20 shows put out by RCA Thesaurus, which are written in the NBC scriptery. There is also over 25 hours of sponsored newscasts a week which would be affected by a walkout and about 10 hours of sustaining news shows. Should a strike materialize, freelancers not covered by contracts might also withhold their scripts.

Gleason

Continued from page 31

without facilities, plus 30 hours in rehearsal hall and two days in the theatre.

Web claims the show will have all the production backgrounding of a "Ziegfeld Follies," including 14 gals (the June Taylor dancers and Conover models). In addition to Bunetta, Gleason is also bringing over to CBS with him his supporting players from "Cavalcade," Art Carney, Pert Kelton, Jerry Bergen, Zamah Cunningham and Joyce Randolph, plus announcer Don Russell. Larry Storch, incidentally, has been signed to replace Gleason on the "Cavalcade" show.

Kansas City—John Schilling, general manager, and Henry Goldenberg, chief engineer, were guests of honor at a party given as a surprise for them by staff members of WHB, Kansas City. The event celebrated the 30th anni of the two men on the air with the same station in the same city.

FCC Rejects Bids For K.C. Stations

Kansas City, May 6.

Two applications seeking new radio stations in Kansas City were rejected by the FCC in Washington, April 30. Both sought a new station on 1,380 kilocycles.

One applicant was Kansas City Broadcasting Co., of which the Rev. Wendell Zimmerman, pastor of the Kansas City Baptist Temple, is principal stockholder and president. He proposed a location in Kansas City.

The other was the Reorganized Latter Day Saints Church, which proposed a station in Independence. The commission ruled that it could not grant the R.L.D.S. permission because one member of its joint council is a citizen of Australia, while the communications act restricts radio station ownership to American citizens. The grant was denied the K. C. Broadcasting Co. on the grounds it had made a substantial change in officers and directors after the hearing on the application, and thereby disqualified itself.

Dallas—Terry Lee has been promoted to assistant station manager of WFAA-TV and announcer Jay Watson has been upped to program manager, station manager Ralph W. Nimmons has announced. Watson replaces Lawrence E. DuPont, who resigned to devote full time to radio and TV writing. Latter's short play, "No Shoes," has been played five times via NBC-TV and was included in the "Best Television Plays of 1950."

Eileen BARTON

GUEST APPEARANCE
LUCKY STRIKE
"HIT PARADE"
Thursday—May 8
NBC
Coral Recording Artist
Direction: MCA

5th Ave 41 (11th St.) large 1½ room, unfurnished penthouse, bath, kitchenette. Huge terrace top of modern 16 story apt. building. Magnificent view. Flooded with sunshine. Ideal for artist, writer, playwright or dreamer. Rent $175 mo. Immediate poss. Supt. or WI 7-0327.

EAVES REPEATS..

of the four TV Shows
winning
1952 PEABODY AWARDS
the two requiring special costumes
presented
"COSTUMES EXECUTED BY EAVES"

So it is with pride
as well as pleasure
that we join
in congratulating
everyone concerned with
"THE CELANESE THEATRE"
and
"AMAHL AND THE NIGHT VISITORS"

EAVES COSTUME COMPANY
Thomas and Andrew Geoly
151 West 46th Street
New York City

KPHO (AM & TV) $1,5000,000 Sale

Phoenix, May 6.

Meredith Publishing Co. of Des Moines, has purchased KPHO and KPHO-TV, Phoenix AM and TV stations, for $1,500,000. Pact was negotiated by E. T. Meredith, v.p. and general manager of the publishing company, and officers and stockholders of the Phoenix Broadcasting Corp. and Phoenix Television, Inc.

Both stations had been on the block for some time, but stockholders of the radio-TV unit turned down several offers within recent months, including one bid of $1,250,000 from Loretta Young and Irene Dunne. Station operators reportedly were holding out for $2,000,000 but decided to slash price following lift of TV freeze and subsequent rash of applications for local video channels.

A separate contract was signed with general manager John C. Mullins naming him as managing director and consultant under the new setup. Also contracted to remain as consultants are the present officers and stockholders, John B. Mills, chairman of the board; Dr. J. N. Harber, secretary-treasurer; Erskine Caldwell, v.p., and Riney B. Salmon, veepee.

Meredith publishes Better Homes and Gardens, nationally circulated monthly, and Successful Farming, agricultural mag. For the past three and one-half years it has owned and operated WHEN-TV in Syracuse, and last year bought, WOW, AM and TV, in Omaha.

Phoenix sale is subject to FCC approval.

Phoenix station has been in operation for two and a half years, and is the only video outlet in Arizona. TV channel is affiliated with all four networks.

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience —and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by THE KATZ AGENCY

Hoppy 'Lasseed' After Ziv Hassle

NBC-TV, staving off attempts of three rival outfits to lasso Bill (Hopalong Cassidy) Boyd for a new series of television films, succeeded this week in pacting the cowboy star to a new 10-year exclusive deal. Under terms of the pact, Boyd is to lens a series of 52 half-hour films during the next two years, which will be syndicated to stations throughout the country by NBC's TV film syndication department.

Details of the pact were not revealed, but it's believed that NBC will share in financing the vidpix and also get a distribution fee for syndicating them. Pix will mark the first new ones that Boyd has made since 1943, since all those on which he established his TV reputation were re-runs of feature-length product he made originally for theatrical release.

CBS-TV, Matty Fox's Motion Pictures for Television and the Frederic W. Ziv Co. had all been pitching for Boyd. NBC-TV sales and operations veepee Edward D. Madden learned several weeks ago that the oater star was close to signing with Ziv. As a result, he and John B. Cron, head of the syndication department, rushed in to wrap up the new deal for NBC in all-night session which rang up a hefty phone bill between N. Y. and Los Angeles.

Hoppy was first syndicated for TV and then bought on a nationwide basis by General Foods for sponsoring on NBC. When GF picked up the new Roy Rogers show at the start of this year, NBC tossed the Hoppy films back into syndication and they are now sponsored locally or regionally in a number of markets. It's expected that the incumbent bankrollers will get first crack at sponsoring the new series of vidpix when they preem in October.

'Meet Champ' Status Still in Doubt; ABC-TV 'Super-Circus' Stays On

ABC-TV will keep "Super-Circus," Sunday afternoon hour, on through the summer, although Mars candy, which has the 5:30-6 p.m. half hour, is taking a 13-week hiatus.

Canada Dry, which had been alternating with Peter Shoe in the 5-5:30 spot, hasn't decided yet on its hiatus status, but it looks likely the soft drink will stay on through the summer. Peter shoe has given up its participation. However, there are several sponsors interested in picking up a portion of the show, with General Mills among those looking.

American Tobacco is still mulling the situation on its "Meet the Champ," beamed Thursdays at 9:30 p.m., with no decision yet as to staying on through the summer, taking a hiatus, or cancelling altogether. Armed forces have been plugging for retention of the show, which tours service bases with amateur fighters. Cycle doesn't expire until end of June and a decision is expected in about a week via BBD&O agency.

WBAP's 30th Anni

Fort Worth, May 6.

Quietly and with no fanfare, WBAP celebrated its 30th anni last Friday (2).

During this 30-year period, WBAP has grown from a shaky 10-watter to a powerful 50,000 clear channel station.

Dooley Exits WFIL

Philadelphia, May 6.

Joseph E. Dooley, publicity director of the WFIL stations for the last six years, is leaving to join the Lewis and Gilman Advertising Agency, May 12.

Dooley will be succeeded by John J. Hyland, a WFIL staffer for two years. Edward J. Uhler, who joined the WFIL organization last November, has been named to succeed William E. Bennett as director of merchandising. Bennett is leaving May 26 to study and travel in Europe.

RCA'S 'FRANK FOLSOM SCHOLARSHIP' AT N.D.

An undergraduate scholarship for students majoring in pure science or engineering was established today by the Radio Corp. of America at the University of Notre Dame. Dr. Charles B. Jolliffe, veepee and technical director of RCA, announced that "the award provides an annual grant of $800 and will be known as the Frank M. Folsom Scholarship in honor of the president of RCA."

"For several years Mr. Folsom has been interested in higher education as a trustee and board member of various colleges and universities," Dr. Jolliffe stated. He added that the president of RCA is a member of Notre Dame's Advisory Council for Science and Engineering.

Candidates for the Frank M. Folsom Scholarship will be selected by academic officers of Notre Dame and recommended to the RCA Education Committee for consideration. The first recipient of the award will be announced during the fall of 1952.

Other RCA Scholarships are offered, on a competitive basis, to outstanding undergraduate science students at 17 universities throughout the U. S.

Ruth Lyons' Flood Plea

Cincinnati, May 6.

Five-day plea on the NBC-TV Ruth Lyons' 50 Club show from WLW-T here brought $20,800 for American Red Cross flood relief fund.

Hyde's New FCC Term

Washington, May 6.

President Truman today (6) nominated FCC Commissioner Rosel Hyde, Republican member from Idaho, to a full seven-year term on the agency. Hyde was appointed six years ago to fill out unexpired term of late William H. Wills, who died in office. The term ends June 30.

A Government career man who entered the service 28 years ago, Hyde joined Federal Radio Commission, predecessor to FCC, in 1928 as an attorney. He was general counsel prior to becoming commissioner. In event of a Republican victory in November, it is expected that either Hyde or Commissioner Robert Jones will be named chairman.

Freedom Foundation Cites KLZ for 'Essays'

Denver, May 6.

KLZ, CBS affiliate here, has received a special certificate of recognition from Freedom Foundation for its series of "Freedom Essays" last year, in which a number of political, religious and civic leaders of Colorado participated in writing and broadcasting their own ideas on "What Democracy Means to Me."

Citation lauded KLZ's "outstanding achievement in bringing about a better understanding of the American way of life during 1951" via the series, which was aired nightly for three months.

Sarnoff Sees Int'l TV Within 5 Years In Annual Report to Stockholders

Number of new electronic devices, which should greatly increase RCA's business volume, were revealed at the company's annual stockholders' meet yesterday (Tues.) by Brig. Gen. David Sarnoff, board chairman. He also predicted that international TV will be a reality within the next five years and said that prospects are good for increased sales during the remainder of the year to offset the slump in net profits of the first quarter.

Among the new RCA developments, Gen. Sarnoff cited an automatic electronic color corrector, which reduces by at least 50% the time required to make color plates for printing. He said this will soon make it possible for daily newspapers to print pictures of the day's events in color and for weekly magazines to print entirely in color. He also listed an electronic inventory control system, new uses for electronics in medicine, RCA's new "walkie-lookie" TV camera, the company's work with transistors and a new magnetic sound-recorder for film.

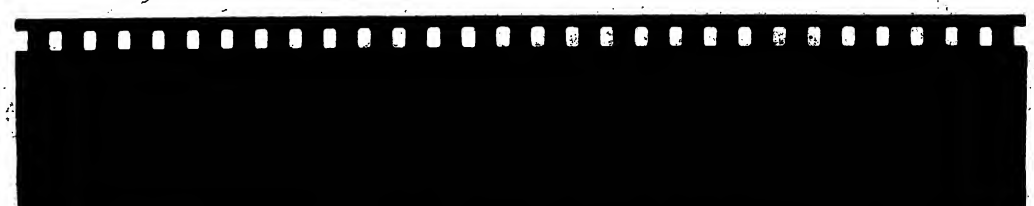
RCA topper reported first quarter earnings this year at $7,076,520, equivalent to 45c per common share, as compared to $11,901,542 or 80c per common share, for the first quarter of 1951. Company showed gross sales for the first three months this year at $163,871,331, compared with $185,590,755 for the same period last year. Gen. Sarnoff attributed the dip to a decline in TV set sales combined with earlier scare buying, which abnormally increased inventories.

Record Attendance

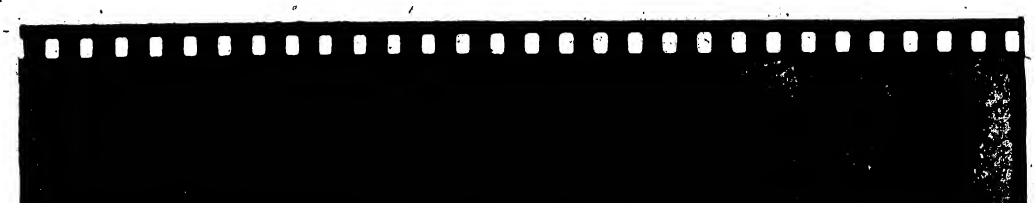
Meet was attended by an estimated 1,000 shareholders, reportedly a record for the company. In a question-answer period following Gen. Sarnoff's report, prexy Frank Folsom declared that RCA is powerless to control price-cutting in record retailing. He said the company cannot dictate prices to retailers and cannot stop selling to those who cut prices. Company also cannot lower its production costs on disks.

Gen. Sarnoff said that subscription TV is technically feasible and noted that RCA has developed its own system. But, he said, in his opinion, such a system of video is years away, since it would introduce a "public utility element" into broadcasting which would require some form of Government supervision. He declared that theatre TV assumed the status of a mass-audience entertainment medium during 1951, and noted RCA's current work in providing for conversion of existing big-screen sets to color.

This Is Hollywood Playhouse!



A steady habit . . .



of steady buyers!

When Hollywood Playhouse hits the screen at 2 o'clock TV tune-ins *really* jump. Here is a show that literally captures audiences. It has become an afternoon habit with thousands of TV fans. We can give you one success story after another of advertisers whose products are sold on Hollywood Playhouse. Complete details on request.

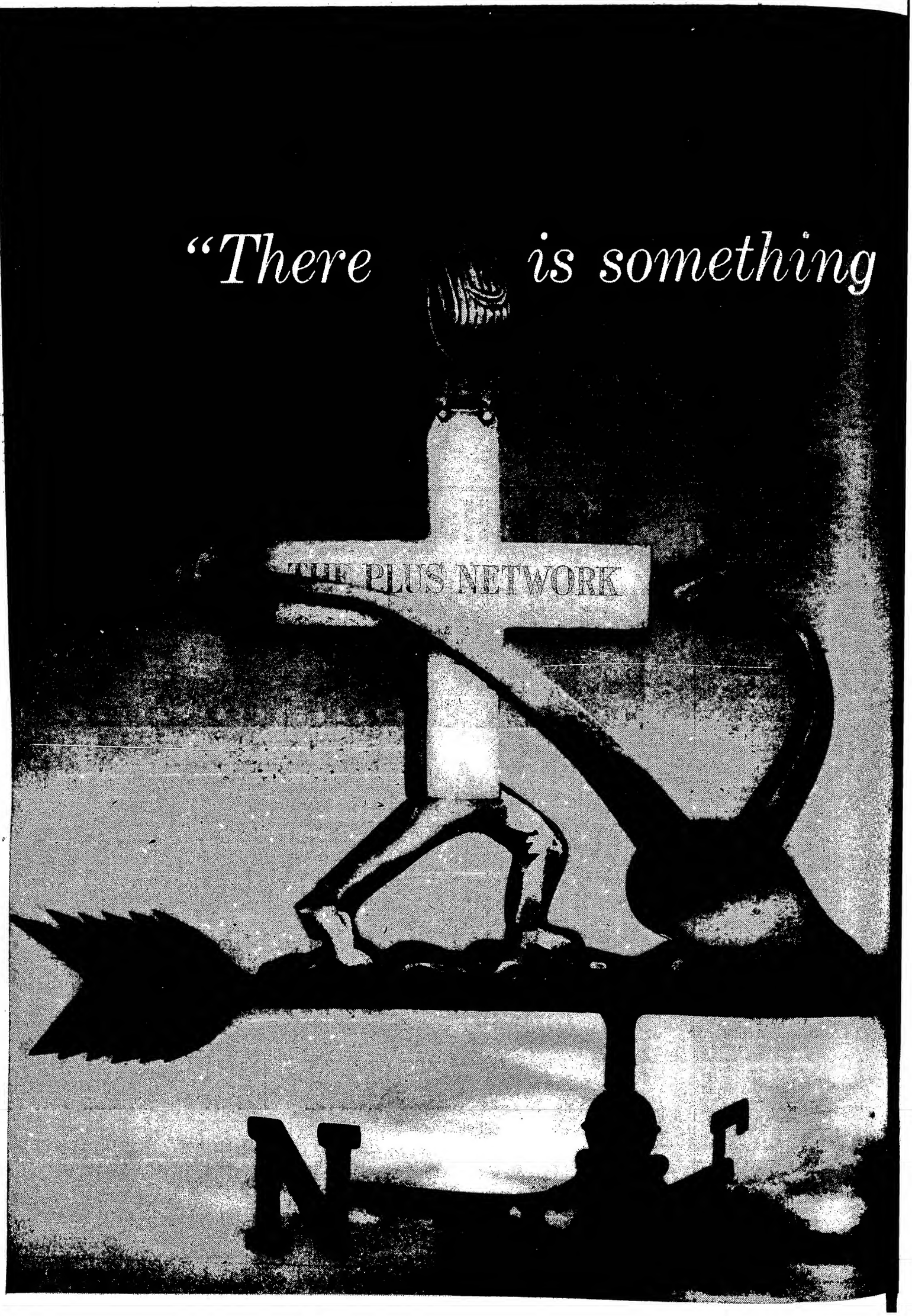
MON. THRU SAT.
2 TO 3 P.M.

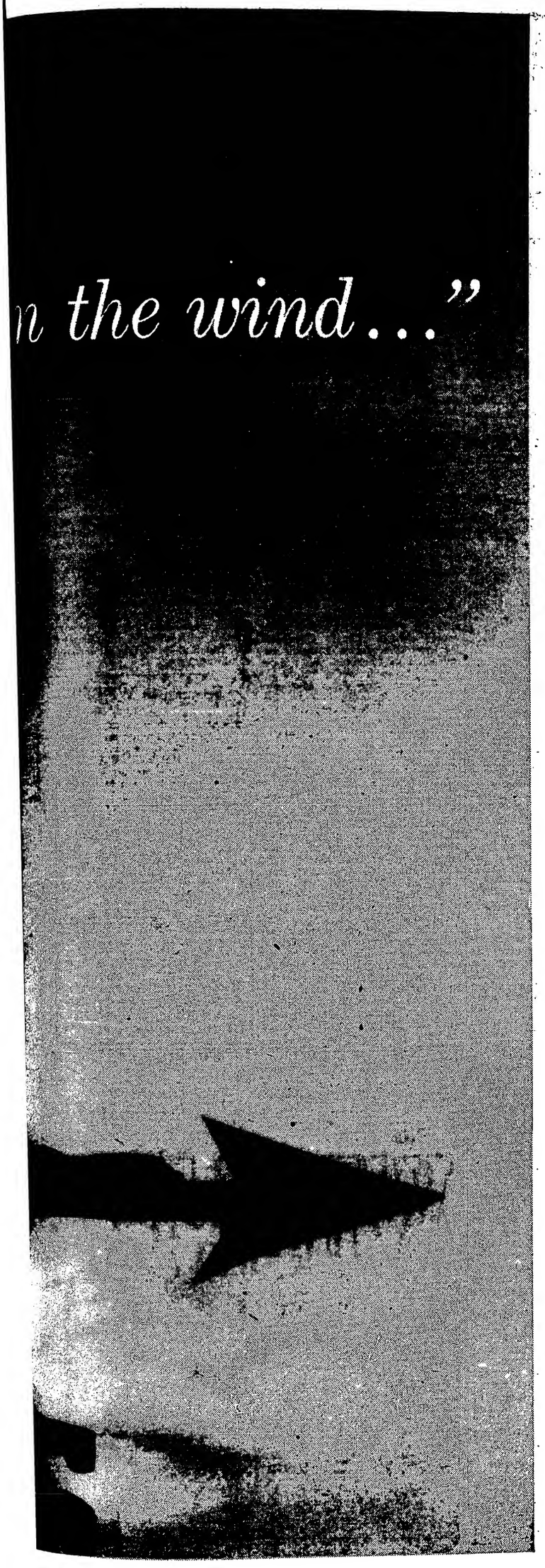
Television Baltimore

WBAL-TV

NBC in Maryland

Nationally Represented by EDWARD PETRY & COMPANY


"There is something
PLUS NETWORK



All prevailing trade winds point straight to the Plus Network...

Mutual is the one radio network with a plus in client billings. After the only full-year gain in the industry ('51 over '50), Mutual Network time sales for the first quarter of '52 are 11% ahead of '51.

Mutual is the one radio network with a plus in share of audience. Latest Nielsen data reveal the only increased share in the industry: Jan.'52 is 13% ahead of Jan.'51.

Mutual is the one radio network with a plus in station facilities. Our 12-year pattern of "the most stations in the most markets" now inspires imitative efforts by all other networks.

All prevailing trade winds point straight to the Plus Network... where the most sales-productive fields in all U.S. advertising await *your* plowshare—and where the *lowest costs* prevail, too.

the **MUTUAL** *network of 550 affiliated stations east, west, north, south*

Educ'n Council Juggles Electronic Plum; Explores Entry Into TV

Chicago, May 6.

The educational bonanza dumped in their laps by the FCC's stake-out of 242 non-pro television channels has the nation's school men twiddling their Phi Beta Kappa keys in pleased—if slightly bewildered—anticipation.

That the educators recognize the electronic plum presents them with complex problems close to Einstein proportions was indicated by the attention given video at the annual American Council On Education conclave held here last week. The ACE is the pedegogues' top "trade association," comprised of college prexies and divers organizations in the teaching field.

Besides discussing such matters as how the individual educational stations are to be financed and programmed, the TV section centered much attention on the FCC's one year time limit on the reservations. There was some talk of formally working to get the agency to extend the period during which the set-aside channels can go unchallenged by commercial applicants. Subsequently kickaround, however, by the resolutions committee eliminated any hint of complaint of the 12-month period of grace. It was argued that the "urgency" overtones supplied by the FCC's time limit may actually aid the educators in their search for funds, either from state legislature appropriations or private foundations. Also it was figured that it's unlikely the commission would slap on an arbitrary shut-off date that would squeeze out those educational channel seekers who have made significant starts toward filing.

Upon recommendations from the video committee, ACE delegates did okay a series of resolutions designed to throw the full weight of the organization behind the potential wedding of the young communication medium and the educational process. The group voted the establishment of a national TV commission, to embrace top level educators and interested laymen, with the overall assignment to promote education a la television. The group will also concern itself with the procurement of funds for the pending stations and will survey the programming resources of the teaching and allied fields.

To stir up grassroots enthusiasm for the overall venture, the Council will organize regional task forces to "sell" the public on the value of the non-commercial outlets to the local communities. And there will be set up one or more national centres which will serve as clearing houses for the development and distribution of film and/or kine educational programs.

ACE put its stamp of approval on the activities of the Joint Committee On Education Television which under director Ralph Steetle spearheaded the drive for the educational frequencies incorporated in the FCC's final jigsaw.

Only industry rep taking part was Davidson Taylor, NBC-TV's general production exec, who effectively blueprinted his network's philosophy and activities along the educational line. His detailing of NBC-TV's "covert" teaching approach by the incorporation of informational and cultural items into popular shows brought out the basic divergence between commercial telecasters and their mass audience targets and the future teaching telecasters and their specialized goals.

Taylor's recital of the web's present and projected education programs obviously impressed the TV section and he won a hand as he finaled with "the hope the time never comes when commercial stations think they can relinquish the responsibilities in these areas."

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EDST
Mgt.: William Morris Agency

WJZ-TV Sets Franklin's 'Spotlight to Stardom'

Joe Franklin launches an hour-long talent hunt on WJZ-TV, N. Y., on Monday (12) in the 10-11 p. m. slot. Titled "Spotlight to Stardom," the Harry Solow-Charles Stark package, will have winners of the first five programs compete on the sixth, with a jackpot winner of the 13th program to get a minimum of $1,000 worth of professional bookings.

Franklin, besides doing the "Record Shop" on WJZ, an "antique disk" show, also has staged various events at Carnegie Hall, such as the Al Jolson memorial and Eddie Cantor's one-man show. Show will be directed by Paul Burggraf.

Cushing's Citation

Detroit, May 6.

George W. Cushing, moderator of WJR's "In Our Opinion" program, has been announced as the winner of the 1951 "Better Understanding Award" of the English-Speaking Union of the United States.

KPRC's 'Here's How'

Houston, May 6.

In a striking demonstration of the public service potency of radio and television, KPRC and KPRC-TV here, which conducted an all-out campaign to hypo interest in the precinct elections last week, are credited with getting out a vote that was 50 times bigger than in 1948—the biggest turnout in the area's history.

An interesting sidelight is that for the first time in the memory of any Texan, Republican voting at the precinct level was greater than the Democratic voting.

Uniformity Status Key Issue as Nets, Directors Talk

Radio Television Directors Guild, which is demanding a national contract in its negotiations with the AM and TV webs, has been offered a compromise by the chains. The networks are offering the union "national recognition," which would mean that RTDG would be recognized at all network owned-and-operated stations, but that separate pacts would have to be negotiated with each of the o-and-o outlets. Bargaining is still going on, and another session was held yesterday (Tues.).

A key issue raised by the RTDG at its membership meeting Monday (5) night, and which may be a touchy issue in the talks, is the demand for a clear-cut definition of the duties of directors, associate directors and floor managers in television. The duties performed by these persons differs from one network to another, and RTDG wants a uniform classification.

What may make this a ticklish question in some cases is that directors' functions at one chain may include functions performed by members of other unions at another web. However, it's anticipated that these minor difficulties will be ironed out without any jurisdictional wrangles.

Involved in the talks, which have been proceeding smoothly over the past two weeks, are CBS, ABC, NBC, DuMont and WOR and WOR-TV (N. Y.), with both AM and TV covered. Union is asking for wage increases and, for the first time, a welfare fund.

At Monday's meeting the nominating committee presented its slate, which includes at least two candidates for each office. In addition, several names were added from the floor, so that for some offices three or more candidates are running. Election takes place June 2. Vying for the presidency are Frank Schaffner of CBS-TV, and Fred Weihe, NBC radio.

RTDG, expanding with the growth of tele, last month chartered a new local in Cleveland.

WDTV'S 125G PALSY PLEDGES IN TELETHON

Pittsburgh, May 6.

Fourteen-hour telethon over WDTV Saturday night and Sunday morning for benefit of Cerebral Palsy had accounted for $125,000 at last count, but money was still coming in as late as last night (Mon.) and figure was expected to go well over that. It was by far the biggest teevee benefit, in point of return, that has been staged here yet.

Joey Adams came on from New York to m.c. the affair, chairmanned locally by Maetsro Bernie Armstrong, and did a classy job, being on continuously from 10 p.m. Sautrday (3) until noon the next day. Adams was assisted by Al Kelly, and locally by dozens of others, including Bill Hinds and David Burns, of "South Pacific," who brought over a crowd from that show early in the morning.

KPRC's 115G Telethon

Houston, May 6.

Telethon beamed by KPRC-TV here amassed pledges totalling over $115,000 for the cerebral palsy fund, after all the mail was in.

Georgie Price and Lou Holtz headlined the 16-hour event.

World Video

Continued from page 32

join (and later leave) George Foley, etc. The agency also had picked up right to the show's title (which originally was "Riddle Me This"), but kept WV for about a year to produce the series. Richard Lewine, producer, and Herb Hirschman, director, continue on the stanza in the same capacity.

WV is still in existence as a legal corporation and retains most of the properties it once had on the air. WV shows included "Actors Studio," "Front Page," "Couple of Joes," "Eddie Condon Show," "Kyle MacDonnell Show," "Patricia Bowman Show" and the Faye Emerson and Ilka Chase gab stanzas.

Alan Anderson, son of playwright Maxwell Anderson and for the past three months WV's v.p. in charge of program development, has formed his own packaging outfit, Alan Anderson Enterprises. WV had been without a prexy since the end of last year, when Arnold Michelis left the post. Among the stockholders was John Steinbeck, Robert Capa and RKO foreign chief Phil Reisman, although they had not been active recently.

Although WV didn't earn back for its investors all the coin they put in it, the firm reportedly was making money during the last year or so, had paid off its debts and was realizing some return to the backers.

Chevvy Rides Through Summer on WCBS-TV

WCBS-TV, flagship station of the CBS-TV web in N. Y., this week pacted with Local Chevrolet Dealers Assn. for a 13-week renewal on its 10-minute news show six nights each week. Renewal order means the show continues through the summer.

Deal represents part of the $400,000 which WCBS-TV has pacted during the last two months. Agency for the Chevvy dealers is Campbell-Ewald.

CBS-TV Ayem Shuffle

With CBS-TV moving "Your Surprise Store" into the 10:30 to 11:15 a.m. slot Monday through Thursday starting May 26, "Bride and Groom" will be moved back 45 minutes. Now aired from 10:30 to 10:45, "Bride" will go from 11:15 to 11:30 Mondays through Thursdays, and from 11 to 11:30 on Fridays.

Friday schedule is slightly different, since on that day Arthur Godfrey does his CBS morning radio show from his farm, which does not permit a simulcast in the 10:15 to 10:45 segments as in the other four days. "Surprise Store" is a new audience participation show starring Lew Parker as emcee.

Bisignano, Linked With 'Big Six' Mob, Slaps Suits Vs. KSO, Others

Des Moines, May 6.

Al (Babe) Bisignano, widely-known restaurant operator, and Cassons Market, Inc., of which Bisignano is president, have filed damage suits totaling $240,000 in district court here as follows: Bisignano against Hal Gurner, candidate for the Republican nomination for sheriff, and the Murphy Broadcasting Co., operator of KSO, Des Moines, for $80,000; Cassons Market, Inc., against Gurner and the broadcasting firm for $80,000; Bisignano against Pinkie George, Des Moines sports promoter, for $80,000.

In the suit against Murphy Broadcasting Co. and Gurner, Bisignano alleges that Gurner made "false and defamatory" statements about him in a radio program over KSO on April 25, stating that Bisignano is a member of an organization called "The Big Six," alleging it is an underworld organization controlling Polk county; alleging that if you don't belong to the organization you will be raided by the sheriff's office; alleging that to sell beer and liquor in the county you must buy meat from Cassons; alleging that Bisignano owns and controls Cassons, etc.

In the suit against Pinkie George the plaintiff alleged George "caused to be published and distributed last March a certain column entitled 'In This Corner' in a wrestling program, in which he suggested that Bisignano was a member of the 'Big Six' and accused Bisignano of corrupting sports and engaging in a conspiracy with alleged members of the 'Big Six' to violate liquor and gambling laws."

Furman to WHEE

Boston, May 6.

Norman Furman, prexy of Furman, Feiner ad agency, was elected veepee-general manager of WHEE here, at the last board of directors meeting of the Friendly Group.

Furman has taken a leave from the agency to manage WHEE.

RADIO-MUSIC QUIZ:

Who does the music for "EVELYN WINTERS"—Heard Daily on ABC?

SEE PAGE 36

50 COPIES
3c per Page per Copy
Scenarios, TV Plays, Dialogues
Cutting Continuities Beautifully
Processed by Court Stenographer
SANSOM — BE 3-3381
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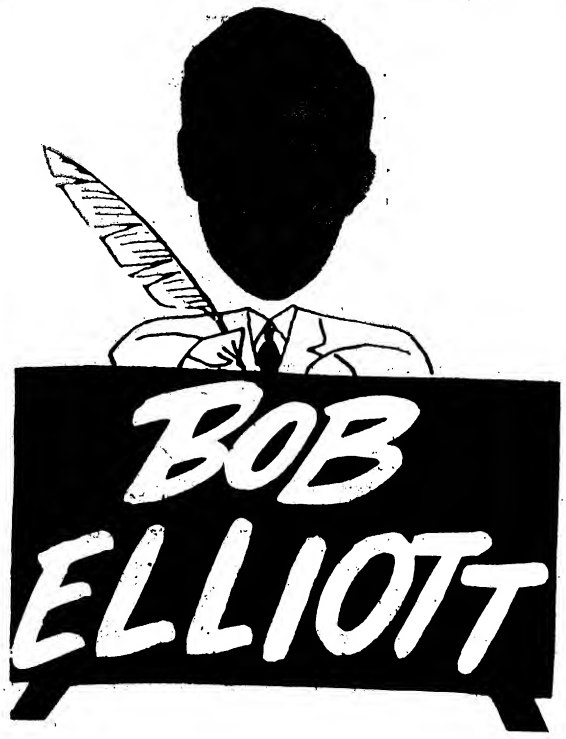
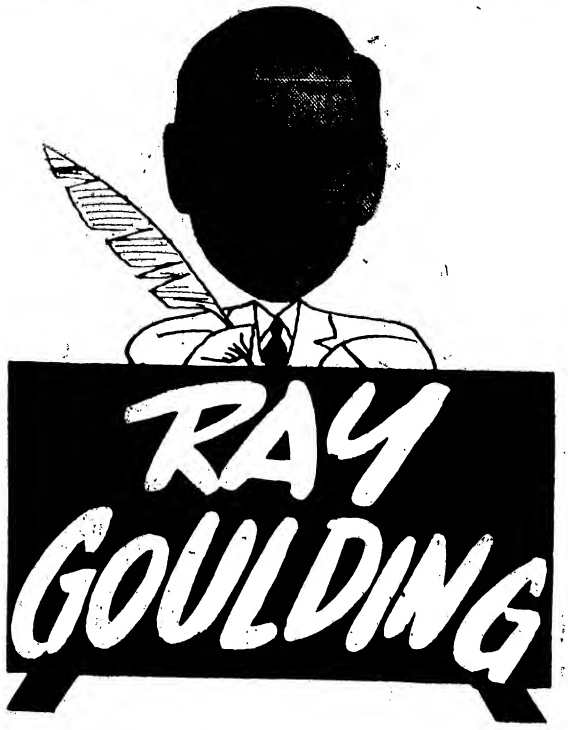
ROBERT MEEKER ASSOCIATES



We're writing because we're happy and honored to have won



THE PEABODY RADIO AWARD

our heartfelt thanks to all those who made it possible.

You're a "Sturdley" crew

NATIONAL BROADCASTING COMPANY

Charles Barry
Mitch Benson
Ken MacGregor

COLGATE-PALMOLIVE-PEET CO.

Leslie Harris
George Laboda

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T. "Fielding" Cott
Bill Rich
Jack Grogan

SHERMAN & MARQUETTE

Bill Templeton
Betty McCabe

• Ray Knight • Paul Taubman • Alvy West •
• Billy Friedberg • Fred Pearson • Ernie Otto •
• John O'Malley •

and a "sturdley" salute to our personal Radio Staff

• Mary McGoon • Tex • Webley Webster • Wally Ballew •
• Shep Carruthers • Bud Sturdley • Arthur Sturdley •
• Steve Bosco and all the others •

You can listen to us over

NBC Mondays Through Fridays at 11:30 a.m., EDT
Fridays at 8:30 p.m., EDT

WNBC New York, Monday through Saturday,
6 to 8:30 a.m.

Direction: GENERAL ARTISTS CORPORATION Personal Management: JOHN MOSES

Tele Followup Comment

Continued from page 24

niteries and vaudeo after their upcoming stint at the Latin Quarter, N. Y. *Stal.*

For its eighth and final show of this season, NBC-TV "Television Opera Theatre" last Thursday (1) gave a brilliant production of Puccini's one-act comedy opera, "Gianni Schicchi." Work, which was presented on this series last year, was flawlessly executed by a solid cast headed by Ralph Herbert, in the title role, Virginia Haskins and Robert Marshall. English lyrics were handled with careful articulation for easy understanding of the yarn while the staging and camera work supplied the necessary pace.

Questionable judgment guided the web during last week's show when a news bulletin crashed into the opera about midway. The bulletin was about the steel strike and despite the crucial aspect of the bulletin it unfortunately jarred the continuity of the opera. *Herm.*

"Foreign Intrigue," series of half-hour vidpix produced abroad by Sheldon Reynolds, came up with one of the better stanzas it's had recently Thursday night (1) via WNBT, NBC video's N. Y. flagship. Where some of the last few films in the series have been slow and draggy, this one, dealing with a group of espionage agents at work in an enemy country, was loaded with action, suspense and good performances. Ballantine's, which bankrolls the pix in a number of markets through the J. Walter Thompson agency, recently renewed them and it looks as though the renewal made for an improvement in their quality.

Reynolds, a triple-threater since he also writes and directs the films, had a good story here. Jerome Thor, only American in the cast, was in his standard role as an American correspondent. Secret service in a friendly, unidentified country, convinced him he was the only man to be smuggled into the enemy country (also unidentified) in order to bring back some new atomic secrets uncovered by a friendly scientist held prisoner by the enemy. After making contact with the scientist, he was discovered by the enemy's secret police. His outwitting them in order to flee back to the Allies was cleverly contrived and held top interest.

As usual, Reynolds took advantage of his foreign locales and foreign actors to give the story almost a documentary treatment. His direction, which had become somewhat static, was also much better paced in this stanza. He himself, pulling an Alfred Hitchcock, appeared in one scene as an extra. Reynolds used the story to play tribute to the espionage agents in various countries who do their work, war or no war, to protect our interests, and it added up. Ballantine blurbs, with Pierre J. Huss pitching the middle one, were okay. *Stal.*

"Philco Playhouse" with its display of Sumner Locke Elliott's "We Were Children" Sunday (4) on NBC-TV, had a well-constructed, artfully presented drama that was excellently enacted. The story line wasn't essentially strong, but skillful treatment by director Gordon Duff made it interest bearing.

Story revolves about a member of a formerly tightly-knit family who's discovered making diversions from his brother-in-law's till. The brother, a weak character who never met a crisis head-on, finds refuge in childhood rendezvous, but is ultimately persuaded by his sister to face the music.

Moulding of the brother's character was told via childhood flashbacks. A fairly good reason for the present actions of the Alden family was presented via that technique. Although this militated against any plot surprises, it helped mould and strengthen the characters.

Enactments were generally on a high level. Dorothy Elder as the strongest of the children was a pivotal character in the yarn. James Gregory, as the brother-in-law; Tom Palmer, as the brother, Polly Rowles and Joan Wetmore contribute handily to one of the better efforts on this series.

Don McNeill, one of the Philco hirelings ("Breakfast Club") chimed in with the commercials stressing giveaway merchandise. *Jose.*

The televersion of "They Knew What They Wanted" on ABC-TV last Wednesday (30) stacks up favorably with some of the better Celanese Corp.-Playwrights Co. productions on "Celanese Theatre." Considering the sterling quality of past performances, the TV'er of the late Sidney Howard's Theatre Guild hit of 1924-25 reflects credit upon the production team of Alex Segal and A. Burke Crotty—not alone in reasonably good fidelity to the original but in preserving the drama's basic power within the capsule framework of an hour. A bow here to the adaptation by Don Ettlinger.

Betty Field was more than equal to the difficult role of Amy, the ex-waitress mail order bride, the role created in the original by the late Pauline Lord, done in revival by June Walker, Carol Stone, et al... and twice on the screen—by Vilma Banky opposite Edward G. Robinson and Carole Lombard vis-a-vis Charles Laughton.

As Tony, her grape-growing husband, Frank Puglia caught the spirit of the Italo manner and idioms (he's a Sicilian by birth) and rose to full volatile stature in the tremendous third-act climax wherein Amy, with parallel effectiveness, revealed that the hired hand, Joe, had fathered her forthcoming child. While comparisons are often odious, there was no doubt of Puglia's fitness for the role alongside such forerunning counterparts as Richard Bennett, Paul Muni (legit) and the mentioned screen leads.

Of equal strength and completing the threesome was Robert Stack's Joe, gearing the part to the essential restraint in his conscience-stricken stance.

The lesser but vital roles were filled capably by Frank McHugh as the priest, Father McKee, and Theodore Newton as Tony's doctor, the former supplying some of the "comedy" elements in a play almost devoid of straitlaced humor.

Howard's widow appeared in the pre-unfolding to announce in advance that "Celanese Theatre" had won the Peabody Award for drama. "They Knew What They Wanted" received the Pulitzer Prize in 1925, the playwright's only PP accolade. Celanese's alternation with "Pulitzer Prize Playhouse" seems to merit a playdown in the case of Celanese scripts which have been PP cited, assertedly to avoid confusion. For the public at large, however, the fact of such award would appear to have some publicity potency. *Trau.*

Peabody

Continued from page 23

head." They pay the tax, although they are not forced to, Cooke added humorously, "because it's the decent thing to do."

Irving Gitlin, producer of the "Nation's Nightmare," said that the industry should remember that networks are a two-way street. He stressed the fact that the documentary series had been made possible by the contributions of 200 stations, many of which had supplied material or information to the crime expose.

Menotti on Middle Comml's

Gian-Carlo Menotti, composer of "Amahl and the Night Visitors," lauded Hallmark cards, sponsor of the program, for breaking with the "barbarian custom of interrupting artistic works for commercials." He quoted George Bernard Shaw's point "An audience must fight to get what it likes or it will have to like what it gets."

Mrs. Iphigene Ochs Sulzberger, of the N. Y. Times, accepting the award for WQXR, N. Y., paid tribute to the late George Foster Peabody, who founded the award which the U. of Georgia administers. She cited the inspiration "that rare individual—a banker with a heart," had given her as a child.

List of Awards

The winners were:

Radio educational program: "Nation's Nightmare," CBS.

Radio youth program: "New York Times Youth Forum," WQXR, N.Y.

Radio's contribution to international understanding: Alistair Cook's "Letter from America" on British Broadcasting Corp.

Radio entertainment (non-musical): Bob Elliott and Ray Goulding, NBC.

TV educational program: "What in the World," WCAU-TV, Philadelphia (CBS-TV).

Television news and interpretation: Ed Murrow and "See It Now," CBS-TV.

Television entertainment (music): Gian-Carlo Menotti, "Amahl and the Night Visitors," NBC-TV.

Television entertainment (non-musical) "Celanese Theatre" ABC-TV.

Meritorious regional public service by AM and TV: WSB, Atlanta (NBC) for "The Pastors' Study" and "Our World Today."

Meritorious regional public service by Radio: KPOJ, Portland, Ore. (Mutual) for "Careers Unlimited" and "Civic Theatre."

Second Fiddle

Continued from page 21

TV's "Lux Video Theatre," "Claudia," "Longines Chronoscope," "Celebrity Time," "Stork Club," Perry Como show and "Man Against Crime." Other stations cancelling shows this week because of local political coverage include WKY-TV, Oklahoma City, and WMBR-TV, Jacksonville.

Other stations, meanwhile, are cancelling shows on a one-time only basis for other special local coverage, with those in single-station markets who get some network shows on a kinescope basis especially forced to follow this procedure. WDTV, Pittsburgh, for example, dropped CBS's "Police Story" Saturday night (3), aired via kine, in order to cover a local cerebral palsy benefit. KSD-TV, St. Louis, which carries "My Friend Irma" by kine Saturday afternoons, cancelled last week (3) to pick up the pool telecast from the White House. And WJIM-TV, Lansing, which airs CBS's "Big Top" Saturday afternoons, shifted the show to an earlier time this week in order to carry the web's Kentucky Derby pickup.

Inside Stuff—Television

Although last Saturday's (1) epoch making Presidential tour of the White House has been officially attributed to requests from the "television industry," informed sources give Edward R. Murrow credit for the idea. Murrow is said to have approached the White House for the personally conducted tour for his "See It Now" CBS-TV show. The President, though pleased with the idea, felt the usual impartial pattern of all executive radio-TV appearances would have to be followed, with all nets sharing equally.

Esso Standard Oil, by sending its own plane 400 miles out to sea last Friday (2), was able to give viewers in the metropolitan N.Y. area an exclusive six-minute newsreel of the aircraft carrier Wasp making her way back to N.Y. after colliding with the destroyer Hobson. WPIX, on which Esso bankrolls a nightly news show, carried the film at 8:30 p.m. Friday night. Esso later made the pix available to the five other TV stations on which it bankrolls a nightly newscast.

Plane carried WPIX newsreel cameraman Frank Hurley; Kevin Kennedy, who narrates the Esso news show, and still photogs from the N.Y. Daily News.

Vivian Blaine, who is bowing out as co-star (with Pinky Lee) on the NBC-TV "Those Two" series, says that, far from "getting her notice" on the program, as previously reported, she was quitting the show of her own volition, much to the regret of Procter & Gamble, the sponsor.

Miss Blaine, who is appearing in the Broadway "Guys and Dolls" musical smash and is also involved in film commitments, says the overtaxing chores are too much for her; that medicos have advised her to give up the TV show. Martha Stewart replaces her May 26.

New plan to develop original TV package ideas and to provide a laboratory for new talent was launched Monday (5) by indie TV writer-director A. Burris King and a group of his associates. Outfit staged two new half-hour plays, each contemplated as the first in projected new video series. Shows were staged in legit style, with casts largely composed of tyro actors.

New York State Boxing Commission has ruled that Fort Hamilton bowl, which is on an army post in Brooklyn, is not subject to the commission's rules, which will permit WOR-TV, N. Y., which has a contract with the arena, to depart from established practices in televising boxing and wrestling from that stadium. As an example, the indie outlet could switch starting time of the main bout to another time.

Decision came after WOR-TV asked the commission why DuMont network is being permitted to televise a show from Eastern Parkway arena on the same night, Monday, that WOR does. Since DuMont is networking its bouts on a co-op basis, it is able to spend about seven times what WOR is paying for TV rights and the local indie felt it was unfair competition. However, the boxing commission told WOR-TV sports director Bob O'Connor, after two hearings on the matter, that arenas on military posts are not subject to commission rules. Fort Hamilton doesn't pay taxes on its receipts, while Eastern Parkway does kick in to the state tax coffers.

WOR will probably start its main bouts on Monday by 9:30-9:45, stealing a march on DuMont, which won't get its feature attraction on until 10 p.m.

Unusual instance of a TV show being aired over two stations in the same city came to light this week with the pacting of WABD, DuMont's N.Y. flagship in New York, to carry the National Assn. of Manufacturers' film series, "Industry on Parade." While WABD airs the films on Sunday afternoons, the same films are aired the preceding day on WNBT, NBC's key N.Y. outlet.

WNBT screens the pix each Saturday from 1 to 1:15 p.m., while WABD transmits them Sundays from 5:45 to 6. Films' format is on how things are made, with each reel including at least one trip behind the scenes in an American industrial plant. Pix were brainchilded by G. W. (Johnny) Johnstone, NAM's radio-TV chief, and are produced and directed by Frank McCall.

Intensifying his move to set up DuMont's N.Y. flagship, WABD, as an autonomous operation, network chief Chris J. Witting this week separated the local sales staff from the network sales department. WABD salesmen henceforth will report directly to Richard E. Jones, recently-named manager of DuMont's o.&o. stations, with the web salesmen continuing to report to web sales chief Ted Bergmann.

Eventually Jones will also supervise directly the operations of separate programming and administrative personnel for WABD. Meanwhile, George Monaghan, formerly with WOR, N.Y., joined the station's sales department and was assigned to develop local retail sales.

WGN's 'Suburban Web' For Baseball Telecasts

Chicago, May 6.

Something in the fashion of the AM baseball networks, WGN-TV is developing a junior-size video skein for its exclusive coverage of the White Sox and Cubs games. The Chicago Tribune station started piping some of its diamond pickups last weekend to WHBF-TV, Rock Island, and WOOD-TV, Grand Rapids, Mich.

WHBF-TV is taking the Saturday and Sunday home games of whichever team happens to be in town, and WOOD-TV is using the Saturday games. The WGN-TV feed goes to Rock Island via cable and hop skips to Grand Rapids via microwave relay.

Both stations are selling the games locally and paying WGN-TV an origination fee.

Larry Gentile
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Detroit's pioneer disc jockey, Larry Gentile has been a popular radio personality for 19 years, doing a fabulous selling job for a great variety of products. The "Houseparty", an all-request nighttime music program conducted in Larry's informal, irresistible style, is a natural for selling your product to Detroit's wealthy night-owl audience.

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MURRAY ROSS
Is organist for "EVELYN WINTERS" heard daily on ABC—3:45 p.m.

LOCATION COMMERCIALS? WE'RE EXPERTS!

We've photographed so many poses,
Of folks blowing smoke through their noses,
From New York to Natchez
There's no one can match us
Shooting anywhere, anyone shows us!

Called PLaza 5-2340.

GEORGE BLAKE PRODUCTIONS, Inc.
270 Park Avenue, New York 17, N. Y.
"The Finest in Film"

After 19 Years McNeill Nurses 'B'fast Club' Show Like a New AM Entry

Radio's values may have fallen off at night, but Don McNeill, emcee of ABC's "Breakfast Club," doesn't feel the pinch on his cross-the-board 9 a. m. stanza. McNeill, whose program is SRO (Swift has a half hour and Philco and General Foods each have 15 minutes), not only enjoys a healthy rating picture on the 19-year-old property, but also finds that musicians "who once considered the earlybird program a windjammer's Alcatraz are now fighting to get on."

Nevertheless, McNeill told VARIETY last week, he isn't taking any chances. The show is being heavily promoted and merchandised (as in its tieup with food chains), the annual spring tour was extended this year to cover six cities, and the program itself is getting some added attractions.

New talent booked for "Breakfast," starting this week, includes the Beaver Valley Sweethearts, a vocal twosome which once was on the WLS Barn Dance. They'll be aired once or twice a week on days when Fran Allison isn't skedded. Another addition is Clarence Hartzell, who once did the Uncle Fletcher character on "Vic 'n' Sade."

During McNeill's summer layoff Peter Donald will handle the show. McNeill is taking his vacation in two parts, two weeks in June and the month of August, which will permit him to stay in Chicago during July to participate in ABC's coverage of the Presidential conventions.

Emcee wants to confine his tele activities to guest shows. In '50 and '51 he did a nighttime video stanza for ABC-TV, but dropped it as too tough a chore. He feels that the nighttime TV audience wants a different approach—a faster, slicker pace—than daytime personalities use. The only daytime AM-er who has clicked in "whambam nighttime TV," McNeill said, is CBS' Arthur Godfrey.

He is interested, however, in simulcasting the AM "Breakfast" sessions, which wouldn't require much in special work on his part. Cost of such a two-way spread would be high and it's not an immediately possibility, he said.

On his eastern swing (which followed a southern trek earlier this year), McNeill and his troupe of 20 visited Boston, Hartford, Washington, Baltimore and Philly for one-day stands, then hit N. Y. for five broadcasts last week. They played to some 20,000 fans.

Junket is an expensive operation, since auditoriums have to be rented and 18 musicians hired in each city, but it's well worth the promotional payoff, McNeill feels. He returned to homebase in Chi on Sunday (4), from where he did a live cut-in for one of his sponsors, Philco, on NBC-TV's "Television Playhouse." It's another aspect of the promotional push.

KLEE Now KLBS

Houston, May 6.

With the approval of the transfer of KLEE from the W. Albert Lee interests to B. R. and Gordon B. McLendon, who with local oil man H. R. Cullen own and operate the Liberty Broadcasting, call letters have been changed to KLBS. Outlet will be flag station of the Liberty web.

McLendon has announced that headquarters will be moved here from Dallas.

Ray Lewis, general manager of the McLendon owned stations, will be supervisor of KLBS. Tom Cavanagh has been named general manager.

Pittsburgh — Cy Tomashoff, who graduated in architecture from Carnegie Tech in 1950, is now on ABC-TV's technical staff, designing for "Space Cadet" and "The Arthur Murray Party"

COTTAGE FOR SEASON

Connecticut (Candlewood Lake). 45 miles, modern, four room furnished, screened porch, beautiful grounds, outdoor fire place, picnic table, boat, private dock. Weekdays IN 2-8461. Weekends, Danbury 8-3196.

The Evils of Money

Crosley engineers broke into a cold sweat last Wednesday (30), when they were setting up a demonstration of their new "Ultratuner," gadget which permits a conventional tele set to pick up UHF stations. Prior to the actual test for the press and dealers, the technicians were rehearsing the new tuner, picking up the lone experimental UHF station in Bridgeport, Conn., which merely re-broadcasts the programs from WNBT, N. Y. Everything was working beautifully until the set suddenly went dead. Electronics men worked feverishly but they still couldn't bring in a signal.

Finally, someone decided to call the experimental outlet. They found that the technician who operates the Bridgeport setup had gone out to cash a check at the bank and had turned off the station.

Some Cities

Continued from page 23

want to get more than that," Cramer said.

"Ultratuner," he declared, "is adaptable for all UHF channels, can be used on all Crosley receivers, has a built-in antenna and can be installed by the untrained set-owner in a few minutes."

Crosley demonstrated the device (which was shown in a hand-made model just one year ago) to "reassure the public that UHF, as it develops, will not obsolete the millions of receivers in American homes; that, in fact, it will enlarge the service of these receivers wherever stations go on the air."

At the demonstration the "Ultratuner" in Rye, N. Y., picked up the signal from experimental UHF station KC2XAK in Bridgeport, Conn., 40 miles away. Reception was excellent.

"Ultratuners" will sell for $39.95. Crosley won't push them, but is making them primarily as "a service to our customers," a company spokesman said.

Tarzian

Continued from page 23

"put them on the air," transmitter and all; for $150,000.)

WTTV, now among the more successful TV operations in the country (with a basic pickup of NBC-TV shows because the Indianapolis station is a CBS affiliate), plays to 210,000 sets within a range offering a potential viewing audience of 2,000,000. In Bloomington alone there are 19,000 sets (in a town that only boasts of a permanent population of 28,190)—so video-minded have Tarzian and his manager and major factotum, Bob Lemon, made the populace.

Out of the single studio at the station's new location, on a 40-acre hilltop on the outskirts of Bloomington, come 44 live shows a week, programs of all types, varieties and sizes. And with WTTV's coverage penetration extending into 57 counties within a 75-mile radius, the rate card is going up in September from $200 to $500 an hour. The station's advertisers are convinced that even at the two-and-a-half-times hiked fee, it's still a choice buy.

At the $500 per hour rate Tarzian is confident of a $1,000,000 billings year in '53. For a town of 28,190, that's the Hoosier miracle of television.

Pitt 'Swing Shift'

Continued from page 23

of network daytime shows. Pittsburgh's Guidepost took a different rating, discovering that at 1:45 a. m. the show draws 10.8% of all TV homes in the area, while at 4 a. m. more than 2% of the homes are tuned in.

While all the film now being used on the show is first-run in the Pitt area, Lund foresees no product shortage. He pointed out that, since the show draws the swing-shift workers who can see no other video, it will be possible to use features subsequently which may have been aired previously during the daytime. They would still be playing to a new audience, he said.

Cornelia Otis Skinner Prepped for CBS Radio

Cornelia Otis Skinner, currently starring in her one-woman show on Broadway, "Paris '90," may do a similar stint on CBS Radio next fall. CBS program veepee Lester Gottlieb revealed this week that he's dickering with Miss Skinner and the William Morris office, which agents her, for a half-hour, once-weekly series, which tentatively would originate from the cities in which she tours her show next fall.

Gottlieb envisions the show as something akin to what the late Alexander Woollcott did on radio. Miss Skinner would give commentaries, readings, interview guest celebs and perhaps spin occasional records. Series would tie in with the current stress on legit readings, such as the First Drama Quartet's "Don Juan in Hell" and Emlyn Williams' Charles Dickens readings. Show wold be taped so as not to interfere with Miss Skinner's legit dates.

30th Anni for KOWH

Omaha, May 6.

KOWH, Omaha's only daytime station, is celebrating its 30th anniversary this week. Station was organized and began operating in 1922 under ownership of the Omaha Grain Exchange.

Truman White House Tour

Continued from page 25

had also held the bodies of dead Presidents as they lay in state.

A brief rest period was provided for the famous guide while still pictures of some of the rooms in the family quarters, traditionally kept for the private use of the First Family, were flashed on the screen. Actual route of the tour lay through the rooms and passages used in public sightseeing jaunts and in state receptions. The rooms used by the Trumans—the private dining room, the bedroom suites, the upstairs study, etc., were not shown.

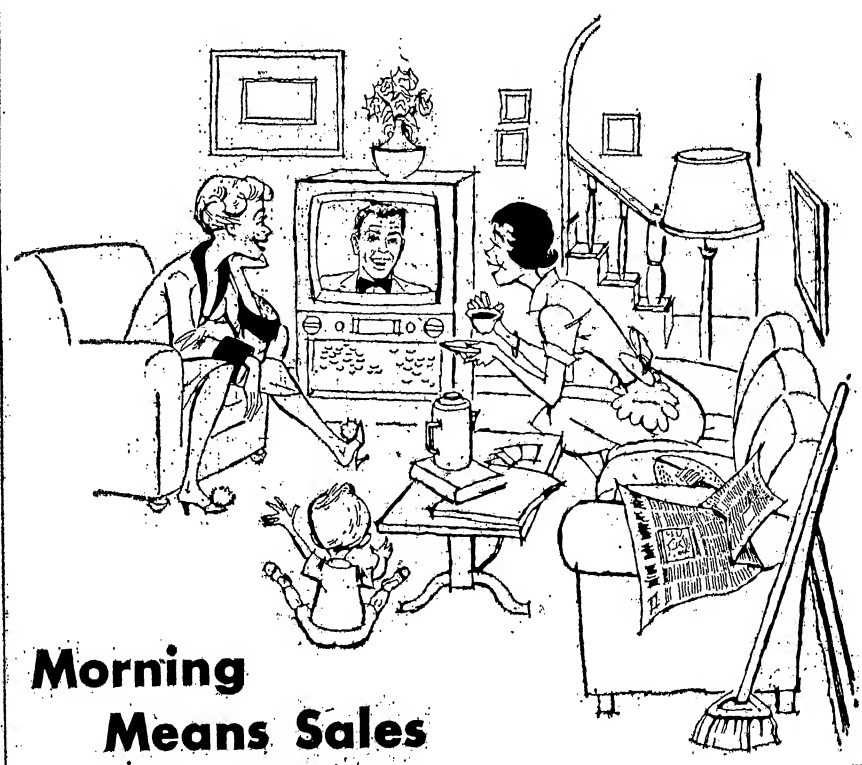
At the end of the TV tour, the President escorted his network "guests" through the front portico, where the cameras picked up the general view from the front door, fading away against the commentary of NBC's Stuart Finley and winding up with the National Anthem. It was a conventional ending, but one deeply suited to the occasion and moving by its very simplicity.

More than 30 technicians, with seven TV cameras plus five newsreel cameras, made this pooled effort possible. A TV camera mounted on a dolly, towed by three men, preceded the President by five feet, with the portable mike in the hands of the commentator-of-the-moment. Despite what must have been a scene of some confusion, the projected picture was one of quiet and calm, with only the President and his interviewer, plus the inevitable mike. Occasionally, a Secret Service man or attendant flitted in the background. If any criticism were to be made, it might be that absence of the fanfare one would expect of the Presidential presence—the ever-present Secret Service, White House staff, etc., —was conceivably disappointing to Mr. and Mrs. John Q. At that, latter got their money's worth by any standards.

Technically, effect was generally good, with some spottiness and fuzziness when cameras tried to pan an entire room. Limitations of the TV camera showed up in contrast to the still pictures of the upstairs room. Latter were clearer, and could give an entire room view at one time.

Kudos to the three networks, the large staff involved, and, above all, to the President of the United States for a milestone in TV and in practical politics.

Detroit—WWJ and WWJ-TV have received the 1951 Public Interest Award given by the National Safety Council. This is the fifth year WWJ has been so recognized. The non-competitive award is made for exceptional service to safety.



Morning Means Sales

Don't judge all morning television by the static, uninspired programming you see in some cities. Morning TV really means something to viewers in the three city market of Cincinnati, Dayton and Columbus—because WLW-Television led in programming the morning hours with fresh, bright shows that attract big audiences.

People in WLW-Telecity watch WLW-Television morning programs—advertisers prove it every day with sales. When you plan your advertising campaign, consider the potential of this great morning market with an effective buying income of over $5½ billion. Your quickest, most effective way to reach this market is through the three-station network of WLW-T, WLW-D and WLW-C.

WLW Television

TV SERVICE OF THE NATION'S STATION

Jocks, Jukes and Disks

By HERM SCHOENFELD

Louis Prima Orch: "The Bigger the Figure"-"Boney Bones" (Columbia). In "Bigger the Figure," Louis Prima comes up with his most potent novelty side in a couple of years. Tune is a travesty on a familiar aria from the opera, "Barber of Seville," and sells via solid comedy lyric and Prima's infectious delivery. Surefire juke fare. Reverse is in a conventional rhythm groove with fair impact.

Alan Dale: "Here in My Heart"-"I'm Sorry" (Coral). "Heart" is in the big ballad category with a sufficiently schmaltzy veneer to click in the current market. Alan Dale projects with suitably overcharged tremolo pipes which have also gained widespread acceptance. Reverse side is effectively pitched up by Dale in the same style, **Ray Bloch** backing up with rich arrangements on both sides.

Ella Mae Morse: "Oakie Boogie"-"Love Ya' Like Mad" (Capitol). Ella Mae Morse has mediocre material in "Oakie Boogie," a routine eight-to-the-bar item with a fair lyric. It's a letdown from her "Blacksmith Blues" side, although Miss Morse socks this number over with considerable drive. Flip is a straight rhythm entry with no special distinction to help it step out.

Bell Sisters: "Rutza, Rutza"-"Boo-Hoo" (Victor). "Rutza," a hora reminiscent of "Tzena Tzena Tzena," gets a colorful, even if slightly noisy, interpretation in this slice by the Bell Sisters and **Henri Rene's** orch and chorus. Good juke and jock material for specialized situations. **The Voices of Walter Schumann** give "Rutza" a more polished, but less vigorous rendition for Capitol. On the Victor reverse, the Bell Sisters handle the oldie in cute style.

Trudy Richards - Artie Shaw Orch: "I May Hate Myself in the Morning"-"I Waited a Little Too Long" (Decca). Trudy Richards, who is riding with a current moderate hit in "I Don't Mind," is rapidly developing into one of the most consistent producers of fine wax in the femme vocalist contingent. In "Morning," she works out on a solid tune with an excellent style and with some important backing from an orch under Artie Shaw's baton. **The Lancers,** a vocal combo, also give this tune a fine ride for Capitol. On the Decca flip, Miss Richards delivers a torchy item with mannerisms that echo those of **Johnnie Ray.**

Helen Grayco: "Walkin' to the Mailbox"-"To Be Loved by You" (Mercury). Helen Grayco (Mrs. Spike Jones) is a good vocalist but she can do nothing with "Mailbox," a Latin tune mismatched with a poor English lyric. "To Be Loved by You" is a pleasing side with mid-hit possibilities.

Frank Sinatra: "My Girl"-"Walking In The Sunshine" (Columbia). "My Girl" is an appealing ballad tailormade for Sinatra's crooning attack. It's a quiet side, maybe too quiet for current disk appetites, but it stands up under repeated spins. "Walking" is a rhythm entry with a cute lyric which Sinatra belts in catching style. Good jock and juke potential.

Perry Como: "Why Did You Leave Me" - "Lonesome — That's All" (Victor). Perry Como doesn't have much chance to break through with this lacklustre coupling. "Leave Me" is a slow-moving ballad on which Como seems to exaggerate his vocal mannerisms. Como is more relaxed on the reverse tune but it's a corny melody.

Nat (King) Cole: "What Does It Take To Make You Take To Me"-"Somewhere Along the Way" (Capitol). Tongue-twisting topside title has cute idea which Cole bounces out in light rhythmic style. Side is slated for okay impact via this rendition. Reverse is more in the recent Cole ballad groove and has the quality to take off in the hit lists. Cole's selling talent on a difficult tune is strikingly displayed on this side.

Gene Krupa Trio: "Stardust"-"St. Louis Blues" (Mercury). Although neither of these sides is destined to make much noise in the pop market, they are topflight etchings in the small-combo genre. Krupa's new crew, with **Charlie Ventura** on sax and **Teddy Napoleon** on piano, generates a big, driving sound unusual for this size combo. "Stardust" is excellent while "St. Louis Blues" is somewhat marred by an elaborate arrangement.

Album Reviews

Billy May: "Big Band Bash" (Capitol). Billy May's orch has been in the spotlight for the past several months as the outstanding new band combination, and this set showcases May's style in a variety of tempos. Band plays slick reedy arrangements in highly polished style with a good, but not too exciting beat. It's music, however, that's designed for dancing and easy listenability. Set includes the standards, "You're Driving Me Crazy," "When Your Lover Has Gone," "Perfidia," "Diane," "Please Be Kind" and "Tenderly."

Platter Pointers

Capitol Records has packaged a firstrate jazz set featuring jazz by small combos fronted by **Benny Goodman, Buddy De Franco, Red Nichols, Julia Lee, Nat Cole** and **Big Sid Catlett** . . . **Guy Lombardo** has a firstrate coupling in "Kiss of Fire" and "Delicado" (Decca) . . . Another good version of "Kiss of Fire" by **Les Baxter** orch with **Dick Beavers** vocalling (Capitol) . . . **Elliot Lawrence** orch belts out a neat instrumental in "A Little Wake-Up Music" (King) . . . **Johnny Desmond** has a big-sounding side in "How Much Will I Miss You" (Coral) . . . **Sue Evans** and the **Graham Prince** combo have a cute side in "You Can't Make Honey" (Cadillac) . . . More standout harp sides by **Bobby Maxwell** in "Limehouse Blues" and "Plink, Plank, Plunk" (Mercury) . . . **Mindy Carson has a pleasing side** in "Ho-Ho" (Victor) . . . More tasteful jazz slices by **Johnny Hodges'** orch in "Who's Excited" and "Below the Azores" (Mercury) . . . **Mantovani has cut a flock of** standards for London, including "I Love You Truly," "At Dawning," "My Moonlight Madonna" and "Mexicali Rose" . . . On the same label, **Vera Lynn comes up with a** fine version of "Be Anything" . . . **Deep River Boys** have good side in "All I Need Is You" (Beacon).

Standout western, folk, blues, rhythm, religious, polka, etc.: **Leroy Jenkins:** "Tennessee Sunshine" (Columbia) . . . **Wesley Tuttle:** "Devil's Heart" (Capitol) . . . **The Treniers:** "Hadacole That's All" (Okeh) . . . **Le Feyre Trio,** "Working On The Building" (Bibletone) . . . **Earl Williams,** "Lost Without You" (Okeh) . . . **Chris Powell,** "Darn That Dream" (Okeh) . . . **The Blenders,** "Just a Little Walk With Me" (Decca) . . . **Country Paul,** "One More Time" (King).

Larry Adler Clicks In Town Hall Recital

Larry Adler drew a near-capacity house at Town Hall, N. Y., Saturday afternoon (3) for his first U. S. appearance since 1948. The harmonica virtuoso, who had been touring abroad and had recently concertized for the United Nations troops in Korea, received an enthusiastic welcome from an audience which had a strong show biz representation of producers and thesps.

Accompanied by the Little Symphony Orchestra, under the direction of Daniel Saidenberg, Adler scored effectively with a flock of selections ranging from the world preem of Vaughan Williams' "Romance for Harmonica and Orchestra" to themes from the opera, "Carmen." In the first half of the program, Adler, who was backed by Lee Dell'Anno at the keyboard, gave the first U. S. performance of Marc Lavry's "Israeli Suite for Harmonica and Orchestra" and the standard "Roumanian Rhapsody."

Aud held him for three encores.

Gros.

Carle Band Grosses $865 in Canada 1-Niter

London, Ont., May 6.

Frankie Carle's engagement here at the London Arena last week (28) drew 800 paying customers with a disappointing gross of $865.

Ralph Flanagan is due in on May 13.

Alan Dale to Coral

Singer Alan Dale has been shifted from Decca to the latter's subsid label, Coral Records.

Switch was made after favorable reaction to the old Dale masters which were held by Signature Records and currently released by Coral under a recent deal.

Wally Schuster, plugger for Maypole Music for the past two years, is leaving the firm for a partnership deal in another pubbery with Jack Ostro.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING MAY 3

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1.	KAY STARR (Capitol)	Wheel of Fortune
2	2	EDDIE FISHER (Victor)	Anytime Forgive Me I'm Yours That's Chance You Take
3	6	DON CORNELL (Coral)	I'll Walk Alone I'm Yours
4	3	LEROY ANDERSON (Decca)	Blue Tango
5	7	GUY MITCHELL-M. MILLER (Columbia)	Pittsburgh Penn.
6	10	GEORGIA GIBBS (Mercury)	Kiss of Fire
7	4	ELLA MAE MORSE (Capitol)	Blacksmith Blues
8	5	DORIS DAY (Columbia)	A Guy Is a Guy
9	8	FOUR ACES (Decca)	Tell Me Why Perfidia
10	9	EDDIE HOWARD (Mercury)	Be Anything

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	WHEEL OF FORTUNE	Laurel
2	2	BLUE TANGO	Mills
3	10	KISS OF FIRE	Duchess
4	3	BLACKSMITH BLUES	Hill-R
5	8	I'LL WALK ALONE	Mayfair
6	4	A GUY IS A GUY	Ludlow
7	5	PITTSBURGH PENNSYLVANIA	Oxford
8	6	ANYTIME	Hill-R
9	..	I'M YOURS	Algonquin
10	9	BE ANYTHING	Shapiro-B

RETAIL SHEET BEST SELLERS

VARIETY *Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

Week Ending May 3

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Philadelphia, Charles Dumont	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	"Wheel of Fortune" (Laurel)	1	1	2	4	1	2	1	2	4	1	1	1	111
2	2	"Blue Tango" (Mills)	2	3	1	2	2	1	2	1	1	2	2	5	108
3	4	"A Guy Is a Guy" (Ludlow)	4	7	4	6	..	5	3	..	3	4	10	..	53
4	5	"Anytime" (Hill-R)	8	4	9	..	3	7	5	..	..	3	6	2	52
5	3	"Blacksmith Blues" (Hill-R)	7	5	3	7	4	4	8	5	..	..	4	..	51
6	8	"Kiss of Fire" (Duchess)	3	9	8	1	8	..	4	..	2	..	..	..	42
7	13	"I'll Walk Alone" (Mayfair)	5	2	..	3	9	..	6	..	8	9	5	..	41
8	6	"Please Mr. Sun" (Weiss-B)	..	..	5	..	..	10	..	6	..	5	3	6	31
9	9	"Be Life's Companion" (Morris)	..	6	..	..	6	..	10	3	..	10	8	4	30
10	8	"Be Anything" (Shapiro-B)	10	..	..	5	7	..	7	4	9	7	..	..	28
11	7	"Pittsburgh, Penn." (Oxford)	9	..	..	9	5	..	9	..	6	6	..	7	26
12	12	"Cry" (Mellow)	..	10	..	..	..	..	..	9	..	..	7	3	15
13	10	"Ay-Round the Corner" (Frank)	..	..	..	..	..	3	..	..	5	..	..	..	14
14	..	"Forgive Me" (Advanced)	..	8	..	8	10	..	..	..	..	..	..	..	7
15	..	"I'm Yours" (Algonquin)	6	..	..	10	..	..	..	..	..	..	..	..	6

BUMPER '52 CROP OF SHOW TUNES

ASCAP Gets Bid for 'Young Blood' In Leadership as Elections Near

With elections for officers of the American Society of Composers, Authors and Publishers slated for this week at a special board meeting, a group of influential writers have begun to advocate "young blood" for the ASCAP leadership. Reference to the need for "young blood" by a couple of board members is seen as an implied stand against the reelection of Otto A. Harbach, incumbent prexy who has served for two consecutive one-year terms.

While Harbach's work for the Society during his two-year tenure is unanimously praised, some writers are opposed to regarding him as "the indispensable man" for the prexy post. In short, these writers on the board will be opposed to revoking an ASCAP resolution which bans any president from serving more than two years in a row.

Despite this opposition, however, Harbach may be asked to run by the majority of the board, despite his known inclination to retire from the ASCAP officialdom. No other possibility for the prez spot commands as much support as Harbach at the present time.

Advocates for more youthful officers are generally credited with having a good idea but no candidates. Younger members on the ASCAP board either have indicated they would refuse to run due to pressure of their own work, which has been Oscar Hammerstein 2d's reason for not running as prexy, or they lack the stature to command the support of sufficient writer and publisher members of the board.

By tradition, ASCAP has always named a writer to the post of prexy. Several former prexies, such as Gene Buck, Deems Taylor and Fred E. Ahlert, have also been mentioned as strong possibilities to serve again but no candidate to date has stepped out with a commanding lead.

Decca 'Blue Tango' Slated to Go Over Million Sale Soon

Although the accent in recent years has been on vocals, Decca Records has come up with the top current hit via an instrumental, Leroy Anderson's slice of his own composition, "Blue Tango." Side is slated to go over the 1,000,000 mark within a few weeks after building slowly but steadily since its release nearly six months ago.

Other instrumental sides showing strength in the present market are Hugo Winterhalter's version of "Blue Tango" for RCA Victor and Percy Faith's cut of "Delicado" for Columbia. LeRoy Holmes, M-G-M Records maestro, has been getting action on his instrumental of "In a Persian Market."

Major diskers have been giving renewed interest to their instrumental releases ever since the Bill Snyder orch clicked with its revival of "Bewitched" on the indie Tower label two years ago. More recently, Montovani's orch, British outfit, hit big with its slice of "Charmaine" on London Records, while Anderson had another big number last year in another of his compositions, "The Syncopated Clock."

Decca Net Off

Falling off last year's pace, Decca earnings dropped 25% for the quarter ended March 31 in a stockholders' report issued yesterday (Tues.). Consolidated net was $236,867, equal to 30c per share on the 776,650 shares outstanding.

First quarter of 1951 earnings were $314,375, equivalent of 40c per share.

Rinn Music Co. chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

'Grand Ole Opry' Troupe Mops Up in Texas Tour

San Antonio, May 6.

The "Grand Ole Opry" troupe which is touring the state has been playing to sellout crowds at most stands. The group consists of Whitey Ford, Ernest Tubb and his Texas Troubadors, Hank Williams, Carter Sisters, Mother Maybelle, Annie Lee and Danny & Lew Childre.

In Corpus Christi and in Beaumont, instead of the three shows originally scheduled, the group put on four shows. The Del Mar Auditorium at Corpus holds 1,800 and each time it was filled to capacity. At Beaumont, some 5,000 crowded into an auditorium which has a capacity of 2,500.

Jobbers Vex Pubs By Over-Ordering On Music Sheets

Music publishers, most of whom are trying to cut costs in preparation for the slow summer season, are burning at the consistent practice of some jobbers to over-order sheet music. Since the copies are sold on a consignment basis with a 100% return privilege, these jobbers take no risks in inflating their orders beyond normal requirements. These jobbers stock up on copies as if each number was destined to become a smash hit.

In some cases publishers have received back 3,000 to 4,000 copies on a 5,000 order with the bundles not even untied. Since the returns are made when the songs are dead, the copies represent a total loss to the pubs who have to foot the bills for paper, printing and packaging.

Some firms have been cutting off jobbers who have shown such a regular tendency to order more than they can sell. Most jobbers, however, operate within reasonable estimates of sheet music sales.

BUILD 'BAND BATTLE' ONE-NIGHT PACKAGE

Hollywood, May 6.

New series of "Battle of the Bands" one-nighters tees off Friday night (9) at Long Beach Municipal Aud with Big Jay McNeeley pitted against Georgie Auld. Plan is to build a regional wheel for the one-nighters and eventually trek east with the same pitch, pairing different types of orchestras against each other.

Package is being shaped by Nevada hotelman Morey Brodsky, George Liberace and attorney John Jacob Jr. Battles will be refereed by Liberace, 88'er and brother of George Liberace.

Ray to Do Benefit For Cerebral Palsy Center

Albany, May 6.

Johnnie Ray has agreed to perform for the Cerebral Palsy Center Mardi Gras at the State Armory here May 24. Louis Ramundo, a graduate of the local Cerebral Palsy school, is producing the show.

The tab will be $2, the proceeds going to the Cerebral Palsy Center now under construction.

Charioteers Switch Labels

After more than 11 years with Columbia Records, the Charioteers, vocal combo, inked a two-year pact with Keystone, indie label operating in Philly.

Combo's initial platter for Keystone was released last week.

TOP SONGSMITHS PREPPING SCORES

The coming 1952-53 Broadway season will see a bumper crop of tunes from legit musicals hitting the market. Although songs from legituners haven't had much impact in the music market in the past few years, the impressive number of legit scores due for release is expected to be a strong factor in reversing the downbeat trend. The publishing firms, which'll handle the scores, are gearing themselves for a big push on the upcoming entries.

The return to the songwriting scene of some of Tin Pan Alley's top songsmiths is also expected to add impetus to the showtune hypo. Heading the list are Cole Porter with "Can Can," Irving Berlin with "The Works" and Richard Rodgers-Oscar Hammerstein 2d, who are working on an untitled musical.

Also in line for production next season are musicals by Alan Jay Lerner and Frederick Loewe, currently represented on Broadway with "Paint Your Wagon," and George Forrest and Robert Wright, who penned "Song of Norway." Such vet tunesmiths as Frank Loesser, Harry Revel, Leo Robin, Vernon Duke, Sammy Cahn, Bob Hilliard, Johnny Burke and James Van Heusen are also skedded for a Broadway musical showcasing.

Burke and Van Heusen are collabing on "Carnival in Flanders," Hilliard and Robin are prepping "Hazel Flagg," and Cahn and Duke are due with "Casey Jones." Duke, incidentally, will also be represented with "John Murray Anderson's Almanac," which he penned with Ogden Nash. "The Baker's Wife" will have a score by Frank Loesser, while Harry Revel is expected with "Saddle and Go." "Between Two Rivers," a revue, will have a score by Harry Ruby and Bob Hilliard and Leo Robin is penning the tunes for "Hazel Flagg."

Season will also display the

(Continued on page 44)

RCA Victor To Press in Italy

G. A. (Joe) Biondo flies back to Rome after an extended stay in New York huddling with RCA prexy Frank M. Folsom on the projected RCA Victor pressing plant in the Italian capital. It starts later this year. Biondo is head of RCA merchandising operations in Italy and frequently commutes to the U. S.

The RCA Victor record pressing plant is forerunner to RCA's proposed new factory in Spain, with an eye to utilizing the Iberian peninsula as a focal manufacturing and shipping plant for RCA's business with the Middle and Near East.

Meantime, George Marek, head of Victor artists and repertoire, flew over to London to huddle with His Master's Voice on utilizing more HMV (British affiliate of RCA Victor) pressings for the American market. It is essentially a merchandising idea. Marek also makes a quickie detour to Italy from England.

In line with Folsom's extended merchandising plans for RCA and its affiliated industries, the new home airconditioning units have gone on the market, as part of his idea to add more "white goods" (appliances) as a natural adjunct to RCA dealers handling television, radio, records, etc.

RCA Victor will also merchandise its own tape-recording equipment later this year, along with other plans for electronic gadgets and kindred merchandise.

RCA board chairman David Sarnoff will probably go abroad this summer on a two months' survey, and then Folsom plans going to Italy and Spain in September to get the operation rolling. There has been talk also of a pressing plant in Israel.

Dropping of BMI Copyright Appeal Seen Having Wide Industry Effect

Decision by Broadcast Music, Inc., last week to withdraw its long-standing appeal from a seven-year-old N. Y. Supreme Court decision involving the ownership and assignment of song copyrights is expected to have far-reaching consequences for the music business in general and the E. B. Marks Music firm in particular.

Originally made by then-Judge Ferdinand Pecora, the decision ruled that the Marks firm was not the sole owner of the songs in its catalog and that BMI could not have the sole performing rights to tunes written by members of the American Society of Composers, Authors & Publishers. The original case stemmed from Marks' switch from ASCAP to BMI affiliation with subsequent claims by ASCAP to some tunes in Marks' catalog which ASCAP members had either written or collaborated in. Marks and BMI brought suit to counter ASCAP claims.

While only three compositions were involved in the BMI-Marks action, these formed the basis for a test case involving a number of other tunes in the Marks catalog. The bulk of the firm's catalog is not affected by the case since these songs were written by cleffers who were not ASCAP members at the time they were published. Decision of BMI to withdraw its appeal now leaves the door open for other ASCAP writers to deny Marks any right to transfer their share of the performing rights to their songs to BMI. That could theoretically involve about 3,000 tunes in Marks catalog of 20,000 numbers, although no movement in this direction has been evident up to now.

With the Federal antitrust consent decree having been imposed on ASCAP since the Pecora decision was handed down, it's believed that BMI and Marks are now satisfied with non-exclusive ownership to the tunes written by ASCAP members. That was the original proposal made by BMI and Marks to ASCAP as an out-of-court settlement but the latter turned the 50-50 proposition down and decided to battle for exclusive rights all the way. The consent decree eliminated exclusivity two years ago.

Pecora, incidentally, has since joined the firm of Schwartz & Frohlich which represented ASCAP in the 1945 suit.

Chi Nitery Projects 'Songs for Sale' Idea

Chicago, May 6.

Amateur song writers may be getting a break if plans for Chicago southside bistro work out. Al Fenston, owner of the Nob Hill, is working out details with schools at present, but expects that the general public will also want in later on.

Each Monday night orchestra will play compositions of the novices and special arrangements will be given the composers. In addition, contact men and station representatives will be present to pick up any tunes.

Vet Disk Names Mull Personals As Sales Hypo

In a move to take the play away from the sizzling newcomers who've been dominating the wax market for the past couple of years, vet disk artists are mulling personal appearance treks to acquaint themselves with the new crop of platter buyers. The tours are being planned at the suggestion of agencies and record company execs who claim that the vets have lost touch with the youngsters in the 10 to 16 age group, which comprises almost 85% of the disk buying market.

According to several diskery execs, who've been squawking about the small return on the vet's high guarantees, the top singers of five or more years ago have become just a myth to this group. Although many of the vets have successful video and radio shows, and have appeared in films, the kids are brushing off their disks in favor of the wax newcomers who they've seen at a local presentation house. It's already been evidenced that TV doesn't have the same impact on record buying habits as an in-the-flesh appearance and big name singers have decided to hit the road to win back the disk buyers.

The disk jockeys around the country are also confirming need of a back-to-the-road trend. The deejays claim that they give equal spinning time to the vets' etchings as they give the new artists but the former's disks continue to move slowly on the retail level. Jocks admit that they prefer to play the quality etchings but overwhelming requests for the new voices and gimmicked disks indicate the sympathy of their record-buying audiences.

In planning the treks, vets are being advised by publishers and diskers to concentrate in the mid-western territory, which they consider the biggest record buying area in the country.

AFM MAY DUMP 5% VIDPIX BITE

Hollywood, May 6.

After hearing pitch from local 47 execs and members on dumping 5% pix-to-video format, American Federation of Musicians prez James C. Petrillo agreed to "take matter under advisement" and consult with the AFM exec board. Meantime, Petrillo indicated he may send his tele assistant, Clair Meeder, to Coast May 21 for a survey and huddles with union execs and producers.

Union members beefed format has cost them jobs in that it discouraged filming. They were joined in beef by local prexy John Groen, veepee Phil Fischer and recording secretary Maury Paul.

Merc Sets 'Open House' A&R Policy for Pubs In Move to Hear 'Em All

Following along the "open house" lines initiated by the artists and repertoire departments of most other major diskers, Mercury's a. and r. topper, Joe Carlton, has set aside Monday and Tuesday of each week to see all publishers and writers. Move was made to forestall brushoff squawks coming from the small pubs and to streamline Carlton's interviewing and pressing schedule.

Although Carlton will see the bulk of pubs and tunesmiths on the allotted days, he'll also be open to special appointments during the latter part of the week. The bigger pubs, who've been objecting to the "open house" policy because they don't want to be grouped with the indie writers, are expected to stick to the special appointment system.

Diskers, however, claim that they can no longer afford to give the unrepresented writer or smalltime pub the go-by in favor of the big league firms. Recent crop of disk clicks which have developed out of left field has pointed up the necessity for the a. and r. chiefs to see all comers and listen to all tunes.

Jean Geiringer, Broadcast Music, Inc., foreign relations chief, planed to Europe yesterday (Tues.) for his annual o.o. of the overseas music situation.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING MAY 3

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH					MIDWEST						FAR WEST					TOTAL POINTS
						N.Y.	D.C.	Rochester	Phil.	Cambr'ge	Sch'nectady	Albany	B'tleboro	Wares Mass.	Atl. City	Wor'c'st'r	Hanover	Baltimore	Boston	K.C.	St. L.	L'ville	Savan'h	Atlanta	Chi.	Cleve	Dearborn	Det.	Mpls.	Cincy	L. A.	Alburq'que	Des M'nes	Phoenix	Tulsa	
						Jack Lacy—WINS	Jerry Strong—WMAL	Mort Nusbaum—WHAM	Ed Hurst—WPEN	Ed Penney—WTAO	Earle Pudney—WGY	Paul Flanagan—WTRY	Dave Kenn—WTSA	Pete Ward—WARE	Alan Owen—WMID	John Woods—WTAG	Milt Kay—WTSL	Buddy Deane—WITH	Bill Stewart—WHEB	Jim Lantz—KCMO	Hal Fredericks—KXOK	Carl Shook—WHAS-W	Stan Friedman—WTOC	Bob Watson—WSB	Jim Lounsbury—WIND	Joe Mulvihill—WTAM	Robin Seymour—WKMH	Don McLeod—WJBK	Jack Thayer—WLOL	Rex Dale—WCKY	Bill Anson—KFWB	Jerry Nesler—KGGM	Don Bell—KENT	Dick Gilbert—KTYL	Bill Ryden—KRMG	
1	4	17	Leroy Anderson	Decca	Blue Tango	7	8	7	..	..	2	8	3	..	10	2	7	3	5	..	1	3	4	..	2	3	7	..	..	6	..	..	5	1	1	134
2	1	13	Kay Starr	Capitol	Wheel of Fortune	..	3	..	..	10	..	5	5	..	..	1	5	..	6	2	..	1	3	6	4	5	..	..	7	2	..	6	1	..	2	124
3	3	10	Doris Day	Columbia	A Guy Is a Guy	..	..	6	..	..	1	2	..	..	8	5	2	..	..	4	..	2	7	3	3	10	..	..	..	7	2	1	3	..	8	113
4	2	12	Ella Mae Morse	Capitol	Blacksmith Blues	..	5	..	..	..	..	6	..	..	1	3	..	4	..	3	5	4	6	7	8	..	..	..	2	9	..	3	2	..	4	107
5	9	9	Don Cornell	Coral	I'll Walk Alone	1	1	1	6	7	..	1	..	..	..	..	..	9	..	..	..	10	..	..	6	1	..	5	1	3	..	5	9	9	..	101
6	6	4	Georgia Gibbs	Mercury	Kiss of Fire	2	9	..	4	4	9	7	..	5	2	..	9	..	..	..	7	8	..	..	1	2	4	..	..	1	..	..	..	2	..	100
7	7	6	Eddy Howard	Mercury	Be Anything	6	4	..	5	..	..	10	..	..	5	..	1	..	..	..	2	6	..	2	9	..	2	..	..	10	4	..	..	..	..	77
8	5	7	Eddie Fisher	Victor	Forgive Me	5	..	5	..	6	..	..	..	..	..	..	..	1	..	7	..	9	..	..	10	4	6	7	5	..	..	..	10	..	..	57
9	11	14	Ray Anthony	Capitol	At Last	9	..	..	8	..	8	..	..	..	3	..	..	5	1	..	..	..	..	1	..	6	..	..	..	5	8	..	..	..	..	56
10	10	9	Guy Mitchell-M. Miller	Columbia	Pittsburgh, Pennsylvania	..	..	..	..	9	..	4	..	..	9	7	4	..	..	..	..	..	5	..	..	..	..	..	6	..	5	8	6	..	10	48
11	13	3	Don Cornell	Coral	I'm Yours	10	..	9	..	1	..	..	..	4	..	..	..	10	..	..	..	..	..	..	7	..	1	1	..	..	..	..	..	..	..	45
12	12	21	Eddie Fisher	Victor	Anytime	..	6	..	..	..	..	..	1	..	..	4	10	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	43
13	26	7	Eddie Fisher	Victor	That's the Chance You Take	..	2	..	3	..	3	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	36
14	28	5	Percy Faith	Columbia	Delicado	8	..	8	7	8	6	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	3	..	..	..	..	..	..	..	..	30
15	28	3	Johnnie Ray	Columbia	Walkin' My Baby Home	..	..	..	2	3	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	25
16	18	9	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	8	..	..	2	..	..	..	22
17	17	7	Frank Sinatra	Columbia	I Hear a Rhapsody	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	6	..	18
18A	..	1	Marksmen	King	You're Not Worth My Tears	..	..	..	..	2	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
18B	..	1	Eddie Fisher	Victor	I'm Yours	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	17
20	38	3	Buddy Greco	Coral	It's a Sin to Tell a Lie	..	..	4	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21A	14	11	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	6	..	..	..	..	15
21B	..	22	Johnnie Ray	Okeh	Cry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	10	7	..	..	6	15
23A	36	18	Bell Sis.-H. Rene	Victor	Bermuda	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	13
23B	8	12	Four Aces	Decca	Perfidia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	9	..	..	..	..	..	..	..	..	..	4	..	13
23C	..	1	Tony Martin	Victor	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	..	13
26A	..	3	Johnnie Ray	Columbia	What's the Use	..	..	..	1	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
26B	20	11	Les Compagnons	Columbia	Three Bells	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	12
26C	..	4	Bill Darnell	Decca	Lonely Wine	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	1	..	..	..	6	..	..	..	..	..	..	..	12
26D	..	20	Four Aces	Decca	Tell Me Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	5	..	12
30A	19	4	Johnnie Ray	Columbia	Mountains in the Moonlight	4	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
30B	50	6	Frankie Laine	Columbia	Gandy Dancers Ball	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	..	..	..	11
30C	20	4	Vaughn Monroe	Victor	Lady Love	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	11
33A	..	1	Dinah Shore	Victor	I Am a Heart	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10
33B	..	3	Helen O'Connell	Capitol	Be Anything	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	10
33C	..	1	Jane Froman	Capitol	With a Song in My Heart	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	10
36A	26	5	Mills Bros	Decca	You're Not Worth My Tears	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	9
36B	20	7	Four Lads	Okeh	Turn Back	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	9
36C	..	1	Four Aces	Decca	Spring Is Wonderful Thing	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36D	..	2	Frankie Laine	Columbia	When You're in Love	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36E	51	6	Jo Stafford	Columbia	Ay-Round the Corner	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36F	..	1	Ray Anthony	Capitol	I Hear a Rhapsody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
36G	..	2	Johnny Desmond	Coral	Festival	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9
43A	..	1	Stan Kenton	Capitol	Delicado	3	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43B	..	1	Les Paul	Capitol	Carioca	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43C	..	2	Four Aces	Decca	My Hero	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8
43D	28	15	Patti Page	Mercury	Come What May	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43E	16	12	Rosemary Clooney	Columbia	Tenderly	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
48	..	1	Perry Como	Victor	One Little Candle	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	7
49	..	1	Billy Eckstine	M-G-M	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
50	20	11	Perry Como	Victor	Please Mr. Sun	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
51	..	13	Eddie Fisher	Victor	Tell Me Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	..	..	3
						..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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U.S. Masters to Hypo Jap Disk Biz; Western Music Leads Platter Sales

Tokyo, April 29.

Japanese record biz, on a steady upbeat, for the past couple of years largely because of western imports, will be hypoed the next few months by a new influx of U. S. masters for local pressing. Optimism stems from recent word from the U. S. that copper masters are no longer subject to export licensing, a procedure that has kept the flow of masters to Japan at a trickle for the past several months.

Western music, mostly from the U. S., accounts for a good slice of platter sales for the nation's leading diskeries. It's reported that about 50% of Japan Victor's gross sales are imports, while Nippon Columbia claims 30 to 40% of its output are western recordings. Majority of local pressings of imports are pop tunes, but longhair disks also are in steady demand.

Japan Victor, former subsid of American Victor, handles that company's product in Japan. Nippon Columbia, also a one-time subsid, has a deal with Columbia Records in the U. S. and recently made a pact with M-G-M Records. Other native diskeries which have joined the import bandwagon are King, which markets Capitol label, Teichiku (Decca) and Taihei (Mercury). Royalty rates are understood to be about 3% of retail price, currently 280 yen (75c) for 10-inch platters and 420 yen ($1.15) for 12-inchers.

U. S. Pop Leaders

Among the American recording artists currently enjoying a popularity boom in Nippon via locally pressed disks are Doris Day, Jo Stafford, Rosemary Clooney, Frank Sinatra, Frankie Laine and Les Brown orch on the Columbia label; Perry Como, Tex Beneke and Ralph Flanagan on Victor; Bing Crosby, Gordon Jenkins, Jerry Gray, Andrews Sisters and Ella Fitzgerald on Decca; Stan Kenton, Les Paul, Ray Anthony orch and Kay Starr and Tennessee Ernie on Capitol; and Vic Damone, Patti Page, Georgia Gibbs and Johnny Long orch on Mercury. Only local M-G-M release so far is the "Show Boat" album.

Latest production figure for the Nipponese disk industry, for month of February, shows more than 1,500,000 platters turned out. Breakdown showed Nippon Columbia with 652,544, Japan Victor 355,433, Teichiku 227,837, King 186,384 and Taihei 80,000.

Barclay Allen Emulates Froman's Comeback Saga; RCA Issuing 2 New Sides

In a show biz saga paralleling Jane Frohman's comeback after an airplane crash, pianist Barclay Allen, who was severely injured in an auto accident several years ago, is reentering the music field via the forthcoming RCA Victor release of two of his recent etchings. The two sides, "Cherokee" and "After You've Gone," will hit the market May 23.

Allen, whose spine was severed in two places and who suffered a broken neck when his car ran over a cliff near Reno, independently waxed the masters while working from a wheelchair. With Victor picking up the masters for general release, it will be Allen's first show biz effort since the accident two-and-a-half years ago. Sides, which were cut via the multiple sound technique, have four different piano soundtracks superimposed. Bass and drums were dubbed in.

Allen, a member of the Lutheran Church in North Hollywood, credits his belief in religion for pulling him through. When he was picked up at the bottom of the cliff almost five hours after the accident, he had no will to live, but through the efforts of his wife, his friends and his church, he was able to hit the comeback road. During the years of his recovery Freddy Martin, in whose orch Allen played, donated royalties on several disks to him and last year Capitol Records released a platter of an old Allen master, "Jazz Pizzicato," backed by "Halls of the Mountain King," in celebration of Barclay Allen Week.

British U.S. Tooters Ban Brings Protest Meeting

London, May 6.

A public protest meeting against the policy of the Musicians Union, in barring American musicians from working in Britain, is to be held in London next Monday (12). Meeting has been organized by band agent James Godbolt, who'll preside.

He says this isn't an anti-union meeting, but a demonstration against the MU's "shortsighted and destructive policy in regard to importation of foreign musicians."

Diskers Digging For Old Masters In Revival Kick

With the music biz currently on a revival kick, record company execs are digging into their vaults for old pressings that could click on the comeback trail. That the vocalist or instrumentalist may no longer be pacted to the diskery has not deterred it from reissuing the platter.

In recent weeks Mercury Records has released a flock of disks and albums by Frankie Laine and Erroll Garner, both of whom are currently pacted to Columbia. Garner, incidentally, has been waxed by about 30 other labels and they too have been reissuing some of his top keyboard workers of fave oldies. Although Louis Armstrong is now etching on the Decca label, Col recently brought out a successful long play album series of Armstrong's earlier classics. M-G-M has reissued some of Sarah Vaughan's old Musicraft slices despite her current affiliation with Columbia. Jimmy Dorsey is now clicking on three labels via the Col etching of "Wimoweh," the Coral waxing of "I Hear a Rhapsody" and the M-G-M reissue of "Moon Over Miami."

Disk execs aren't squawking about the mix-up in Artists' label identity since they figure if the oldie can break through it'll spark sales of their artist's new releases. On the retail level situation hasn't caused any confusion yet since the buyer is interested in the number and artist not the label.

New T.D. Vocalist

Houston, May 6.

Mariette Cox will join Tommy Dorsey orch as featured vocalist, replacing Frances Erwin, who leaves the band to join Don McNeill's "Breakfast Club" show on ABC.

Mis Cox was appearing here on KPRC-TV in "Matinee" and "Star Room." She was also formerly with the Art Mooney band.

Tony Bennett In Col's Top Click

Tony Bennett, Columbia Records vocalist who rode with several simultaneous clicks last year, has come up with the diskery's current bestseller in "Here In My Heart," a tune recently launched on a small indie label, BBS, by Al Martino. Col pressed 80,000 platters on the first run of the Bennett version but upped the figure to 140,000 late last week on the basis of distributors' and retailers' reaction.

Martino, meantime, has been inked by Capitol Records as a result of his indie waxing. The tune is getting wide coverage with Decca releasing an Alan Dale version. Sid Lippman and Sylvia Dee, co-cleffers of last year's hit ballad, "Too Young," are repped on the Columbia reverse side with another ballad, "I'm Lost Again."

Omaha's Peony Park Lines Up Big Band Roster for Summer Biz

Omaha, May 6.

Continuing his announced policy of name bands for the summer, Joe Malec, operator of Peony Park, has gone out for still more names. Added to Joy Cayler, Vaughn Monroe and others, he has signed Ray Pearl, Lawrence Duchow, Tiny Hill, Russ Morgan, Jimmy Palmer, Dick Jurgens, Les Brown, Paul Neighbors, Frankie Carle, Henry Busse, Ray Anthony, Jan Garber, Tex Beneke, Blue Barron, Chuck Foster, Clyde McCoy, Shep Fields, Ralph Marterie and Ralph Flanagan.

These will play mostly one and two nights on week-ends in the park's Royal Grove if the weather is good or in the Royal Terrace in the event of rain. Roster represents the biggest mass signing of name bands in the history of Omaha's ballroom business. Malec believes that it takes names to get business during the summer.

Starlight Songs chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

Retailers Go for Lower-Priced LP's, Net Up as They Get Full 40% Markup

With the continuing price war in the long-play platter market cutting profit margins to the bone, an increasing number of retail outlets and department stores are switching to the promotion of the lower-priced LP disk labels. Reason behind the move is that the full 40% markup can be made on the low-priced disks, on which nobody, as yet, has been giving discounts.

Net take on the low-priced disks, such as Remington, Royale and the Plymouth label, has been so good in some spots that department and furniture stores, which previously carried only small disk departments, have been accenting these platters in their advertisements. Not only have the disks been solid profit-makers, but they have been effective in getting customers into the stores for other merchandise.

One of the most lucrative operations in this field has been developed by Ludwig Baumann's stores in the New York area. Via extensive spreads in national Sunday supplements, the store has created a big turnover for the low-priced disks at the list price. Sam Goody, one of the prime movers in the current disk price war, is also pushing the low-priced labels, including the recently-formed Plymouth Records.

Other furniture stores, spurred by the Ludwig Baumann click, have been making inquiries about setting up record departments along the same lines. All of the low-priced firms have developed classical catalogs containing most of the standard longhair and showtune repertories which have been in great demand since the advent of LP.

Howie Richmond Opens Fifth Firm Under BMI

Howie Richmond added another firm to his string of pubberies last week with the formation of Melody Trails, Inc. New firm's catalog, which'll be licensed by Broadcast Music, Inc., will include country songs and folk tunes only.

Capital stock is 100 shares, no par value. Richmond's other subsids are Cromwell, Ludlow, Dartmouth and Folkways.

AFM Convention Just a Siesta; No Major Issues Up

With the annual convention of the American Federation of Musicians set for June 9 in Santa Barbara, Calif., the conclave is shaping up as one of the quietest in years. Opposition to the leadership of prexy James C. Petrillo is nowhere to be seen and although the union is again facing its chronic problem of unemployment, no important issue which can split the membership is on the horizon.

This convention is only distinguished from ones held in the last couple of years in that there are no rumors of Petrillo's stepping down as prexy. Up to now, that has been an annual report circulating among the delegates as a teaser until Petrillo tossed his hat in the ring.

At last year's convention in New York City lack of opposition among the delegates resulted in such boredom that Petrillo had to stir up the conclave with a slashing attack against a so-called "elite class" among musicians who resisted his settlement with the radio networks. That "elite," which was held to be mostly a figment of Petrillo's imagination by some delegates, is nowhere to be seen in the current situation and it's expected that the AFM prexy will have a tougher time this year in arousing the delegates' interest.

Carle to MCA

Frankie Carle has signed a five-year deal with Music Corp. of America, effective July 1, shifting from Associated Booking.

MCA also signed Henry Jerome Orch.

Boston Pops Recruits Sidemen to Sub For Travelling Regulars

Boston, May 6.

Although the Boston Symphony Orchestra is currently on concert tour of Europe, Hub's Pop Concert season got under way last week with maestro Arthur Fiedler batoning a competent group of subs. While majority of members were recruited from ranks of Hub's Local 9, AFM, four or five first-chair men were brought in from outside locals and eight former BSO musicians that had either retired or transferred to other symphs rallied to the call for the month's engagement.

Among the newcomers are 10 femme musicians—during the war, bassoonist Anne DeGuichard filled in, but this is the first time the orchestra has had more than one distaff musician. Also on the roster are two husband-wife teams, and a Chinese, Ma Si Hon, who was concert master at the Berkshire Music Center last summer, currently holding down a first violin chair.

Ordinarily, Pops concerts are presented nightly with a change of program each night, but during the interim schedule concerts will be given from Thursday through Sunday, with the same program offered weekly. Another switch is billing the concerts as "Symphony Hall Pops," with title reverting to familiar "Boston Pops" when the first stringers return from their European junket.

Pluggers Set Pension Talks With BMI Firms

Music Publishers Contact Employees' pension plan activities will begin rolling after May 16 when the union launches a series of huddles with the Broadcast Music, Inc., execs. The BMI clinics will keep the execs busy until then.

BMI execs, representing the member firms, will discuss terms of the plan, which calls for a 3% assessment of a $100 weekly wage from both pub and plugger, with the MPCE pension committee. Meantime, Bob Miller, MPCE prez, is huddling with American Society of Composer, Author and Publisher firms individually.

Film Music, firm which'll synchronize music and sound effects to pic and video films, has been formed by Alfonso Corelli and Fred Jacobs. Company's catalog of background music is penned by British composers.

VARIETY 10 Best Sellers on Coin-Machines Week of May 3

1.	WHEEL OF FORTUNE (12) (Laurel)	*Kay Starr ... Capitol*
2.	BLUE TANGO (11 (Mills)	*Leroy Anderson ... Decca* *Les Baxter ... Capitol*
3.	I'LL WALK ALONE (2) (Mayfair)	*Don Cornell ... Coral*
4.	PITTSBURGH, PENNSYLVANIA (4) (Oxford)	*Guy Mitchell-M. Miller ... Columbia*
5.	A GUY IS A GUY (5) (Ludlow)	*Doris Day ... Columbia*
6.	KISS OF FIRE (1) (Duchess)	*Georgia Gibbs ... Mercury*
7.	BLACKSMITH BLUES (7) (Hill-R)	*Ella Mae Morse ... Capitol*
8.	FORGIVE ME (2) (Advanced)	*Eddie Fisher ... Victor*
9.	PERFIDIA (5) (Peer)	*Four Aces ... Decca*
10.	THAT'S THE CHANCE YOU TAKE (1) (Paxton)	*Eddie Fisher ... Victor*

Second Group

ANYTIME (14) (Hill-R)	*Eddie Fisher ... Victor*
AT LAST (6) (Feist)	*Ray Anthony ... Capitol*
BE ANYTHING (2) (Shapiro-B)	*Eddy Howard ... Mercury*
GANDY DANCERS BALL (Disney)	*Frankie Laine ... Columbia*
I HEAR A RHAPSODY (Broadcast)	*Frank Sinatra ... Columbia*
CRY (15) (Mellow)	*Johnnie Ray ... Columbia*
TELL ME WHY (16) (Signet)	*Four Aces ... Decca* *Eddie Fisher ... Victor*
AY-ROUND THE CORNER (Frank)	*Jo Stafford ... Columbia*
TENDERLY (E. H. Morris)	*Rosemary Clooney ... Columbia*
COME WHAT MAY (7) (Shapiro-B)	*Patti Page ... Mercury*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney ... Columbia* *Mills Bros. ... Decca*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray ... Columbia*
I'M YOURS (Algonquin)	*Don Cornell ... Coral* *Eddie Fisher ... Victor*
I WANNA LOVE YOU (Finburgh)	*Ames Bros. ... Coral* *Kay Starr ... Capitol*
LITTLE WHITE CLOUD (13) (Spier)	*Johnnie Ray ... Okeh*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

On the Upbeat

New York

Mack Clark, King Records' publicity topper, head. out this week on a New England promotion tour with singer **Dick Brown** . . . **Peggy Barrett** is new thrush with the **Billy May** orch . . . **Dolph Traymon** Trio pacted by General Artists Corp. . . . **Milton Karle** handling disk promotion for the **Jose Melis** Trio . . . **Guy Mitchell** into the Three Rivers Inn, Syracuse, N. Y., Friday (9) . . . **Vaughn Monroe** orch working its way east with a string of one - niters winding in Asbury Park, N. J., May 31 . . . **Illinois Jacquet** orch into Birdland, N. Y., May 15 . . . **Nat (King) Cole** opens at the Paramount Theatre, N. Y., May 14 . . . **Erroll Garner** booked into Storeyville, Boston, May 15 . . . **Buddy Johnson** orch opens at the Apollo Theatre, N. Y., May 23 . . . **Erskine Hawkins** orch into the Regal Theatre, Chicago, May 16 . . . **Savannah Churchill** opens at the Suburban Club, Brooklyn, May 23.

Pittsburgh

Stan Kenton booked for one-nighter at West View Park May 20 . . . **Eva Sanchez** is back at Carnival Lounge as Luis Morales' vocalist, replacing **Lois Framan**, who has gone on the road with an opening date at the Theatrical Grill in Cleveland . . . **DeLoris Randall** left Chuck Foster's band to join the **Larry Faith** outfit at Vogue Terrace . . . **Jimmy Gamble's** band returns to Bill Green's for week on Monday (12), with **Howdy Baum** following for an indefinite stay . . . **Walter Gable's** orch stays at Ankara until May 31, then **Baron Elliott** goes in for several weeks . . . **Dave Hetcher** back into Green's Cocktail Lounge on the organ . . . **Johnny Pineapple** unit and band extended for additional four weeks at Colonial Manor . . . drummer **Tommy Mandrus** replaced the ailing Red French, recuperating from another heart attack, in **Luke Riley's** house band at the Casino.

Kansas City

Sammy Walsh will do a one-night club date at El Casbah here May 10 . . . **Ernestine Mercer** with **Leonard Kobrick** currently in a two week stand in the Southern Mansion . . . **Lou Stoner, Ellen Dennis** and **Lou Wills, Jr.**, into Nicollet, Minneapolis, after doing a fortnight at Eddy's here. **The Weavers** due in at Eddy's for two weeks beginning May 16 . . . **Jimmy Tucker** orch into the Latin Villa for a month . . . **Coleman Hawkins** opened at Tootie's Mayfair May 2 . . . Fairyland Park, outdoor amusement, opening for the season May 6 with **Harry Duncan** again at the helm . . . **Johnny Coon** orch in one-nighter at Pla-Mor Ballroom May 3 . . . **Bernard Weidman**, European violinist, and trio open at Putch's May 12 . . . **Harl Smith** orch in the Kansas City Club . . . **Gene Meigs** and **Cheshire Cats** (3) opened at Buster's Club, Orange, Tex., April 25 . . . **Harry Henley** Trio at Circle Club, Delta, La.

Chicago

Cress Courtney in town to promote **Patti Page-Frankie Laine** stand at Civic Opera House May 10 . . . **Larry Faith** returns to Melody Mill May 28 . . . **Ray Robbins** repacted with GAC office . . . **Freddie Schaefter** set for two weeks at Lakeside, Denver, May 29 . . . **Billy Williams** group into Four Dukes, Detroit, July 4 . . . **Martinis** sing at the Rice Hotel, Houston, May 29 after completing dealer tour for Chevrolet . . . **Georgie Goebel** has a two-weeker at Schroeder, Milwaukee, May 29. **Ralph Sterling**, singer, joined David P. O'Malley office as a booker . . . **Tommy Reid** inked for Walled Lake Casino, Mich., June 18-26 . . . **Paul Neighbors** plays Peony Park, Omaha, June 10-22 . . . **Griff Williams** sparks Home Show at LaFayette, Ind., June 11 for five days . . . **Leo Pieper** returns to Cavalier Hotel, Virginia Beach, Va., June 13 for two frames and then goes into the Nagshead Casino, Nagshead, North Carolina.

NEW MEX VICTOR PREZ

Mexico City, May 6.

Joseph P. Toole is the new prez of RCA Victor Mexicana.

He succeeds Rodrigio Azcarraga, who died recently while visiting Detroit on business.

Songs With Largest Radio Audience

Survey Week of April 25

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
At Last	Feist
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
For the Very First Time	Berlin
Forgive Me	Advanced
Gandy Dancers' Ball	Disney
Glorita	Life
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
Homing Pigeon	Shapiro-B
Honest and Truly	Lion
How Close	Life
I Hear a Rhapsody—†"Clash By Night"	Broadcast
If Someone Had Told Me	Witmark
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Kiss of Fire	Duchess
Love Where Are You Now	TBC
One Little Candle	Leeds
Perfidia	Peer
Please Mr. Sun	Weiss-B
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Tell Me Why	Signet
To Be Loved By You	Remick
Up and Down Mambo	Life
Wheel of Fortune	Laurel
Would You—†"Singin' In the Rain"	Robbins

Second Group

After I Say I'm Sorry	Miller
All My Life	Fox
Ay-Round the Corner	Frank
California Rose	Famous
Festival	Bourne
Goody Goody	DeSylva-B-H
Happiness Is This	Peer
I'm Yours	Algonquin
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Manhattan	Marks
Noodlin' Rag	BVC
Pittsburgh, Pennsylvania	Oxford
Slow Poke	Ridgeway
Summer Is A'Comin' In	Essex
That's the Chance You Take	Paxton
There's a Cloud In My Valley of Sunshine	Famous
Whistle My Love	Disney
Why Did You Leave Me	Roncom
Wishin'	Midway
You	Republic
You're Not Worth My Tears	Marks

Top 10 Songs On TV

Ay-Round the Corner	Frank
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Cry	Mellow
Forgive Me	Advanced
I'll Walk Alone	Mayfair
I'm Yours	Algonquin
Please Mr. Sun	Weiss-B
Singin' In the Rain	Robbins
Wheel of Fortune	Laurel

FIVE TOP STANDARDS

Blue Moon	Robbins
Fine and Dandy	Harms
Mama Inez	Marks
Smoke Gets In Your Eyes	Harms
Thunder and Blazes	Fischer

† *Filmusical.* **Legit musical.*

Inside Orchestras—Music

Orin Blackstone, former VARIETY mugg from Shreveport, La., has published the first section of a revised edition of his "Index To Jazz," originally published six years ago. Blackstone is attempting to list every record issued to date in the whole field of jazz and blues, including dance bands with jazz instrumentalists. First section of the index covers some 1,100 artists and 15,000 titles. Second section of the index will be issued this summer.

Further pointing up the lengths to which singers and orch leaders will go for a diskery tieup is the recent six-side waxing session financed by maestro Tony Acquaviva. Acquaviva shelled out $7,700 to etch the masters which he hopes to peddle to a major diskery. He conducted a 55-piece orch on six tunes, two of which were penned by singer Bob Haymes, whom he manages; two by his brother Nicholas, and two which he penned himself.

W. C. Handy, "Father of the Blues" who is now 78 and blind, recently cut a long-play documentary disk on which he recorded his life and works. Handy narrates, sings, plays the guitar and trumpet on the platter, which will be issued by Audio Archives, an outfit specializing in off-beat releases. Also featured on the Handy disk are the composer's daughter, Katherine Handy Lewis, pianist Dr. Charles L. Cooke and the N. Y. Choral Ensemble under Dr. Karl Adler's baton.

Pointing up influx of foreign originated tunes in the U. S. market, Peer International and its affiliate, Southern Music, are currently plugging a four-country song parlay. Tunes are "Mandolino, Mandolino," from Germany; "Pretty Bride," from France; "Tonight I Am In Heaven" ("Usted") from Mexico; and "A Mother As Lovely As You," adapted from a Mayori (Australia) folk song.

LOCAL 47 BOUNCES 2 FOR NON-UNION TOOTING

Hollywood, May 6.

AFM Local 47 bounced two members for playing with non-union bands and placed two other tunesters on the unfair list for other violations in a new enforcement drive.

Expelled tooters are Paul R. Ybave, who was also fined $100 for playing with a non-union crew at the Million Dollar Theatre, and Henry L. Medrano, who was fined $250 and placed on the unfair list. Union's exec board put non-member Oscar S. Saldana on the unfair list for using a large band at various Mexican affairs and censured Dan Platus for non-union activities.

Lombardo Cleared In Auto Fatality

Guy Lombardo, currently appearing at the Hotel Roosevelt, N. Y., with his band, was cleared in a New York City court of responsibility for an accident in which his auto struck and killed a man in Queens last December.

Magistrate Corning G. McKennee ruled there was no evidence of negligence on Lombardo's part.

Seattle Symph Fund Drive in Slow Teeoff

Seattle, May 6.

Current drive for funds by Seattle Symphony orchestra isn't going well, and recent week-long tour of city by the "Symphony Bandwagon," in which symph musicians, radio and television stars and others did shows, was a dismal flop financially.

Both Arthur Fiedler, conductor of the Boston Pops Orchestra, who conducted here last season, and Leopold Stokowski have sent back contracts to the Seattle Symphony for guest appearances next season, but neither will be signed up unless the drive for funds picks up, according to symphony president Wallace H. Campbell.

TEX BENEKE

And His Orchestra Play

SINGIN' IN THE RAIN

THE WEDDING OF THE PAINTED DOLL

MGM 11189 78 RPM
F 11198 45 RPM

M-G-M RECORDS

A MERCURY ARTIST

RAY CURA

Now appearing

in person

COLONY CLUB

McClure, Ill.

Current release

"DESIRE"

"BLUE BOY"

Record No. 5856 and 5856x45

Sure Sugar by a Sweet Gal . . .

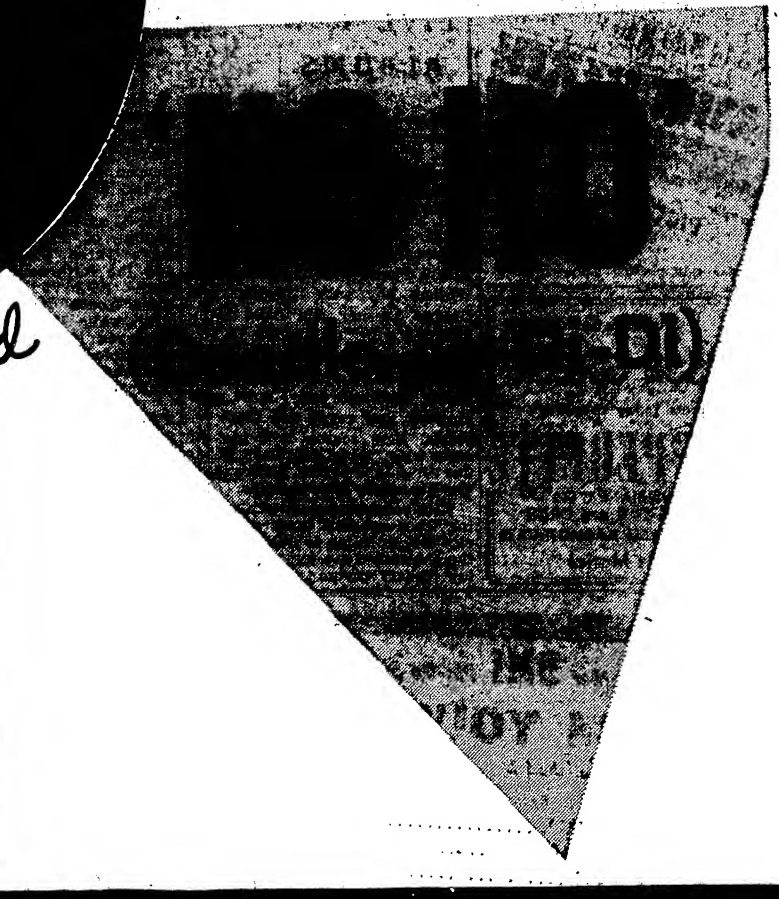
Mindy Carson

sings . . .

"COME OUT, COME OUT WHEREVER YOU ARE"

Allee Allee In Free

and



RCA VICTOR
20-4681 (78 rpm)
47-4681 (45 rpm)

RCA VICTOR RECORDS

Band Review

PAUL NEIGHBORS ORCH (14)
With Dorothy Olen, Ralph Anthony, Three Neighbors
Hotel Statler, N. Y.

Paul Neighbors orch, which has been touring through the midwest and the Coast for the past three years, looms as a good bet to repeat his out-of-town clicks in its initial New York appearance at the Hotel Statler's Cafe Rouge. Band, which debuted Monday (5), is set for a four-week stand and from opening night indications, it looks like it'll draw a hefty trade. Band has the kind of appeal that'll pull in the grassroot visitors as well as the hometowners. Crew is geared for dansapation, listening and viewing, delivering in all departments with top showmanship values.

Major asset is maestro's genial personality. Neighbors not only sparks the band in its gay, rhythmic renditions but he projects mood to terpsters and tablers as well. His friendly, homespun gab clicks with the Statler clientele and they're with him throughout each set. He's in continuous action on the bandstand and delights the crowd with his uninhibited manner.

Musically, the orch is tasteful on the ballads, bright on the novelties and driving on the rhumba-samba workovers. Comprised of five brass, four reed, one string and three rhythm with Neighbors coming in occasionally on the timbales, band provides a rich, full sound that draws the tablers onto the floor. Arrangements are ear-appealing and book displays a neat blending of standards, pops and Latino tunes.

Sideman Ralph Anthony gets the bulk of the vocal assignments which he handles in firstrate style. In strong baritone style he handles such tunes as "At Last" and "Manhattan" for a big score. Neighbors projects nicely in his vocal workovers of several light items and the Three Neighbors, vocal combo comprised of Neighbors, Anthony and sideman Loren Holding, are also effective. Thrush Dorothy Olen supplies okay eye appeal and sells her songalog with neat rhythmic styling. Complete orch gets into the act occasionally for brisk choral renditions of such fave oldies as "I Wish I Had a Girl" and "Darktown Strutters Ball." *Gros.*

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 3

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Dene's Mus. Shop)	Cleveland—(Record Mart)	Denver—(The Record Shop)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(A. Williams Co.)	TOTAL POINTS
1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	3	2	..	1	5	2	3	1	6	3	..	83
2	3	LEROY ANDERSON (Decca) "Blue Tango"—40220	9	5	1	..	2	..	1	1	3	..	1	5	71
3	8	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5828	..	1	..	1	5	1	7	..	6	4	..	2	61
4	2	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	5	7	4	..	8	9	3	..	2	..	2	..	48
5	5	G. MITCHELL-M. MILLER (Col.) "Pittsburgh, Penn."—39663	2	..	..	..	4	6	..	2	..	..	5	4	43
6	8	DON CORNELL (Coral) "I'll Walk Alone"—60659	10	..	..	..	..	8	4	6	5	7	6	9	33
7A	4	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	7	..	..	..	10	7	10	4	4	..	..	3	32
7B	8	PERCY FAITH (Columbia) "Delicado"—39708	..	2	..	2	..	3	..	..	..	5	..	..	32
7C	14	DON CORNELL (Coral) "I'm Yours"—60659	..	4	..	5	..	4	9	..	..	1	..	..	32
8	7	EDDIE FISHER (Victor) "Anytime"—20-4359	8	..	6	..	3	..	5	8	7	..	..	..	29
9	16	EDDIE FISHER (Victor) "I'm Yours"—20-4680	6	..	..	..	..	..	..	..	..	3	..	1	23
10	11	EDDIE HOWARD (Mercury) "Be Anything"—5815	..	6	5	7	..	..	..	..	8	9	10	10	22
11	10	JOHNNIE RAY (Columbia) "What's the Use"—39698	4	..	..	4	..	..	..	5	..	..	..	..	20
12	..	FOUR ACES (Decca) "Tell Me Why"—27860	..	..	3	..	..	..	..	..	10	..	4	..	16
13	6	EDDIE FISHER (Victor) "Forgive Me"—20-4574	3	..	8	..	..	10	..	..	..	8	..	..	15
14	15	RICHARD HAYES (Mercury) "Junco Partner"—5833	..	8	..	3	..	..	..	..	..	..	..	..	11
15A	13	HUGO WINTERHALTER (Victor) "Blue Tango"—20-4518	..	..	..	..	..	2	..	..	..	..	..	..	9
15B	15	LES BAXTER (Capitol) "Blue Tango"—1966	..	..	..	..	..	..	..	..	..	2	..	..	9
16A	..	RAY ANTHONY (Capitol) "At Last"—1912	..	7	..	..	..	..	..	..	..	..	8	..	7
16B	..	JO STAFFORD (Columbia) "Ay-Round the Corner"—39653	..	..	..	..	6	..	..	..	..	..	9	..	7

FIVE TOP ALBUMS

1	2	3	4	5
SINGIN' IN THE RAIN	WITH A SONG IN MY HEART	JOHNNIE RAY ALBUM	AMERICAN IN PARIS	GUYS AND DOLLS
Hollywood Cast	Jane Froman	Columbia	Hollywood Cast	Broadway Cast
M-G-M	Capitol	CO-6199	M-G-M	Decca
M-G-M-113	BDN-309	C2-88	E-93	DA-825
K-113	KDF-309	B-2-88	K-93	9-203
E-113	L-309		M-93	DLP-8036

Bumper Crop

Continued from page 39

works of several new writers. Among them are Albert Hague and Albert Gamse with "Look Ahead," William Roy with "Maggie" and George Lessner and Alice Hammerstein with "Gumbo Ya Ya."

Upcoming schedule is in sharp contrast to the 1951-52 season which produced only three new musicals, one revue and three revivals. New season will tee off early with "Wish You Were Here" due for a June preem. Show's score was penned by Harold Rome.

With record company execs veering from cornbelt tunes and novelty concentration to quality songs, the showtunes are expected to get top diskery coverage. The diskers are already pitching for rights to wax original cast albums as evidenced by the quick grabbing of "Casey Jones" by Capitol Records. Cap, by the way, dominated the 1951-52 season with Broadway cast etchings of "Pal Joey," "Top Banana," "Three Wishes for Jamie" and the forthcoming "Of Thee I Sing." RCA Victor waxed "Paint Your Wagon" and "Music in the Air," while Decca came up with "Two on the Aisle." Columbia, meantime, has been releasing several wax versions of previous click musicals.

Best British Sheet Sellers

(Week ending April 26)

London, April 29.

Unforgettable	Bourne
Cry	F.D.&H.
Slow Coach	Sterling
Always Our House	Connelly
Tell Me Why	Morris
Mistakes	Wright
Won't Live in Castle	Connelly
Little White Cloud	Spier
Be Life's Companion	Morris
Ay-round The Corner	Dash
Saturday Rag	Fields
I Wanna Say Hello	Sterling

Second 12

Wheel of Fortune	Victoria
Please Mister Sun	Chappell
At Last	Pickwick
Never	F.D.&H.
At End of Day	Chappell
Why Worry	Macmelodies
Domino	Leeds
Loveliest Night, Year	F.D.&H.
Only Fools	Sun
Anytime	Victoria
Enchanted Eve	Williamson
Charmaine	Keith Prowse

Meyer Davis Gets SS U.S. Contract, Sets 3 Orchs

Meyer Davis has been appointed musical director of the new deluxe liner SS United States, and will have three orchs on the ship permanently. Craft's maiden voyage is July 3.

Davis is due in White Sulphur Springs Saturday (10), when he'll personally conduct for the anniversary ball connected with the Greenbrier Hotel's spring festival.

Chas. Paul's Concert

Charles Paul will conduct the N. Y. Philharmonic Symphony Orchestra in a George Gershwin program at Carnegie Hall, N. Y., Saturday (10).

Hazel Scott, Todd Duncan and June McMechen will be the featured soloists.

Selvin's Song Prowl

London, May 6.

Ben Selvin, general manager of Southern Music, arrived in London last week on the prowl for likely British song hits.

He's scheduled to spend a week here, after which he begins a continental tour embracing Paris, Milan, Rome and Switzerland.

Werner Named Regular Prez of Det. AFM Local

Detroit, May 6.

Eduard Werner was elected to his first full term as president of the Detroit Federation of Musicians last week. Formerly veepee, Werner had moved into the top spot 14 months ago when Jack Ferentz left Detroit to become assistant to the union's national prexy James Petrillo. Jack Cooper was elected veepee, Howard Greene, treasurer, and George Clancy was re-elected secretary.

Re-elected to the board of directors were Andy Izzo, Art Black, Arthur (Buddy) Fields, Russ Weaver and Bob Turner. Also named to the board were Jack Weick and Carl Austin. Terms run for two years.

All-Around Switch

Barbara Nelson pulled a trade and record company switch last week when she ankled her post as secretary to Dick Linke, Capitol Records eastern publicity manager, to sign as warbler with the Buddy Morrow orch.

Morrow waxes for RCA Victor.

Dallas Dates

Dallas, May 6.

The Ames Bros. vocal group opened here at the Mural Room of Baker Hotel. They will be followed on May 15 by the Ted Lewis band and revue.

Xavier Cugat band has been booked into the spot on May 30 through June 7, followed June 9-21 by the Continentals

Trianon Terpery Reopens

Regina, Sask., May 6.

Trianon ballroom here, which incurred $80,000 damage in a fire Dec. 22, was reopened last week.

Spot has been completely renovated, and features three bands, Bud Spence for the straight terping and Ernie Lang and Slim Wilson for the rustic tempoes.

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Cantor's Pint-Sized Plasma Pitch SRO for Red Cross in Key City Trek

Buffalo, May 6.

Eddie Cantor shuffled into Buffalo Saturday (3) for an overflow matinee performance of his one-man show biz cavalcade at Kleinhan's Music Hall, for the benefit of the Red Cross Blood Bank. The veteran comic turned up looking fresh as a daisy and pressing strong in his charity plasma pitch. Tour is reported to have corraled 34,000 pints of blood to date, with several thousand more on the line from future donors.

The 60-year-old Cantor was in top fettle all the way, stating that when he started on the circuit in Boston he was fatigued but that the inspirational reception by the public all along the line now found him refreshed and ready for 60 years more.

It was a typical weekend crowd out for peak expectations, and Cantor met and conquered them head-on. Admitting his 43 years on stage this coming May 18, Cantor recited the numberless names of stage notables living and dead who were and are his pals and accomplices. His early American harkback rib-tickled the mob, and his natural combination of top talent and grassroot humility captivated them at once.

The performance was a remarkable tribute to the showfolk of Cantor's generation which should pay off doubly in good will as an outstanding public-spirited contribution to an important cause, and in dignifying and raising the acting profession in the eyes of many in an audience like this who are non-regular theatregoers.

Tribute to Greats

High in the performance were Cantor's tributes to Florenz Ziegfeld, Will Rogers, Irving Berlin and FDR. At intermission, he did a smacking plug for his latest interest in Welch Wine, which should easily return the cost of the tour, and at the close he told

(Continued on page 50)

Jerry Rosen Back %-ing After Bean-ing by Union

American Guild of Variety Artists has restored the agency franchise to Jerry Rosen which was revoked recently because of an alleged violation of union rules relating to his contracts with comic Orson Bean. However, execution of the revocation had been stayed pending Rosen's appeal to the AGVA convention next month in Los Angeles.

Union revoked the percenter's license claiming it was illegal for him to have signed an exclusive agency deal with the comic while Rosen's wife, Ruth, had an exclusive personal management contract with Bean. Union stated that pacting of Bean to a p.m. deal by Mrs. Rosen was a subterfuge because in reality, Rosen would be both his agent and personal manager.

Rosen appeared before the N. Y. executive board last week together with his attorney, Alan Saunders, and produced affidavits stating that he had released Bean from an agency pact and his wife had done the same with her personal management paper. At the same time, Rosen agreed that he would not sign to an exclusive agency deal any act with which his wife held a personal management contract. He also produced an affidavit from his wife stating that she would not sign to a personal contract any act with whom her husband has an agency deal.

Rosen is currently in a Boston hospital undergoing surgery and is expected to be away from his desk for three weeks.

Cipango, Dallas, Sold

Dallas, May 6.

John A. Erhard, local attorney, and Eddie Zimmerman have purchased the Cipango Club for $275,000. The sale includes the building, its contents and one and one-third acres of ground. The property had been under lease from Lewis & Lambereth, general contractors. The new owners will lease the property to the club, which will continue to be operated by the officers and board of governors.

Erhard is prez of the spot and Zimmerman is veepee and manager. No personnel changes are planned.

Dicker-Arnold, TV Cisco For Houston Stock Show

Houston, May 6.

Eddy Arnold and his radio troupe and TV's "Cisco Kid and Pancho" are being mulled for the 1953 Houston Fat Stock Show, opening next February. Duncan Renaldo is Cisco and Leo Carrillo plays Pancho.

An incomplete audit shows the last cattle opera netted $90,000, while the previous year's net was $29,000. Roy Rogers headlined this year's event with Dale Evans.

Cuffo Talent Ban On Cafe DJ'ers Begins June 23

American Guild of Variety Artists has set June 23 as the effective date for a ban on cuffo performances on cafe-originated disk jockey shows. Ban declares that no performer shall appear on any show emanating from a cafe unless paid. Club-date minimums will prevail.

AGVA President Georgie Price said that he hoped that the American Federation of Radio Artists would adopt the same attitude on cuffo appearances.

Price also stated that waivers may be granted for certain types of shows. He cited as an example a program such as "Luncheon at Sardi's," an afternoon show emanating from Sardi's restaurant, which never had a floorshow, and comes at a time when it doesn't compete with cafe shows where actors are gainfully employed.

Price declared that, although it's claimed the ban is primarily aimed at New York cafe disk jocks, such is not the case. He says that in many out-of-town spots, he couldn't go into a beanery for a sandwich for fear of having a mike thrust in front of him and then "suckered" into doing his act. "And they hate you if you don't," said Price.

He declared the situation is "impossible" in many places and that New York was one of the cities where the evil was least prevalent.

JUDY SMASH $56,200 IN SECOND L.A. STANZA

Los Angeles, May 6.

Judy Garland racked up a smashing $56,200 for the second week of her four-week stand at the Philharmonic Aud, grabbing another $30,000 net as her share of the take under her 70% deal. Though slightly under the first week's dollar figure, tally actually represents a bigger audience, since first frame's total included a sellout opening night at $6 top against the $4.80 norm.

At the other end of the scale, "For Land Sake" skidded in its second week at the 400-seat Las Palmas, registering a woeful $1,200. Gross is about $750 under operating costs. Musical holds at least through this week.

Elected Mpls. Mayor On Juve-Drink Issue

Minneapolis, May 6.

John Daubney, 32-year-old newcomer to politics, who made the sale of liquor to minors in niteries one of his main issues and specifically attacked city authorities for not revoking the license of the St. Paul Flame after latter's conviction for selling to juves, has been elected St. Paul mayor. He defeated the two-term incumbent.

Daubney also assailed his opponent's alleged spending of tax money at a nightclub and for hotel parties. He cited vouchers showing expenditures from the mayor's contingent fund at the Covered Wagon nitery—$26.65 and $16.40 for "balances due."

George R. Burke, former head of General Artists Corp. legit department, has opened a personal management office in New York.

Maggie Whiting Package

Hollywood, May 6.

Margaret Whiting heads a special vaude unit of Capitol Records' stars which Music Corp. of America has packaged for a series of dates. Show bows May 16 at the Chicago Theatre, Chicago, for a fortnight. Only other date set thus far is a one-weeker, starting June 6, at Loew's Penn Theatre, Pittsburgh.

Others in the unit are Joe "Fingers" Carr and the Four Aces. Latter are Decca artists.

Louisville Cafes Jockey for Coin In Derby Displays

Louisville, May 6.

Local niteries went all out Derby weekend (3-4) to provide extra-curricular diversion for host of visitors in town for the premier sports event. Most of them splurged with shows and names. Big majority of local night spots playing, acts usually have small combos, organ and the like. It's likely that some of the places which having been hanging on to reap the Derby bonanza will fold after the race meet. Meanwhile, they're making strong pitch for the influx of spenders who come to town for annual Derby spree and stay over.

Club Trianon, town's newest suppery headlined Gracie Barrie, with Angie Litz, Jay Wray, and Pat Patton's orch. Iroquois Gardens Derby show had Joe Frisco, with Rosita Royce Birds, Paul Carlton, Jerrilyn Jones, Winnie Hoveler Girls, and Eddie Camden orch Stumple Inn showcased Princess Chlo, Olga Tarnova, Ray Haig, and Johnny Alberding band while 5 O'Clock Club came forth with Lois de Fee, Carmen Hope, Danny Spruce, Phillis Miller, and Bill Merrill's orch.

Club Sahara's Derby show was headed by Dick Gale, supported by Bobette, 3 Royal Rockets, Joyce Baylee, John Gatewood, and Bob Summers crew. Club Neon made strong pitch with Smiling "Gylspo" Joe Trio, featuring Alonzo Stewart; Rosewood Club show topped by Leila Chan, Suzanne, Larry Randell, and Esquires combo; New Skyline Club, Renee & Escorts heading, with Ann Simms, sepia vocalist, as extra feature.

Log Cabin Club led with Bubbles Darlene, surrounded by Frankie Capri, Johnny O'Leary, Ginger Kinney, and Larry Lloyd's Society Music. Dixieland Club girl show spots exotic dancer Dreamie Darnell, also Delilah Wilde. Other clubs added acts to their regular band standbys, these including Club El Rancho, Gordons Lounge, Club Kenwood, Arch Club, with Patsy Bloor all-girl show and Buddy Brock's orch, and Parkmoor with Ray Bahr band.

JUST RETURNED-YANK ON BRIT. VS. U.S. VAUDE

New York.

Editor, VARIETY:

Having returned recently from a three-year tour in England, your editorial re the Palladium and the Palace was of particular interest. The fact that the English drive on the left and we on the right should explain the situation.

Although it still gasps and grows deathly ill at times, vaudeville never died in Britain. Week after week, the same acts stagger from one stage to the next. You'd think a regular variety house patron would tire of the same acts, but the Britisher is bred on repetition. For example, at 8 a. m. only the BBC home service is on the air. I've picked up the same broadcast no less than nine places on the dial. The same is true of the better (using the term loosely) shows. That is, they are repeated as many as three or four times during a week. So the radio listener, since there is only one BBC with two outlets, is exposed to the same thing over and over, week after week. He gets to where he doesn't mind seeing the same acts in variety.

As a rule, British comics are real cornballs. All British humor, with dialectic stuff excepted, is basically American. I'm told that

(Continued on page 50)

Steel Pier's By-Passing of MCA in '52 To Avoid Acts' 29-Day 'Out' Clause

Booker Al Rickard who pacts acts for the Steel Pier, Atlantic City, has lined up a complete season of names for that spot without buying from Music Corp. of America. Rickard declared that he avoided MCA headliners although there were many he would have liked to use. Reason, he said, was the 29-day cancellation clause in MCA talent contracts. He said that when this is invoked, he's placed in an extremely awkward position. Clause permits performers to cancel up to 29 days previous to starting date.

Rickard stated that there were several occasions last season when the 29-day clause was invoked on the last day. He was thus hard-pressed to find a headliner on comparatively short notice.

Another obstacle, according to Rickard, is that with the cancellation notice clause, attractions could not be advertised. Thus the theatre or cafe could not get full value out of the name.

MCA, of course, put in the clause on the assumption that an important film, legit or tele commitment may come up at any time and wants its performers to be in a position to take it. It applies mainly to performers who are under contract to picture studios and who are subject to studio recall in 30 days. MCA said it needed the extra day to expedite matters. Without that clause, MCA feels that it would be spending a great deal of time in the courts, since a performer could then be in a position of having to work for two employers at the same time.

The William Morris Agency on its video and film names makes its deals on the premise that a headliner who may be recalled for film and video work can give four to six weeks' notice. This, a WM spokesman stated, is done with the booker's consent. General Artists Corp. spokesman stated that the office generally knows what a headliner will be doing for about three months in advance. They prefer not to make any but firm deals for their attractions.

Tony Bennett Pacted For Cleve. Vogue Room

Cleveland, May 6.

Tony Bennett goes into Hollenden's Vogue Room May 26 for two weeks on his first downtown nitery appearance. Deal was set by Merle Jacobs, hotel's entertainment director. Singer recently appeared here in a vaude unit at Loew's State and had to close tour because of throat trouble. Spot has inked Beatrice Kay for May 12.

George Sterney's new seven-piece orch, specifically organized for the Vogue Room's summer season, has moved in to replace George Duffy's crew.

Palace Sets Bills For 8-Act Grind; Vary Bow Days

Palace Theatre, N. Y., will open with an eight-act bill Saturday (10), one day after Betty Hutton closes the two-a-day policy. It was originally hoped that Miss Hutton, normally scheduled to depart Friday (9), would stay over for Saturday and Sunday trade, and thus give the house plenty of time to get the screen and lobby boxoffice set up for a Thursday preem. However, state of her voice is such that she feels it would be taking too much of a chance to hold over for the extra period.

As a result, the Palace will experiment with opening days. Signed for the first Saturday layout are Cabot & Dresden, Artie Dann and June & Martin Barrett.

Next bill, also a Saturday opener (17), will include Tommy Hanlon, Three Chocolateers and Steve Evans.

The May 24 bill will be for six days. Signed so far are Prof. Keller's Lions, Lee Davis, Buster & Jeannette, Jimmy Jamai and Jackie Bright. The opening day after that will be on Friday (30) with Ken Whitmer, Lee Marx and Gilbert & Russell signed so far. Should the RKO toppers want further experimentation to determine the best opening day, there will be more six-day bills.

During the summer, circuit execs will attempt to line up a complete schedule of names for the fall in order to insure two-a-day operation. Theatre brass feel that intermediate names cannot carry boxoffice weight at two-a-day, and the house cannot make any money by remaining closed while waiting for suitable talent to make themselves available. Thus by devoting the cream fall and winter months to $4.80 operation, it will be easier to get the desired performers to come in and house will be in a superior bargaining position.

HUTTON-PALACE 39½G IN 3D; TOTAL 142G

The two-a-day at the Palace, N.Y., is still scoring terrifically, with a $39,500 gross for 10 performances during the third week. Bill headed by Betty Hutton has been a consistently high lure. First week the house record was broken with $59,000. Following week hit $43,500. Total racked up so far is $142,000.

Miss Hutton's show winds up Friday (9) and four-a-day starts Saturday (10) for the summer months.

Stripper, Mgr. Post Bail

Hollywood, May 6.

Burlesque stripper Betty Rowland and New Follies Theatre manager Maurice Rosen were freed on $1,000 bail each following appeal of sentences of 120 days each for lewd performance. Cops stopped the show last January and pair were convicted after a jury trial a month ago.

Municipal Judge Byron J. Walters, in passing sentence, classed the striptease with "lewd art, pornographic literature."

Blondell Subs Gypsy In IBEW's 2d Revue

Minneapolis, May 6.

Because Gypsy Rose Lee is remaining in Europe longer than originally planned, the International Brotherhood of Electrical Workers, AFL, has substituted Joan Blondell for her as the star of its second stage revue. Latter is being presented in the Twin Cities and some of the other towns that are part of the Northwestern Bell Telephone Co. system.

Purpose of the revue, with six to eight standard acts and a line of girls, is to woo NBT employees away from the CIO union, which now represents them, to the AFL union. Admission is cuffo to the telephone companies' workers and between acts the audience listens to a brief talk on AFL membership in preference to CIO.

Revues are produced in Chicago and routed out of there. First, of them, offered here a fortnight ago, had Beatrice Kay as its star. More shows are scheduled to follow the current one which also features Jayne Manners, among others. In Minneapolis they play one-nighters in the Lyceum, local legit house.

Seattle Clears Carnies If Part of Civic Setup

Seattle, May 6.

The City Council here has eased the ban on carnivals playing inside the city, but with reservations. The ban, in force for the past 13 years, was changed to allow "community celebration" licenses.

The new ordinance contains a provision that community celebration licenses shall be granted only for the year commencing June 1, and purely as an experiment, be limited to bona fide community groups, one to a community in any one year, and none for longer than six days.

Strict provisions designed to eliminate gambling and other objectionable features are also included, along with designation of types of entertainment permitted.

Night Club Reviews

Copacabana, N. Y.

Jules Podell-Jack Entratter spring revue, starring Billy Daniels with Benny Payne, featuring Bobby Sargent, Harbers & Dale, Madills (2), Betty Johnson, Peter Hanley, Line (8), Mike Durso and Frank Marti orchs; production, Doug Coudy; costumes, Grace Houston; music and lyrics, Joan Edwards and Lyn Duddy; $3.50, $5 minimums.

Billy Daniels is working that old black magic at the Copa, where he teed off Thursday (1) to follow Johnnie Ray's smash three-weeker. The Daniels booking should be strictly money in the bank for Podell & Entratter and, coincidentally, bring a new evaluation of the singer as one of the prime showmen extant.

Daniels' 10-part songalog in carrying the last half of the cafe's new spring stanza was a series of showstops when caught. The engaging go'n's-on preceding him simply gave the show an all-around click; without him, a very good show indeed; with him, a performance in the 21-gun salute class.

Daniels comes on after some 40 minutes have elapsed and proceeds to take command with an opening "You're the Top." That the command is not one way can be credited to the free-wheeling chirper's arranger and accompanist, Benny Payne, to whom Daniels pay frequent obeisance, and rightly so. As a tandem, they are terrific, while giving consideration to the socko singing-showmanship of Daniels as soloist.

"If I Should Lose You" is in slow-beat stylishness, serving as a prelim to a sizzling rhythmic excursion into "After You've Gone," with Payne chiming in, that brings the best mitt up to this point. Altering the pace, Daniels works on his throaty trill-diller, "The Thrill Is Gone," demonstrating prowess in the hush passages. Midway, Daniels adds umbrella and derby for his London Palladium-inspired edition of "Sunny Side of Street," with Payne in twin piano-vocal assist that earns the initial begoff.

Daniels precedes "Love for Sale" with a vignette on its history as an insert in the old "New Yorkers" revue, and in rendition itself comes across with his patented employment of snapping fingers and facial mobilistics that complement the downbeat, aging lyric. High point is marked here with Payne, conducting Mike Durso's sidemen, kudosing the crew in oo-la-la pantomime denoting personal thanks for a salvo job to musicians working in anonymity.

Daniels goes real gone in "Bye, Bye, Blackbird," with nifty orch backing and a Payne me-too lifting the tune beyond its normal potent, stopping the show cold. In a quick switch comes the inevitable "Yiddishe Momma," in cantorial chant and schmaltzy violin support; some of the lyrics in the Yiddish idiom are shared between singer and accomp; again a loud mitt. For finish, there's nothing in the Daniels log that's better than his "Old Black Magic," non-tailored version, a tour-de-sex that sends Daniels & Co. away amid a tumult of applause.

Pre-Daniels production is gay and tuneful, with an appropriate springtime score from the Joan Edwards-Lyn Duddy manufactory, which is nicely fronted by production singers Betty Johnson and Peter Hanley. The two betwixt acts are bowed in by Hal Harbers & Georgia Dale, a handsome duo operating in the ballroomology trough with a fine admixture of four stanzas. Best of their set are a Dixie-medleyed terp with whirlaway finale and an opening one-arm butterfly that draw fitting reaction.

The comedy niche is berthed by young Bobby Sargent, who is sometimes superior to his material. His patter is generally weak, but his characterizations get him over the mark, particularly his Slavic routine and Groucho Marx longie. His modern be-bop disk jockey is not an especially good exit.

Three line numbers are brightly garbed by Grace Houston, and the eight Copacutties are ogleful in some audacious inventions set off in stunning seasonal tints. "Summer Symphony" and "Rockaway Beach" tunes are hypoed via the graceful straight and acro hoofing of the Madills, a boy-girl team of considerable strength as an individual turn and worth watching in this connection. Mike Durso experts the showbacks in cue-perfect style, and Frank Marti operates the rhumba sessions with customary authority.

Trau.

Mocambo, H'wood

Hollywood, April 29.

Herb Jeffries, accompanied by Dick Hazard; Eddie Oliver Orch (7), Felix Martinique Trio; $1.50, $2 minimum.

There's no special boxoffice magic in this third return date for Herb Jeffries within a year. Chances are the Mocambo will find the singer little competition for Josephine Baker who moved in later in the week for her Coast nitery bow at Ciro's, just down Sunset Strip. Jeffries' stint is pleasant enough; it's just that he doesn't generate sufficient b.o. voltage as a solo offering.

He's in conventional dinner jacket this time around, dropping the "beefcake" getup that touched off a ringside controversy at his last appearance. His singing is good but short—a scant 17 minutes opening night serving as the entire floorshow.

Jeffries makes his entry with "Bayou," and slides neatly through "Jump My Heart," "Old Man River," "St. Louis Blues" and the inevitable "Flamingo." He sells it all excellently, making good use of his rich baritone.

Accompanist Dick Hazard guides the combined Eddie Oliver and Felix Martinique crews in a neat job of showbacking and the two groups split the dance chores.

Kap.

Riviera, Ft. Lee, N. J.
(FOLLOWUP)

Legends and traditions are always associated with achievements long since past, and perhaps that's where Jane Froman has achieved some measure of good fortune. The good fortune lies in the fact that Miss Froman, in becoming a show biz legend of courage, is able to enjoy that status while still at the peak of her career.

Jane Froman retains, probably, the greatest legit voice of the femme popular singers around today. And at Bill Miller's Riviera, where she opened for a 10-day date last week following a week's postponement, Miss Froman is dishing out a flock of standard tunes that, more or less, have been identified with her. Her opening at the Riviera was coincidental to her 20th-Fox filmbiog closing at the Roxy on Broadway.

With a vibrant voice, beaut looks, tasteful gowning and grooming, Miss Froman is a click all the way at this Jersey roadhouse. If there is some captious comment about her lack of special material, let it be stated for the record that Froman fans are not the type looking for special material; they're just content to listen to her belt out such standards as "Singin' in the Rain," "Begin the Beguine," "Night and Day," "Love Sweeping the Country," etc. It's a voice with nifty phrasing, breath control and a flair for gettting meaning out of the lyrics. Even for those with an ear for something "different," Miss Froman makes at least one concession, "Southern California Blues," a lyrical kidding of the Coast's amusement stronghold.

Comedian Phil Foster heads the bill (reviewed last week) held over from the Riviera's opening week, when Jimmy Durante went in to play just the first night for Miss Froman when she became indisposed following a plane crash in which her husband was injured. The rest comprise the Cabots, two boys and a girl in interpretative dancing; the Rivera Quintet, two Cuban boys and two girls in Latin song and dance, with costuming to match, plus the terrific Bassi unit of two boys and a girl foot-balancers.

The Walter Nye and Pupi Campo orchs are nifties for the show and dancing. Art Johnson is the production singer and emcee.

Kahn.

Pigalle, London

London, April 30.

Mary Meade, Bill O'Connor, Maureen Clarke, Patty Sinnott, George Baron, John Blysdael, Ann Olliver, Dancers (12), Showgirls (6); music and lyrics, Ian Grant, Lew Stone, Bruce Merryl, Ted Grouya, Berkeley Fase, Geoffrey Parsons; production, George Carden; costumes and decor, David de Bethel; Lew Stone Orch, Roberto Taylor Rhumba Band; $2.50 minimum ($3.50 Sat.).

Last year, the Pigalle broke new ground when it opened the West End's first popular priced cafe, offering the only full-scale cabaret production in addition to dancing facilities. It was a bold experiment, but has undoubtedly paid off by attracting a new nitery public which is drawn mainly from London suburbs and provincial tourists. This is no ritzy spot luring the elite from the Continent and America, but specializes in giving top value for money in the shape of food, dancing and entertainment.

For the knockdown price of $2.50, the Pigalle provides a satisfactory meal and the most elaborate floorshow in town. Normal pattern is to hold each show for six months, and current production is the third since last spring's opening.

In most respects, the format is unchanged, but all the productions are distinguished by their ambitious staging and expensive costuming. Mary Meade, in the solo cabaret act at the same-owned Society, stars in the new revue and is allocated four major spots. The "most Parisian of all Americans" is elegantly gowned and is a blonde looker. These two factors are a vital part in her success as her material does not always do her justice. Much of the act follows the pattern established in her Society routine, but her participation numbers meet with more ready respense in this less sophisticated room.

Apart from Miss Meade, the show does not succeed in developing other personalities, with the possible exception of Bill O'Connor whose voice could be used more profitably and it is sadly lacking in comedy. The two principal male dancers, George Baron and John Blysdael, set the pace but they are always ahead of the very average dancing line. Ann Olliver does a neat job as a stripper, Patty Sinnott has an effective solo dance, and a Grenadiers number is colorful staged.

Backgrounding by the Lew Stone orch revealed familiar first-night defects which will undoubtedly be rectified. With the Roberto Taylor rhumba band they alternate the terping music.

Myro.

Desert Inn, Las Vegas

Las Vegas, April 29.

"Copa City Revue," with Jack Carter, Betty Reilly, Les Diagoras (4), Bill Russell, Lee Lindsey, Copa Girls (8), Copa Men (4), Carlton Hayes Orch (11); no cover or minimum.

Although marqueed as a revue, this package from the Miami Beach is no different from standard nitery formats, touting headliner Jack Carter, with trush Betty Reilly, gymnasts Les Diagoras and Copa line of gals and guys. Since packets have made this spot their chief stopover point and heretofore have proved to be excellent draws, there's no reason to underate this one's potential.

Jack Carter abounds with zest and determination to set the house afire with his brand of comedy. That he falls short most of the time would be exaggeration, but his TV and Florida boite eminence is not too apparent here. He is not overly steady, and when his material lays, makes much ado about "not being the regular crowd," a vastly overworked slap at tablers. Apes certain contemporaries in forms of "insult" comedics which are long overdue in limbo.

However, when Carter has his audience with him, he foregoes the noxious blasts at ringsiders, and slays 'em. Material, by and large, has been around these parts before, which is no slap at Carter directly, but toward a genre of comics who keep harping on the same old subjects. Even the switches have switched back to the original stuff from the files.

Above par are Carter's various impressions. Even they sometimes border uncomfortably close to in-

(Continued on page 48)

MEMO: • • • • • • • To MAX LIEBMAN

Although we've loved every minute of the 27 weeks we spent on "YOUR SHOW OF SHOWS" this season—and now STANLEY MELBA wants us to visit with him at the COTILLION ROOM beginning MAY 6—Then WILLIAM WYMETAL asked us to pop in to PITT STADIUM for "High Button Shoes" and "One Touch of Venus"—We want to ask one question, This is a vacation?

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Night Club Reviews

Continued from page 46

Desert Inn, Las Vegas

sulting the perpetrators. Home ground is reached during kidding of war pix and familiar newsreel which includes shots of Churchill and Truman.

Betty Reilly emerges as really first-class performer with this showcasing. Prior appearances in Vegas have left a lull deeply felt by the thrush. Recent refurbishing of all material in conjunction with her accomper, Bill Russell, has succeeded in emergence of practically a new personality. Here she proves her ability to ease from a Latin kick to hillbilly to torch—and all good. Primes with "Jalisco," and "I Get Ideas" with Latin and English linguistics, to chirp away on a cornball concoction called "Molasses" as followup. In this, a hilarious rib on current novelties, Miss Reilly weaves Sarah Vaughan, Bette Davis, and Margaret Truman song mimes into the uproar.

Atop the Steinway with single spot pinpointing the interlude, she continues with "Babalu" and "Cry." Jumps centre for a wild "Cumbanchero," pulling an ovation which continues into following line number.

Les Diagoras wow with super gymnastics. Team of three guys and femme assistant go into acro control stuff seldom gandered. Constant applause comes up as combinations of hand to hand, head to head, lifts and balances are put forth by twos and threes. Gasper is headstand on rubber ball balanced on pate of understander. Then, sans handholds, topmounter whirls rings as partner on floor juggles tenpins. On seesaw contraption placed on table, husky understander begins windup in precarious stance. Partner takes a one-hand topside elevation, meanwhile pinwheeling rings on mouthpiece, arms and feet. Terrif reaction greets this exit display.

Copa line steps out gorgeously caparisoned. Eight femme lookers lightly terp, but accent in choreos falls upon four guys. Lee Lindsey chants production tunes, breaks away in each to solo effectively. Midway routine receives best attention, being a foray into "Good Old Timey Songs" with yellow and white color scheme and flicker illumination eye-catcher for its finish.

Carlton Hayes picks up all musical tabs with top batoning and orchsters respond without a hitch. *Will.*

La Vie en Rose, N. Y.

Charlie Farrell, Jana Jones, Pat Morrissey, Van Smith Trio; $5 minimum.

Monte Proser will probably continue to do rope's up business with the current lineup. With this show, he's leaning heavily on ingredients that jelled in Florida. Charlie Farrell, who is partner of the late Chic Endor made up one of the top saloon teams during the Prohibition era, has been away from New York for many years, and thus he's a re-entry in the New Acts column. Another Florida import is Pat Morrissey (New Acts), a chantoosey who similarly looks like a potent turn.

The holdover item here is Jana Jones, one of the more interesting finds of the intimery season. She's an impressive singer with a highly developed style. Arrangements are expert and bring out her essential freshness and yet accentuate a sexy note.

Miss Jones, at this point, shows a tendency to overdramatize. More control of the hamola would ultimately work out to her advantage. As it is, this youngster has a tremendous start and already has made headway in this important talent centre. Her reception here is big.

With this bill, the Proser hospice had one of its biggest preem nights. Apparently those who have made a ritual of attending the Park Avenue, Miami Beach, felt it opportune to get another gander at Farrell within a taxi ride of home, at the same time, La Vie en Rose, with this program(steps down temporarily from the aura of an exclusive dining spot. The down-to-earthiness of both Farrell and Miss Morrissey is not exactly chichi, but it's still boxoffice. The Van Smith Trio provides excellent accompaniment.

Another added starter here is Nat Harris, former manager of the Latin Quarter, N. Y., and boniface at the now defunct Harem. He's one of the managers here. *Jose.*

Chase, St. Loo

(CHASE CLUB)

St. Louis, April 30.

Beachcombers (4), Duke Dorrell, Samia Gamal, Norman Lee Orch (12); $1-$1.50 cover; no minimum.

Although she receives top billing, the redhaired Samia Gamal, making her local bow at this swank west end hotel comes out third in a three-act show. She is topped by other newcomers, the Beachcombers and Duke Dorrell.

Miss Gamal displaying more epidemis than probably any other femme to appear at this nitery (and what is not openly shown is thinly veiled by a diaphanous blue skirt) presents the "Dance of the Nile" which consists of torso twisting with a few modified bumps thrown in. The only difference from a strip routine is no peeling.

The Beachcombers, with the gal a tiny Hawaiian who looks like a doll among the three stalwart males, captures the mob at the teeoff. She's attired in a yellow, tight fitting off the shoulder gown and wears a corsage of pink orchids and a rhinestone necklace which, together with her jet black hair, presents an eye-filling picture. The gal has swell pipes and lead the lads with a new treatment of "Hawaiian War Chant," the closing number, and cops a deservedly heavy mitt.

Quartet also scores solidly with interp of "Million Dollar Baby," "Mandy," "Lucky Old Sun" and 'Skip To My Lou,' with the whole gang teaming up for a comedy square dance on this last ditty.

Dorrell, a comedy violinist, uncorks more methods of playing the instrument in unorthodox style than could scarcely be imagined. He scores the bow in his ear, between his thighs, on his knee, under his chin and between his teeth and, using both hands, manipulates the instrument with telling effect. He also manages to make it sound like a banjo as he abandons the bow and plucks the strings with deft digits. Then to demonstrate that his talent is not confined to comedy, Dorrell socks over his versions of 'Mystery of Life" and "Tico Tico."

Proceedings open with Norman Lee and his tooters presenting "Clarinet Unlimited" and the skinbeater doing some nifty work with the sticks. Orch backs the acts in okay style. *Sahu.*

Ciro's, Hollywood

Hollywood, May 2.

Josephine Baker, Fred Stammer, Harry Edson, Bob Hopkins, Dick Stabile Orch (8), Bobby Ramos Rhumbaid (5). $2 cover (opening night, $5).

They'll be hanging from the rafters here for the next fortnight and boniface H.D. Hover has only one problem—who's going to follow Josephine Baker? Current stand is a top example of nitery showmanship and will probably ring up a new cover record for Ciro's, despite upped prices.

First-night crowd got an added demonstration of Miss Baker's high-voltage offerings as she successfully overcame the stage-wait letdown provided by the stale comedy purveyed by Bob Hopkins. He was quickly replaced and for the duration of the stand, the periods when she's changing, the "window dressing" will be filled by trumpeter Harry Edson, whose torrid tooting now enhances one of the several routines Miss Baker does in the regular show.

Save for the trademarked "Two Loves Have I" windup and the Latune "Felicidad," Miss Baker is offering mostly new material in this Coast nitery bow. Even the wardrobe is new, bringing added gasps to ringsiders who had journeyed downtown in months past to catch her two local vaudates. Song parade includes "Paris," "Amour," "Trois Mayens," "Minuit" and the "Te Me Vol Ben" begoff. It's a socko blending of savagery and sophistication, slickly staged routines by director-manager William L. Taub bringing constant salvos.

Conductor-arranger Fred Stammer at the piano guides the Dick Stabile crew in an excellent job of backing and the Stabile men alternate with Bobby Ramos on the dance chores. *Kap.*

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., May 6.

When Herman Burl, maintenance manager and projectionist, left the job here, there was no one to run the twice weekly pic. Charles Griffith, owner-manager of Burnsville, W.Va., theatres (whose progress is an o.k. item), stepped in and is now doing an emergency job of filling in until an operator is hired.

Helen Davis motored in from Elkins, N.C., for weekend vacation to chat with William Joyner, owner-manager of Mt. Gilead, N.C., theatres, who is progressing while on observation.

A real treat is to see many former bedders who were thought to be on their last mile taking daily exercise on the hospital grounds before receiving their final go-home papers. Among them are Eddie (IATSE) Stott, Charlie Griffith, Ted Brenner and Grace Davidson.

Write to those who are ill.

Babs Scott's Toronto Home Robbed of 25G at Teeoff

Toronto, May 6.

Family home here of Barbara Ann Scott, ex-world figure skating champ and star of "Hollywood Ice Revue," was ransacked during opening night of show's Toronto engagement at Maple Leaf Gardens. Theft of furs and jewelry totaled some $25,000 but also included brooches and bracelets of sentimental value presented to her by many international civic officials and press clubs.

Thieves, however, did not touch the glass cabinet in the living room containing the medals and decorations of the skating star's late father, Col. Clyde Scott.

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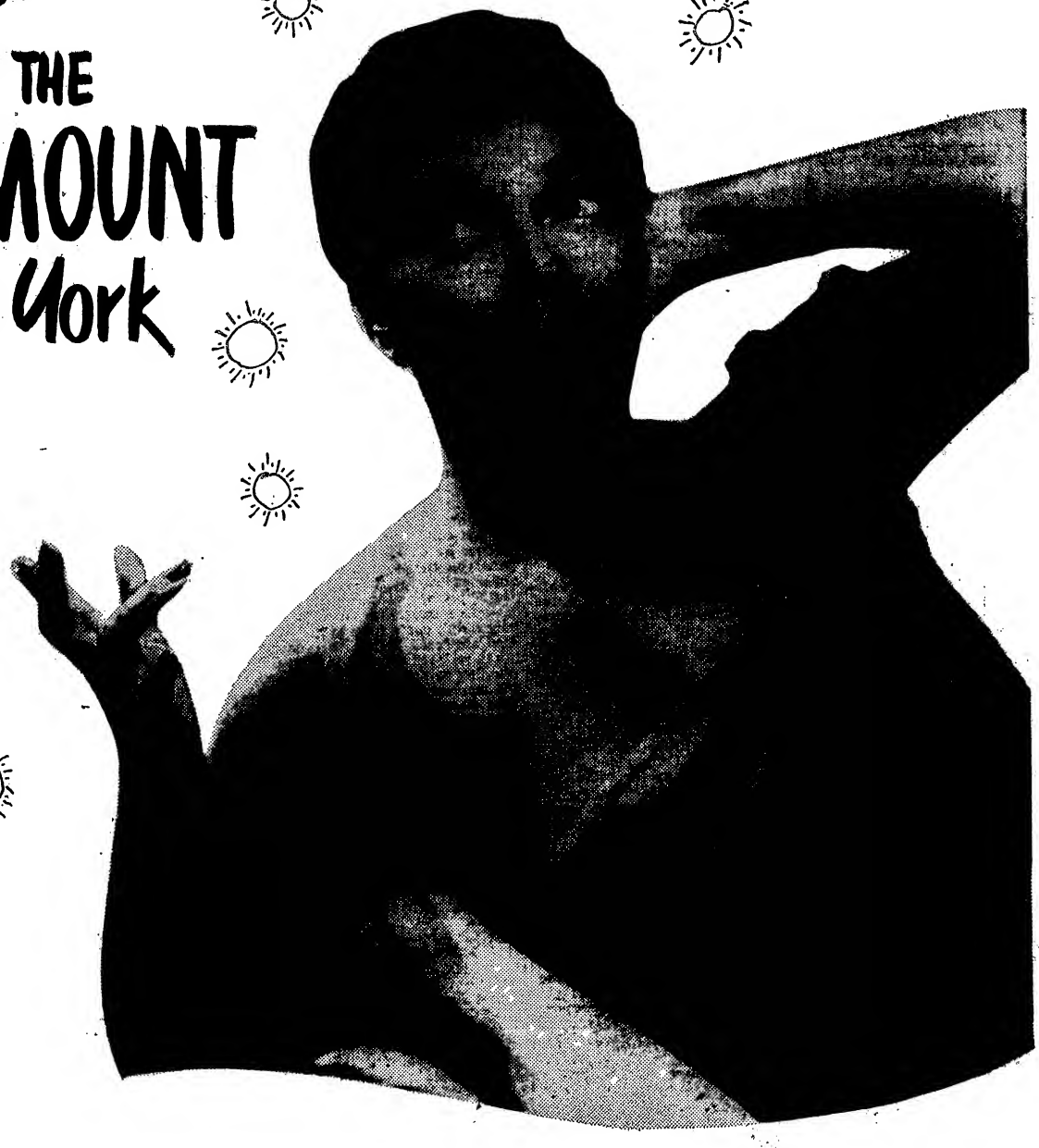

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Cantor's Plasma Pitch

Continued from page 45

the classic yarn anent a competing engagement between himself and Jolson in Chicago.

Henry Tobias and Martin Fried were ear-tingling at the twin pianos and the Congressional Medal Korean vet, Joseph Rodriguez, made a touching plea for more blood for the boys.

It was a stunning performance for the ever-youthful Cantor and the oldsters in the audience found it as nostalgic as a December morn. Show business is sure to gain increased stature in the eyes of the public from projects such as this and other stars should and probably will emulate Cantor in similar efforts for other charities.

Cincy SRO

Cincinnati, May 6.

Eddie Cantor's Blood Bank opry swelled 3,500-seat Music Hall with standees Friday night (2) after Cincy embraced him like a native son. His idea of exchanging old jokes for new blood, as he put it, hypoed the local drive, Red Cross directors said, by setting records for donors on two successive days shortly before his visit.

His one-man show, with Martin Fried and Henry Tobias doing double piano accompaniment, ran a full two and a half hours. Sketching his near 43 years in show biz with 20 or so songs, stepping, gags and stories of personal experiences he recounted many of his engagements here.

Cantor was introduced by Mayor Carl W. Rich and presented with a special Award of Merit by John H. Clippinger, Red Cross chapter chairman.

Upon arrival by plane from Pittsburgh, the comic was greeted by civic leaders and a highschool band. A press party, special radio programs on three stations and a dinner filled out the day. "Maybe I should sell chewing gum at intermission to keep awake," Cantor remarked before starting his solo performance.

To newsmen Cantor quoted Jimmy Durante as saying he would do a similar tour following a trip to Europe, and also that Danny Kaye, Martin & Lewis, Dinah Shore and Jack Benny had indicated desire to do shows for blood donors.

Pitt's No. 1 Ham

Pittsburgh, May 6.

When Mayor Lawrence introduced Eddie Cantor at the second of the two Red Cross blood donor shows the comic was forced to give last Thursday night (1) at Syria Mosque, His Honor turned to Carl Dozer of the committee and said: "At last I've realized a lifelong ambition—playing two-a-day with Cantor."

Extra Show in Pitt

Pittsburgh, May 6.

Rush of Red Cross blood donors who wanted tickets for Eddie Cantor's show at Syria Mosque last Thursday night (1) was so great that committee realized couple of days before the performance they were oversold and requested Cantor to do an extra stint. Entertainer promptly agreed and instead of working just two hours stayed on for nearly four.

First show jampacked the 3,800-seat Mosque. After it was over, Cantor asked the crowd to file out and make room for those on the outside who were waiting to get in. There were about 2,000 for the second performance.

Cantor was presented with the keys to the city by Mayor Lawrence, who proclaimed it Eddie Cantor Day, and also with a plaque by Tent No. 1 of the Variety Club for his "devotion to humanitarian causes." Plaque was turned over to him at a Variety Club ceremony by Carl Dozer in the absence of Chief Barker Bill Finkel, who was in Las Vegas attending the convention.

Jampacked Hub

Boston, May 6.

Eddie Cantor kicked off his week-long tour, corraling blood donors for the Red Cross, at Hub's Navy Recreation Auditorium in South Boston last Tuesday (29), pulling an overflow crowd of nearly 5,000 with several hundred more unable to squeeze in due to local fire laws. Tickets were distributed by local Red Cross with admission price a pint of blood; given within the past month or pledged for immediate donating. Stunt received neat bally via local dailies, radio and TV plugs with disks, cut by Cantor, aired frequently over WBZ, WHDH and WMEX, but the terrific turnout was a solid tribute to the indefatigable entertainer.

He teed off his two and a half hour solo flight, reminiscing about his first holdover engagement, when as a kid of nine, his allotted time at summer camp was extended due to his click as an entertainer. This contact with benefits of show biz convinced him it was his forte, with the rest history.

Balance of stint consisted of songs, "Ida," "Ma," "Harrigan," etc., anecdotes regarding his and his contemporaries' experiences in show biz, all wrapped in typical Cantor style, comedy, interwoven with seriousness.

Section of last stanza was devoted to answering questions written by customers and picked at random by comic with one query, "Are you the only actor who became successful without sex appeal?" prompting the squelcher, "I have five daughters and I'm sure they didn't come from grapefruit." Also answered "When are you going to retire?" with a firm "Never." Winding with his w.k. radio and TV trademark, "I Love to Spend This Hour With You," Cantor received salvos for his arduous and terrific stint.

Spotlighted during the stanza were Sgt. Joseph Rodriguez, Congressional Medal of Honor winner, who added his pitch for blood donors, and a local woman who has contributed 74 pints of blood since the start of World War II.

Cantor also revealed he plans to recruit at least 100 entertainers to travel the "Blood Donor Circuit" in attempt to hypo the lagging donations.

50,000 Pints from Tour

Chicago, May 6.

Eddie Cantor last night (Mon.) wound up a whirlwind drive for blood donors here with declaration that over 50,000 pints of blood would result from the seven-city tour. He estimated that similar shows, by big names can pull over 250,000 pints. Revue, done at his own expense, broke a 35-year tradition here, with the Chicago Board of Trade giving its facilities for the second time to an outside organization. The first was to Mary Pickford for a Liberty Bond drive in 1917. Group built a special stage for the show.

Cantor appears at a Heart Assn. rally in St. Louis tonight (Tues.) and then trains back to the Coast.

Cleve. Sellout, New System

Cleveland, May 6.

Eddie Cantor played to capacity 2,100 at Severance Hall last Saturday (3), building good will and future contributions for Cleveland chapter of Red Cross Blood Bank. Ernest S. Dowd, local general chairman, injected a new twist into Cantor's fine recruiting work by having pasteboards distributed on reward basis. They were given to 200 members of "gallon or more" donors club, to chairmen of industrial plant campaign units, and 1,000 frequent blood contributors whose names were pulled out of files at random.

Dowd's staff worked out the system after hearing of headaches encountered in cities that oversold idea of giving a free ducat for each new pint of blood donor, and didn't have enough theatre seats to handle unexpectedly heavy crowds. Merit tickets for past services brought far more satisfactory reactions here, Cantor agreed during much kudosed program.

Yank vs. British Vaude

Continued from page 45

one guy, who shall be nameless, makes regular trips to the States to pick up new material. Then he sells it, not to one, but to all the comics, so all have the same material. All of which causes some American acts, using their own original material, to lay big bombs, especially in places like Sunderland, where there is only one vaude house. This has spread even to disk jockeying, of which there are few and most are very reserved. Notably successful for an unusual approach is the old bandman Jack Jackson, who corns up the Saturday night late watch with material lifted bodily from Rayburn & Finch, Ted Brown and other N. Y. jocks. To the British, who never heard anything like this, Jackson is fresh and, so it seems, original.

The Palladium is the epitome of British variety. Only the best are headliners there. Since there are few top local acts, the choice is spread thin. America has so many good turns, with so many ways of projection (radio, TV, night clubs, combined film and vaude) that it is hard to select a troupe with one boffo after another. A second-rate, but very good, performer from here can lay them in the aisles at the Palladium, simply because he's new. He can't stay too long, though, because his material immediately finds its way into the old acts that complete the circuit every few months. Another minor point might be the monetary angle. For example, I could have viewed Judy Garland from a choice seat in Manchester for 65c. Instead my wife decided to see her at the N. Y. Palace, where we paid $4 to sit near a side exit. The Stateside headliners may draw good dough at the Palladium but the lesser acts probably get paid off mainly in prestige.

It all boils down to the fact that that can be no accurate comparison between the Palladium and the Palace. They are two different worlds, separate and distinct. Max Bygraves, whom I thought to be the freshest of British comics, laid an egg in his first appearance here. He fared better when he got some new material, but in England he could have carried on for a long time with a stale routine, warmed over between hamlets.

Britain has the BBC Light Program (WNYC and often like WNBC after midnight) and the home service. They have one television station and no money with which to provide good programs, writing or even lighting effects. They have few, if any, locally originated standard shows. From the States they have "What's My Line?" "20 Questions" and such shows as "Ignorance Is Bliss," complete with similar characters, paraphrased from our "It Pays to Be Ignorant." In short, without American ideas and material, their variety and other forms of light entertainment would be far worse than it is.

Needless to say there are quite a few British acts which are original but dialectic, like Monsewer Eddie Gray, which are fine over there but would flop here. By the same token, Herb Shriner might lay an atomic bomb at the Palladium without a change of patter. Most American humor can be easily converted for English consumption but unfortunately, for them, anyway, the reverse is more difficult. More American entertainers can click there than the comparatively few Terry-Thomases they have.

Capt H. E. Swinney,
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Brit. VAF Launches Campaign To Put Foreign Acts on Quota

London, April 29.

Having campaigned unsuccessfully for more than two years to establish a quota for foreign cabaret artists working in the West End, the Variety Artists Federation is preparing to launch a new attack, and will use as its main ammunition details of all the British acts available.

As first move in the new campaign, the VAF has taken a full page in its official journal, The Performer, requesting details of all British acts suitable for West End cabarets. Full particulars of each act have to be sent to the Federation's general secretary, W. C. Bass.

First replies were received within a few hours of publication of the ad, and lists are to be kept open for about one month. If the response comes up to expectations, the vaude's union will renew its confabs, under guidance of the Ministry of Labor, with the Hotel and Restaurants Assn.

When the VAF first sought a cabaret quota, it asked for terms camparable with those agreed for West End vaudeville, with a limitation of 50% of foregin acts in any one bill. The stumbling block throughout the protracted confabs was the claim by cafe operators, supported by many agents, that there were insufficient British names available to justify such a quota. Promises to use local artists whenever possible was not considered a suitable compromise by the VAF, and the Labor Ministry was brought in to resolve the deadlock. Now the union hopes to prove its case and get its quota, by submitting a formidable list of local cabaret attractions.

Alan Carrier's 3d in N.J.

Alan Carrier returns to Charlie Ventura's Open House nitery, Collingswood, N. J., May 14 for two weeks.

It will be the comic's third appearance in the spot.

Coney Island's Feltman's Under Hammer June 25

Feltman's, a Coney Island landmark, will be sold at auction June 25. Present owners of the famed Brooklyn eatery and amusement centre, Benno M. Bechhold, executive veepee of the Savoy Plaza Hotel, N. Y., Alvan Kallman and Harry Socoloff, are putting the property on the block. They acquired the spot in 1946 from Charles L. and Alfred F. Feltman, sons of the founder, and Charles A. Feltman, a grandson.

Site to be auctioned by Joseph P. Day, Inc., includes the two-story restaurant, bar and carousel, original site of the business started in 1874.

FRISCO FOX'S NAMERY TO TEE OFF MAY 28

San Francisco, May 6.

The Fox, a Market St. 4,651-seater, will establish a permanent stageshow policy starting May 28. It had long been rumored that the theatre, which up to about 20 years ago featured high-budgeted stage productions, would revert to that policy.

Herman Kersken, local Fox West Coast exec, will supervise production and bookings, with planned emphasis on top names. Recent record-breaking Martin & Lewis week at the Fox gave impetus to present plans.

Teeoff of Fox's live policy will day and date the Andrew Sisters' week at the Warfield, another major Market St. house.

Harvey Stone's Londoner

Harvey Stone has been signed for the Palladium, London, starting June 22, on the bill to be topped by Lena Horne.

Deal set by the Lew & Leslie Grade Agency of London.

CLEVE. ALHAMBRA GOES NEGRO IN SOS TRY

Cleveland, May 6.

Hit by receivership, sagging biz and encroachment, the plushy Alhambra Tavern-Club junked its regular shows to try a sepia entertainment policy.

Juanita Hall, former "South Pacific" singer, started new experiment for room with Todd Rhodes' orch backing her. Three Peppers are inked for May 12 and Dorothy Dandridge, May 27.

Radical change was made after Willie Shore filled an engagement that failed to pull the club out of the red rut.

Cops Close Ill. Cafe After Owner's Murder

St. Louis, May 6.

Less than 24 hours after Thadeus R. Skeer, owner of the Hi-Ho Club, a nitery in Madison, Ill., across the Mississippi from here, was shot to death last week by an unknown assallant who escaped, local and state authorities shuttered the spot and announced that the closing was permanent. Hi-Ho was highly patronized because of its lurid shows.

The nitery was reduced to shabbles by more than 250 customers who witnessed the shooting and fled. Fixtures, tables, chairs, glass ware, etc., were destroyed as the crowd dived through the first-floor windows seeking safety.

The one bullet that passed through Skeer's bady, severing the spinal cord, also struck a femme customer in the hip, inflicting a slight wound. Skeer was known in Madison and to customers as Jack Kelly. He had frequent clashes with cops over law violations.

Bradford, Pa., Bookings

The Brook Club, Bradford, Pa., is slated to open May 21 on a standard act policy.

Annie Russell is set for the preem show and Jane Dulo goes in June 16.

Frank Sinatra set for the Chez Paree, Chicago, June 5.

Insurance Hassle Climaxed As AGVA Accepts Resignation of Vic Connors

Resignation of Vic Connors, head of the outdoor department of the American Guild of Variety Artists, was picked up last week at a meeting of the union's executive board. Resignation had been submitted to the union's national board meeting last January.

The acceptance came unexpectedly shortly after AGVA prexy Georgie Price read a letter from Connors. Contents of the letter weren't divulged, but it reportedly had to do with the subject of the union's accident insurance administration which has been subjected to considerable criticism within and without the union.

Connors has come under attack mainly because of the insurance program. It's been conceded that he was one of the union's most skilled negotiators. There has been dissatisfaction with the insurance setup from legal as well as practical viewpoints. Union has been in the courts on that account several times. Another criticism of Connors was that he was devoting too much time to the insurance program and neglecting other duties.

Thompson, Katz in Lead

So far, Wade Thompson, of Radio City Music Hall Glee Club, and Henry Katz, union's resident counsel, have been mentioned as Connors' successor. Another idea was to query colleges for promising students in the field of labor relations. However, before that suggestion can be acted upon, AGVA will have to repeal a law stipulating that paid executives be selected from among its own membership.

While union was in the midst of the insurance discussion, a resolution was passed accepting the Insurance Company of North America's notice that it would discontinue being the company for the AGVA policy as of November of this year. Step was taken to enable the union to look for another company. At the same time, it was felt that such a resolution was necessary so that if a better deal became available, the company could not say it needed a year's notice as per agreement.

Thus AGVA is now in position to look for new deals and invite other insurance companies to submit plans. One of the stipulations, however, must be the acceptance of Matthew M. Adler as broker. Union is bound to him by an agreement which has two years to go. A 15-year contract, originally held by Adler, was cancelled and a three-year deal substituted.

Another aftermath of the insurance program is that Connors, Adler and Henry Dunn, latter the former national administrative secretary, are being sued by David Cohen, who claims to have originated the plan AGVA is now using. He's asking $300,000. Union is not a defendant. Connors asked that union attorneys defend him, but the union's lawyers, Silverstone & Rosenthal, declined.

SABLON SOCK NITERY, TV DRAW IN MEXICO

Mexico City, April 29.

Top TV draw currently is Jean Sablon, featuring Coca-Cola's weekly half-hour show, "All Aboard, Music," at local station XEW-TV, channel 2. Sablon is the first top foreign entertainer to appear on Mexican video.

Sablon is also sock in the bistro belt here. He's breaking records Josephine Baker established at the newest swank nitery, Rumba Casino, which the colored star got off to a big start with her Paris-style presentation. Sablon opened April 17 at the spot for three weeks.

Terrell Jacobs Wild Animal Circus, Inc., has been chartered in Albany to conduct a theatrical business, with offices in New York. Capital stock is 250 shares—150 preferred at $40 par value and 100 common at no par value. Charles Rosenthal, N. Y., is a director and filing attorney.

10 Smash weeks

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Roxy, N. Y.

Bob Haymes, Jane & Betty Kean, Ray McDonald & Peggy Ryan, Jose Melis & Co., Gae Foster Roxyettes, H. Leopold Spitalny Singers, House Orch; "Belles on Their Toes" (20th), reviewed in VARIETY *April 9, '52.*

Current Roxy bill is diversified and likely to suit most tastes, carrying a dash of comedy in the Kean Sisters, a youthful exuberance in Ray McDonald & Peggy Ryan, a touch of longhair in the piano virtuosity of Jose Melis, plus the pop vocalizing of Bob Haymes. All of it has been neatly staged for a pleasant, if not sock, overall effect, with colorful production backgrounding.

Opener is Melis and his instrumental unit, with the spotlight on the pianistics of the bespectacled leader. This is a repeat date for Melis at the Roxy, and he socks over his expert fingering of pops as well as the classics.

The dancing-singing team of McDonald and Miss Ryan is in the cute vein, with McDonald in particular indicating that he would be a good bet for a Broadway musical. He doesn't do any particularly intricate taps, but he has style and looks, plus enthusiasm.

Betty & Jane Kean have a rather uninhibited type of comedy act more or less in the vein of what they have been doing since they were a kid team. Jane is still handling the imitations, and she keeps them up-to-date, while Betty clowns, hoofs and generally serves as a fine complement for her younger sister. Both girls look good in smart gowns, but then again they always had good taste in their gowning.

Bob Haymes' baritone goes over nicely, though he should forget that "Great Day" opening; it's being done to death as baritone openers. Haymes' voice is pleasant on the other pops, especially "Little White Cloud," though his gestures are somewhat mannered.

As for the production numbers, there is a little conflict in the Roxy's useage of two-southern-styled numbers, one featuring McDonald and Miss Ryan, the other headed by Haymes for the finale and including the entire ensemble. *Kahn.*

Empire, Glasgow

Glasgow, April 29.

George and Alfred Black (for George Black, Ltd.) present the national tour of "Happy-Go-Lucky," with Derek Roy, Eve Boswell, Downey & Daye, The Falcons (3), Charles Stephen, Shirley Williams, Janice Cornell, Eddie Myles, Albert & Les Ward, Bel Argay, Florence Whiteley Girls (12). Musical director, Stanley Clarke-Brown; production routines, Narice Arlen. At Empire, Glasgow, twice nightly.

Derek Roy, bright, chirpy and saucy, is a British comedian with a boyish, youthful appearance, a snappy routine of gags, loads of ebullience and a very pleasing personality. He provides the pep in this revue, a pleasing entertainment with most of the accent on comedy sketches.

Already a w. k. name in U. K. radio, Roy works well in a series of three sketches under the title of "The Eternal Triangle." This is the old situation of the wife, the lover and the husband, first presented as if it were written by Noel Coward, then as if scripted by James Hadley Chase, finally "as it really is." Eve Boswell, a South African from Johannesburg, and Charles Stephen aid comic in this hilarious stint.

Roy is also seen to advantage in a sketch entitled "A Little Knowledge," a new twist on the old gag of learning how to do something while listening mistakenly to the wrong radio program. This time the comic is the Great Lover, learning how to make love but wrongly hearing a broadcast on how to handle a boat.

An exciting roller skating act on a round table is Downey & Daye, whose twirls and whirls are thrilling. Best of the supporting acts, however, are the Three Falcons, a comedy acro turn in which the girl member takes a lot of punishment and, in one routine, almost seems to be thrown into auditorium. Two men and a girl, they work at an extremely rapid pace and register solid.

Eve Boswell, sweet singer, radiates a quiet and simple charm, and is a looker. She delivers "Shrimp Boats," "We Won't Live in a Castle," even essays the all-Scottish hit, "A Gordon for Me," though not too satisfactorily here with the native accent. Recording thrush has possibilities, but shouldn't hide her face with a mike too much.

Scenes are bright, with good snowy atmosphere in a "Sleigh Ride" revel featuring the 12 Florence Whiteley Girls as the riders.

Novel act is provided by Bel Argay, who bills himself as "Montmartre's Humorous Sculptor," and models heads in clay in lightning style, using a patron from the audience for one effort and finishing with a bust of the late George Bernard Shaw.

Revue ends with a "Spin and Win" scene in gambling-table framework, of which more could be made. The Whiteley showgirls ably back up a revue on which the verdict must be "pleasing and bright." *Gord.*

Oriental, Chi

Chicago, May 2.

Johnnie Ray, Gary Morton, Dominoes (5), Wells & The Four Fays, Buddy Shaw Orch; "Flesh and Fury" (U).

There hasn't been such screaming, moaning and general hoopla since Frankie Laine was here more than a year ago. Johnnie Ray, latest record sensation, has developed a religious fervor for the jeanteens that reminds one of an early Frank Sinatra. Lad has the teenagers yelping for an hour.

Unpaid, unrehearsed clique moans constantly whatever the occasion, with much of the singing going unheard due to the downfront audience antics. However, rest of the crowd takes it in good fun with as much laughter being generated by the frenzy as morbid enthusiasm.

Ray comes flying out to belt over "Walking My Baby Back Home," one of the milder numbers that has him ending up in cheerleader stance. Front row really grows frantic with his rendition of "Little White Cloud That Cried" that has the husky-voiced singer moaning and groaning equally as well as the bobbysoxers. He does "All of Me" with a bouncy beat, but gets back in his best idiom with "Broken-hearted."

Loose-limbed youth leaves the piano to use stage mike and socks across "Please, Mr. Sun," which has him doing a knee bend for a finale. He pulls out all the stops and gives himself a workout with "Cry," which has the little ones screaming and jumping.

Best of the inexpensive package supporting the headliner is comic Gary Morton, who doubles as emcee. He manages to keep the youngsters quiet until Ray comes on and in his short stint has some funny business with a trumpet jam session.

Four Dominoes, with piano, are largely incoherent as they jitterbug through most of their tunes, but sepia group finds favor with kids that are all wound up. Wells & the Four Fays provide a fast, colorful opener with the flips and cartwheels setting a rapid pace. Buddy Shaw does a fine job backing the acts, especially in view of the fact that band is a pickup group for the two weeks. *Zabe.*

Esquire, Boston

Boston, May 2.

Dr. Robert Morton; $1.20-$2.40.

Making his first appearance in this country, Dr. Robert Morton, Australian hypnotist who recently concluded a 75-week tour of Canada, teed off what could conceivably be a lengthy engagement at Hub's Esquire Theatre last Thursday (1). Audience reaction began slowly but built throughout.

From audience comprised of curiosity seekers, scoffers and hard-boiled cynics, Morton lures 20 volunteers onstage and proceeds to lull them into mass hypnotic sleep. He induces them to react to his suggestions that they are riding in a bus, rowing a boat, perspiring from heat, shivering from cold and playing violins at concert attended by President and Mrs. Truman. He also convinces them that they are attending a lively party with one subject, reacting to his suggestion that he'd had too much too drink, lying on floor bemoaning his terrible hangover. Doling out imaginary aspirin tablets, the group is revived sans headaches.

Before bringing individual participants out of trance, Morton instructs a femme to return to her seat and stand up and shout "shut up" whenever he said "ladies and gentlemen"; another to kiss the first bald head she encounters and a third to insist her name is Mary McCheeslewacker. Gals obey his instructions.

For warmup, Morton blindfolded himself and correctly recites in numerical order the names of 25 objects written on blackboard by femme stubholder as instructed by audience. While the entire proceedings are baffling, yocks are plentiful, with Morton's showmanship savvy hypoing the overall impact. *Elie.*

Paramount, N. Y.

Herbie Fields Orch (15), *Tony Bros.* (3), *Buddy Baer, Larry Storch, Pearl Bailey; "Macao" (RKO), reviewed in* VARIETY *March 19, '52.*

Paramount's four-act bill this session adds up to an attractive layout that clicks with this Times Square house's regulars. Bill moves smoothly with good aud mitt all the way and winds socko with headliner Pearl Bailey.

Miss Bailey continues to purvey her unhurried song styling for big reaction. She's a fave wherever she holds forth and never disappoints. Patter routine ("how to bargain with the house manager" and "why I don't rush into a song") is neatly interspersed with her songalog.

She opens with a snappy "I Had a Wonderful Time Last Night," segues into a smash workover of "Birth of the Blues" and winds first half of turn with a bright "Toot, Toot, Tootsie, Goodbye." Comes back with a pair of perennials, "That's Good Enough For Me" and "Tired," for a big begoff. Her set runs a little over 20 minutes, but she never loses hold of pewholders, who reciprocate with steady mitt.

Buddy Baer, former heavyweight pug, is spotted deuce with an okay song set. He's a king-sized crooner whose voice matches his physique. He creates an imposing impresh and handles special material and straight songs with taste.

Only reference to his boxing career comes in opening parody of "Buttons and Bows." It's an amiable number which includes enough lines about Joe Louis, his screen career, particularly in "Quo Vadis," and brother Max to please the crowd. Hits nicely with a romantic rendition of "Tenderly" and scores with a pleasant rhythmic interpretation of "Anytime." Winds with a booming "The Glory Road," which seems too big a song even for him.

Larry Storch, in trey, clicks neatly with a variety of impressions and stories. Standout is his carbon of a British Broadcasting Co. announcer giving a blow-by-blow of the Ray Robinson-Randy Turpin go. He's overboard, however, on drunk stories and in one instance a fable with religious overtones seems in bad taste for the family trade. Storch displays an excellent mastery of timing and stage savvy, hitting for the most part with rib-tickling impact.

Tong Bros., trio of Oriental acros, amaze with their casual contortions and stunts in the opening niche. Boys are especially effective as they create pyramids and whip through a series a head-to-head tricks.

Herbie Fields orch, comprised of four rhythm, five brass and five reed with the maestro on clarinet, opens solidly with "In a Persian Market." It's back later in the show for a driving rendition of "Begin the Beguine," which shows off Fields' clarinet artistry to advantage. Crew cuts the show niftily. *Gros.*

Penn, Pitt

Pittsburgh, May 3.

Les Paul & Mary Ford, Richard Hayes, Johnny Morgan, John Tio, Bobby Lane & Claire, Maurice Spitalny Orch; "When in Rome" (M-G).

For a house that plays stageshows week in and week out, this one would be an okay entry. However, Loew's deluxer has flesh only occasionally—last package was nine months ago—and the unit headed by Les Paul & Mary Ford isn't quite strong enough to be of special interest. Penn needs more than this kind of show to awaken an attention that isn't sustained by regular policy.

Not that show isn't pleasant enough, but it's rather lacklustre. Record peak of Paul-Ford combo was reached long before this and what looks like another hit for them, "I'm Confessin'," hasn't been out long enough to be reflected in the b.o. for them. Their turn is a pleasant one, and with Paul's sock guitar-fingering and Miss Ford's softly attractive way with a song, they run engagingly through their catalog of platter hits — and a mighty impressive collection it is, too — to nice returns.

"Mockin' Bird Hill" is their teeoff, and then through "How High the Moon," "Just One More Chance," "Waiting for the Sunrise" and "Confessin'." Pair are assisted by a bass player who's worked in for a couple of laughs at finish. Paul and Miss Ford make an attractive team and their 15 minutes or so go down easily.

Richard Hayes scores easily too in his song cycle, winding up on high with his latest Mercury release, "Junco Partner," the Cajun folk tune, which gets him off solidly. Boyish looking singer skirts the bobbysox fringe in his getaway with "Love to Keep Me Warm," "Got a Crush on You" and "With a Song in My Heart."

Hayes is coming right along; he's developing style and poise and his pipes keep on improving. Youngster ought to be up there in the not too far distant future.

Show gets underway with the lively dance turn of Bobby Lane & Claire, a couple of youngsters of bright and infectious skills, and they're followed by John Tio, the talking parrot. Bird's a good novelty, but act gets a bit monotonous after first couple of minutes. Johnny Morgan emcees and also gets his solo chance between Hayes and the Paul-Ford turn. He has a nice, easygoing comedy manner, but his material needs considerable going-over. *Cohen.*

Apollo, N. Y.

"Sugar Chile" Robinson, Tiny Bradshaw Orch (11) with Tiny Kennedy; Tamara Hayes, Bobby Ephraim, The Bojos (2), Spo Dee O Dee; "Magic Garden" (Indie).

"Sugar Chile" Robinson, the moppet piano virtuoso, is the sparkplug of the Apollo's current bill. Spotted prior to the finale of the 80-minute show, he displays an uncanny sense of rhythm in fingering five numbers. His repertoire is largely built of boogie woogie and novelty pieces.

Aside from his musicianship, Robinson packs plenty of showmanship into his routines. Lad warbles fairly well despite his immature voice, frantically bobs his head while massaging the 88, and loudly beats time on the floor with one foot.

But decidedly incongruous is the effect caused when young Robinson sings such lyrics as "I love my baby, give her all I have and more." In view of his age it would be more fitting to croon a tune with less suggestive lines. Child star wraps up his stint with a rousing "Caledonia" that gets him off to a solid reception.

Tiny Bradshaw's band, comprising four rhythm, four brass and three reed, starts the layout rolling with a snappy "Have a Ball" that paves the way for hoofer Bobby Ephraim. Latter opens with conventional terp routines and shifts to some marathon stepping sans musical accompaniment to net fair returns.

Comedy slot is held down by Spo Dee O Dee, a vet comic who's frequently appeared at this house. Although his material is far from fresh, he nevertheless manages to make it effective. Band returns to beat out "Train Keeps A Rollin'," a novelty ditty which Bradshaw himself vocals.

Balance of the orch's stint is filled out by its hefty male vocalist, Tiny Kennedy. Does a blues number with a falsetto and scores neatly with "The Gypsy." He punctuates the latter with some suggestive remarks that could be eliminated.

Songstress Tamara Hayes and the Bojos, a mixed Balinese dance team, are reviewed under New Acts. *Gilb.*

Casino, Toronto

Toronto, May 2.

Blackstone & Co. (9), Archie Stone House Orch; "The Well" (UA).

"Just Like Old Times" could be the pit introductory for Blackstone, the mighty magician, who, if he had not been backstage, would have seen close to 1,000 fans of all ages lined up outside the Casino for the last show of his five-a-day stint—to turnaway biz when caught.

With what is technically a truck show, but travelling in a very elegant equipage, Blackstone is doing a 60-minute tab in which the magico has lost none of that vivid showmanship which has sustained him for four decades. In the same tradition, he's still surrounded by beautiful girls who are gorgeously costumed, plus the male assistants in their natty white mess jackets and gold-striped blue trousers.

In this one-hour stage allotment, Blackstone isn't doing his involved escape acts or levitations, his buzzsaw severing of lovely ladies or the vanishing of horses or a baby elephant; but he has a full quota of cabinet and transposition tricks, his card and rope work, all swiftly interpolated with legerdemain for full-stage effect and spectacle.

His invitation to audience participants to come on-stage was a miniature mass riot, when caught, and he is still cheerfully picking the pockets of his audience assistants and even appropriating their wrist-watches. He is also giving away rabbits and boxes of chocolates to otherwise frustrated youngsters who don't know their good fortune until they walk down the ramps with their trophies.

McStay.

Chicago, Chi

Chicago, May 2.

Johnny Johnston, Were Bros. (3) & Mildred Seymour, Frank Paris, Chambers & Blair, Louis Basil orch; "With a Song in My Heart" (20th).

While the Jane Froman pic will carry the burden here on the draw, the stageshow is a well balanced revue which might lure in a few customers on its own. Surprisingly enough, it's the Were Bros. who polish off the show in top fashion. Trio seems to have re-routined the act, with more emphasis on talk, which builds much stronger than former stint.

They juggle everything from violin bows to derbies as they attempt to fiddle a few bars from the classics, constantly interrupting each other. Comics get a little swishy but it's not too offensive. Miss Seymour, attractive six-footer, can really play the piano, which she ably demonstrates with her rapid "Minute Waltz," but it's her joshing and dancing with her partners that has the audience chuckling.

Johnny Johnston has a clever intro with "Johnny One-Note" and follows with a pop, "Vanity." Hoke practice session with orch on "Kiss of Fire" is a little obvious, especially with the band's smooth playing, but number goes over well. Handsome baritone grabs a handmike and gets two juves up from the first two rows to chat with as he sings "Too Young." Gag gets good mitt and singer follows with a Jerome Kern medley with "Old Man River" tieing things up neatly.

Frank Paris has some unusual marionettes and works them faster than most string manipulators. He has a Carmen Miranda doll for the first tune, but gets more attention with an ostrich ballet dancer. In a switch he brings on a ballroom pair that do straight terping to "Jealousy." After a quick ice skating bit, he brings on a double-jointed mongrel, which garners laughs as it fails to obey the master's voice.

Chambers & Blair have more class than the usual roller skating act. Pair use a miniature rink and offer some strong bits such as one-arm lifts, spreadeagles, hankie pickups. Duo also score on a lever spin which has them almost horizontal as the male reads a paper. For a clincher, femme lights a match in her mouth as she nearscrapes the floor. Louis Basil does a rewarding job pacing the acts. *Zabe.*

Capitol, Wash.

Washington, May 4.

Florian ZaBach, Jeri Southern, Paul Benson (2), Al & Connie Fanton; "Singin' in the Rain" (M-G).

Current lineup moves along routinely until final act, which brings down curtain to sock returns. Violinist Florian ZaBach, headliner in audience response as well as marquee billing, does a hep job of winding up.

ZaBach, who batoned the Hotel Mayflower Lounge orch several seasons back, shows he can pack a punch with the masses as well as the classes. A flair for showmanship, an unusually pleasant footlight personality, and plenty of savvy with the patter, combined with some fine technique on the fiddle to make one of the best musical acts to hit the Capitol stage in recent months. Sticking largely to pop tunes, ZaBach livens his playing with a colorful style and some good-humored patter. Latter fits nicely into act, and helps win galleries from start.

His is the type of routine which should go well with the juve matinee audiences. Certainly it clicked at Sunday night show caught. Tees off with the "Hora Staccato," sole semi-classical number, then does a novelty sans bow. Leads up to the new Leroy Anderson tune, "Waltzing Cat," via some horseplay on the fiddle, much to customers' delight. Adds the romantic touch with "Kiss Me Again" and wraps it all up with "Hot Canary."

Chantoosey Jeri Southern is less than sensational with a routine based largely on her Decca platters. Tall gal is eye-filling, but somewhat on the stiff side. She starts slowly with a shapeless version of "You're the Cream in My Coffee." Warms up a bit with "I Like You So Much," sung in blues style. Hits her stride belatedly with "I Get a Kick Out of You," accompanying herself on the ivories. Up to this point, pewholders are polite but not enthusiastic. However, Miss Southern shows torch potency in a dramatic version of "It Must Have Been Something I Dreamed Last Night." Latter has style and class, and far surpasses the other numbers. More of the same would put the act out front.

(Continued on page 53)

New Acts

CHARLIE FARRELL
Songs
30 Mins.
La Vie En Rose, N. Y.

Charlie Farrell, who hasn't faced a New York audience in more than 15 years, cannot be called a new act in its strictest sense, but he's new to many New Yorkers, including an entirely new generation who weren't around in the speakeasy and immediate post-Repeal period. Farrell was partnered with the late Chic Endor in an act that was extremely popular during the prohibition era. For many years, he's been in Miami Beach working at the Park Ave. Restaurant, in which he's a partner, where he built up a sizable clientele.

Farrell impresses as being of that hardy breed of performers prevalent in the former era. He's a durable entertainer with an assortment of salty songs and stories, and with sufficient material to stay on the floor for a long period. At show caught, he overstayed.

Farrell's songs and stories are frequently on the blue side. However, he doesn't overplay that angle. His delivery is forthright, he knows how to work audiences and displays a high brand of showmanship. He should attract equally as well in northern areas, especially in intimate spots. *Jose.*

FRANCES GREER
Songs
20 Mins.
Statler Terrace Room, Cleveland

Vocal experience reaped by Frances Greer in Met Opera, concert stage and in operettas, added to a winsome intimate manner of presentation and a smartly arranged repertory of pop songs and classical arias, resulted in sock audience reactions on her supper club bow in Statler's Terrace Room.

Dark-haired, attractive soprano spells class in nearly every respect. She looks as glamorous as she did in grand opera and has a beautiful, lilting voice. There isn't anything condescending about her approach to a nitery floor, on which she works with an air of gracious assurance that's as buoyant as all her tunes.

Refraining from the usual theatrical gestures of divas, she opens singing several bars of "Te Quieno Di Jiste," segueing into a gay "Life Is a Beautiful Thing." Chanteuse really starts enchanting them when she trills "I Whistle a Happy Tune" with infectious sweetness.

Her showcased version of Musetta's waltz song from "La Boheme," using a spicy English lyric composed for her by Eddie Eager, is richly appealing, yet light enough to convert anybody to opera. "I Only Have Eyes for You" as well as "If You Go" are smartly delivered, but they're merely appetizers for her wistful balladng of "Go Way From My Window." It gets a terrific hand from ringsiders. For her dinner hour show Miss Greer, whose gowns look like costly original creations, closes with a rollicking Rodgers-Hart medley. Her arrangements are silk-hat stuff without ever going longhair. *Pull.*

SHECKY GREEN
Comedy
24 Mins.
Five O'Clock, Miami Beach

Here's a personable and fast punching youngster who shows plenty of possiblities in the upcomers league of laughmakers, with delivery and timing in the vet vein. He's not too far away from the better cafes and video situations.

Current lack is a tightly knit act, as well as need for material tailored to his style. He's a husky lad, looking like an ex-footballer or fighter. In his mid-20s, he still attains a know-how and confidence onstage in a tough room which has featured the better run of comics, to garner himself hefty mitts. At times he has to fight for the aud build, leading to an easily eliminated tendency to toss up some blue tinged lines for the toppers. As is, he sets up a series of cleverly mugged gags, ad libs with a aud, and vocalistics—his forte—for a solid stint.

Has a funny original on kids at school and their eating ideas, leading into a switch-voice operatic sequence for a fast giggle raiser. Works in Brooklyn ideas on dames, then belts them with his versions of Johnnie Ray and Frankie Laine. Encores with a punchy fighter routine that fits his phiz, with tightening and elimination of some tired lines, it could be a sock sequence. Finales with a straight version of "Lucky Ol' Sun" to show songability. Has them all the way.

Tailored material with a bit more experience and direction should move him up fast. *Lary.*

PAT MORRISSEY
Songs
15 Mins.
La Vie En Rose, N. Y.

Pat Morrissey, eccentric songstress who came to attention in Miami Beach the past winter, looks like a likely candidate to make good in these parts as well. She's a provocative, uninhibited performer who sells a sexy delivery, erotic noises and gestures, and a general aura of whackiness which should be entertaining in most situations.

Miss Morrissey has latched onto a highly stylized specialty while selling a basically good voice. She has the manners and routines of a weirdie and looks that pretty well match. Heftily built, with highly blondined hair and an ample display of cleavage, she's lusty all the way. Her songs, while selected from standard catalogs, are treated in a manner that should be hidden from the youngsters. For instance, the stress that she gives her lyrics by rubbing her derriere up against the piano.

Miss Morrissey is, undoubtedly, an entertainer who cannot be dismissed lightly. Her style is still experimental but she can work most intimate cafes where they like lusty entertainment. Further refinements could broaden her employment horizons. *Jose.*

BOB HAHN TRIO WITH JOYCE
Singing, comedy
25 Mins.
Downbeat, Montreal

Much of the success of the Downbeat's new policy is due to the musicomedy of the Bob Hahn combo, who not only split dansapation sets with the house orch but fill a neat spot during productions.

Group comprises native Montrealers, with Bob Hahn and his sister, Joyce; the vets of the outfit having played and sung across the continent in vari-typed shows since they were kids. Hahn, the leader and accordionist, is supported by Marcel Gervais on guitar, and Brian McCarthy on bass, with Joyce cutting a neat visual figure and scoring with her clean, sharp piping, which is equally at home on a ballad or an off-the-cob routine.

Extensive radio and experimental TV shots in Montreal have smoothed out their mike technique and with their okay arrangements and solid adaptability, this foursome is a cinch in an alternate band-specialty slot. *Newt.*

THE BOJOS (2)
Balinese Dancing
7 Mins.
Apollo, N.Y.

The Bojos, male and female terp team specializing in Balinese designs, have run-of-the-mill routines. Wearing iridescent headdresses and scanty attire, duo indulges in a flock of head-bobbing and sinuous back-to back motions.

Highlight is a bit in which the male violently rotates his head as though it were severed from the neck. The Bojos undeniably have a novelty appeal such as for carnivals or sideshows, but until they incorporate a greater variety of steps they can't expect to increase their sales potential. *Gilb.*

BOBBY RAMSEN
Comedy
18 Mins.
Leon & Eddie's, N.Y.

Bobby Ramsen is now the pinch-hitting comic for boniface-entertainer Eddie Davis, who took a week off for a rest. As such, Ramsen succeeds in a spot that has been variously held by Joey Adams, Alan King, Jackie Miles and many others.

Ramsen has a bright, breezy and thoroughly commercial manner. Material is hit-and-miss, though he can handle audiences. There are some blue lines, but he doesn't go overboard. He looks like he can do justice to most cafe assignments and can tailor his material for vaude. *Jose.*

BOB SAVAGE
Songs
17 Mins.
Main Street Club, Cleveland

Bob Savage, one of the new singers in Capitol Records' stables, is a rather refreshing contrast to many current cry-yodelers with freak delivries. This newcomer from California, breaking in new act at Main Street Club, top spot here for disk crooners, possesses a legitimate baritone that has a lot of dramatic color and a far better than average range.

Standing six feet, three inches tall in midnight blue summer formal suit, he's the kind of husky good-looker who inspires the gals to give him an appraising double-take. What do not hurt his chances, either, are his easy humor, sense of stagecraft and youthful vitality in whipping fresh theatrical vividness into old standard ballads.

In this respect, Savage's style sounds individualistic. He takes "Chloe" over the vocal-and-emotion riffing hurdles, but with clean phrasing, as a starter. He dramatizes "Old Devil Moon" with the same high-voltage intensity and then throws some amiably ironic byplay into "It's a Lonesome Old Town," as the late Ben Bernie did it.

Formerly a bandmaster, the song-composing singer gets a socker across when he projects his own waxed composition, "Jungle." It's one of those pulsating, barbaric atmospheric pieces which he surcharges so colorfully that this club's patrons beat their palms red. Yet it's not a perfect bow-offer. He has to follow with a lighter-keyed "Talk of the Town" before snapping off the lights.

During the mid-half section, Savage's strong baritoning finds good material in "My Downfall," "Kick Out of You" and "Confetti." Once in a while he catches some of Billy Daniels' mannerisms, but generally he has a promising, showy technique of his own. Despite his mike-wiseness, his endency is to put too much volume in his numbers. *Pull.*

TAMARA HAYES
Songs
11 Mins.
Apollo, N. Y.

Embraced in a form-fitting strapless gown, lissome Negro songstress Tamara Hayes presents an attractive figure. Unfortunately, her voice fails to reach the same level as her visual values. She opens with the breezy "Deed I Do," which isn't a fair indication of her talents since loud accompaniment from the band almost drowns out her refrain.

In handling "Be Mine," a slower tune, Miss Hayes verges on losing the melody by making it too dramatic. "All of Me," a standard, is embellished with some hip-weaving. Gal uses a recitative approach on "Tonight You Belong to Me" that misses the mark. While possessing talent, she needs to develop better volume and an improved sense of melody before she can move on to the more lucrative bookings. *Gilb.*

ROBERT WILSON
30 Mins.
Singer
Her Majesty's, Carlisle, Scotland

Scot singer has a colorful act that's a natural for U. S. audiences, particularly in vaude and video. In his home country he is the biggest draw since the days of Sir Harry Lauder, and he enjoys a wide following. He dresses immaculately in the kilt and Highland dress, and has an excellent tenor voice to put over Scotch songs, new and old. Add to this a good clear speaking voice, a lively personality and a handsome appearance.

Wilson writes many of his own songs and unearths attractive new ones as well as featuring many oldies. Among his newest are "A Gordon for Me," "Gay Gordons," "Bonnie Lass o' Bonnie Doon," "Gathering of the Clans," "Way Up in Clachan" and his signature tune, "Down in the Glen." Tops in United Kingdom popularity is "A Gordon for Me," based on an old regimental Aberdeenshire ballad. *Gord.*

JACKIE LAIT
Dance
7 Mins.
Leon & Eddie's, N.Y.

Jackie Lait is a personable tapster with a good set of commercial routines. She winds up her numbers with a series of fast spins that give her good finishes and peppers her routines with some tricks, which, although not strong enough to gain midterm applause, at least keeps interest in her turn.

There are a few slow stretches which should be cut short. Miss Lait incidentally, is unrelated to N.Y. Daily Mirror editor Jack Lait. *Jose.*

MARK STEWART
Songs
10 Mins.
Leon & Eddie's, N.Y.

Mark Stewart has a well-developed voice, a pleasing stage demeanor and can handle a variety of tunes in a straightforward manner. His baritone is vigorous and sharp, and he appears eligible for most cafe assignments.

Stewart's emceeing comes off affably. *Jose.*

EYDIE GORME
Songs
8 Mins.
Leon & Eddie's, N.Y.

Eydie Gorme is obviously an experienced singer but hasn't been documented in the New Acts file. Her know-how should get her across in most situations.

Miss Gorme has reached the state where a recording might turn the trick for her. She's okay on lyrics and rhythm tunes, and makes a good appearance as well. *Jose.*

VADJA DEL ORO
Dance
8 Mins.
Bellevue Casino, Montreal

This is Vadja Del Oro's second appearance at Bellevue Casino and her torchy Spanish terping is as effective as ever. Gal is tall for this type of hoofer and her Latin undulations are further enhanced by a trim chassis. An assortment of flamenco dances is topped by a torrid interp of "Fire Dance" for plenty of attention.

Except for some unnecessary patter between a couple of her routines, Miss Del Oro has all the physical attributes and natural talent to make her a cincheroo for any visual medium, particularly the theatre cafes and video. *Newt.*

NITO SAN MIGUEL
Songs-Guitar
15 Mins.
Havana-Madrid, N.Y.

Clean-cut Spanish youngster operates smoothly in his native idiom plus American pops. His guitar is more than a prop, employing it for both accomp and to punctuate the non-vocal passages. Tall, dark lad is plussed by a smiling shyness remindful of an early Tito Guizar. His English diction is excellent, with just enough Iberian accent to supply charm.

In the U.S. groove, he does well with "All My Love" and "I Talk to the Trees." Closer is surefire "Rancho Grande," in Spanish. He's worth o.o. for wider spotting. *Trau.*

Taft Sits on Hands

Continued from page 1

mission that he felt the show was "unnecessarily rough on Bob Taft."

Gang Is Loyal

Taft, himself, remained calm, laughing at the show's punch lines, but sitting on his hands during the "I Like Ike" show-stopper. Same can be said for the rest of the party, which consisted of Senators Welker, Kem, and Schoeppel, as well as the William R. Hearsts and Garvin Tankersleys, who were hosts to the party. Mrs. Tankersley is a niece of publisher Robert R. McCormick, strong supporter of the Taft candidacy.

Such highlights as the above, plus the sensitivity of the Capital audience to each reference to national politics, Washington figures, and diplomatic protocol, carried across the footlights to the cast. Latter responded with a fresh, lively performance that stopped the show time and time again. That "Madam" is a natural for this town was conclusively proven last night. It was received with huzzahs by the people who live the life it lampoons.

Irving Berlin, flitting in and out of the wings in apparent last-minute doctoring, and writers Howard Lindsay and Russel Crouse, were on hand to witness the triumph of their hit in its natural locale. Also here from New York were the National's new operators, Richard Myers, Richard Aldrich, Robert Dowling and Louis Lotito. Ditto Ray Middleton, Miss Merman's leading man in "Annie Get Your Gun."

Senators Show Up

Not the President, Vice-President, nor, as nearly as could be determined, any member of the Cabinet or Supreme Court was present at last night's preem. However, a good share of the latter groups hold stubs for future performances in the four-week run.

Present last night were at least nine senators, including Eisenhower campaign leader Sen. James Duff (R., Pa.), and Sen. Paul Douglas (D., Ill.); numerous Embassy Row reps, Mrs. Gwen Cafritz, town's current No. 1 hostess; former Ambassador to Russia Joseph Davies and Mrs. Davies; and ex-Sec. of State George Marshall.

National shuttered July 31, 1948, after months of controversy over a "white only" policy. Equity dealt a death blow by ruling that its members could not play in any theatre here with such a policy. Marcus Heiman, then lessee of the theatre, converted to films until his lease expired and the present operators took over.

Ethel Merman is playing her sole road show date in the D. C. run. She goes from here to Hollywood to make the film version on the 20th lot.

Equity Delegation

Delegation representing Actors Equity, whose anti-discrimination stand led to the three-year conversion of the National to a film policy, attended the "Call Me Madam" opening at the National, with the idea of showing the union's support of the new management. Those present included council members Alfred Drake, Bill Ross, Philip Loeb, Frederick O'Neal, Edna Thomas and William C. Smith, and executives Angus Duncan, Ben Irving and Rebecca Brownstein.

House Reviews

Continued from page 52

Capitol, Wash.

As it is, galleries give her good sendoff, but warmed up late.

Paul Benson, self-styled "Laugh Auctioneer," gets 'em rolling in the aisles with the antics of his audience stooges. Format of act follows the radio-TV giveaway pattern, with the standard gags and volunteers. A hat-changing gimmick with five men is a surefire ribtickler, and is high spot of act. The ribbing is inoffensive and good-humored, with Benson carefully not letting it get out of hand. Stubholders apparently go for the vaude version of the type of show with which they are obviously familiar on the video screen and the airwaves. Fine mitt action gives Benson and his femme assistant a hefty sendoff.

Al and Connie Fanton make pleasing curtain-raisers with a routine of precision terp numbers marked by special gimmicks, such as a ball-bouncing sequence and some acro twists and turns. Reaction is good. *Lowe.*

Pavilion, Glasgow

Glasgow, April 30.

Variety, with Three Coronets, Jack Milroy & Mary Lee, Ivy Carey, Herschel (Jizz) Henlere, Margo Henderson & Sam Kemp, Bill Kerr, Henri Vadden & Girls, Jimmy Young; twice nightly.

This is the average vaude fare, with acts good, bad and mediocre. Bare settings and lack of top presentation injure the potential.

Program is topped by Jimmy Young, new star singer of British disks, who has a following in the States via deejay programs. He's w.k. in Britain for his waxing of "Too Young," a song he has made virtually his own.

He has a pleasing style and a disarming smile, and renders pop numbers in excellent voice. Stocky in build and with a handsome appearance, singer attends to his own ivories, and registers solidly. He concentrates on latest pops, including "Always Room at Our House," "Little White Cloud," "Life's Companion," etc.

Margo Henderson & Sam Kemp, Scot duo, have a musical offering of real promise. Distaff half sings at the piano, in a fetching gown and gives impressions, including one of Phil Harris. Male partner plays instruments, ending with the Scotch bagpipes. Act, fast up-climbing here, is of high quality.

The man from Wogga-Wogga, Australian Bill Kerr, whose catchphrase is "I'm Only Here for Four Minutes," scores nicely with his unusual brand of dismal, mournful humor. He makes entrance with deadpan face, then talks pessimistically of the present and future, reading current headlines from a newspaper in a sad, croaking voice.

He raises laughs even by saying nothing, and audaciously rouses audience by telling them they "may go home tonight and not waken up tomorrow morning." Current austerity and depressing conditions in the U. K. are basis for this unusual comedy line, which might not score so well in a land of normal prosperity.

Vet act of music-hall, Herschel (Jizz) Henlere, with musician's long flowing hair and Bohemian-style garb, shows craziness at the piano, offering stubholders a choice between what he terms "Jizz" and the classics. This is a well-established act but, for modern times, too much on the lengthy and repetitive side.

Scot comedy duo, Jack Milroy & Mary Lee, have a certain talent but poor script, and are in the n.s.g. class. Milroy is a naturally funny young man who should work out better routines; he's funniest as a barely-clad Red Indian. Juggling of Henri Vadden & Co., good soprano stuff from newcomer Ivy Carey, and the conventional dance routines of three girls billed as the Coronets, complete a far from satisfying bill. *Gord.*

VARIETY BILLS

WEEK OF MAY 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 8
Tony Starman
Hal Norman
Mickey Deems
Frank Molesine
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 7-9
Betty Hutton
Herb Shriner
Harmonica Rascals
Skylarks
Dassie Bros
Andre Andrea & Bonnie
(10)
Artie Dann
Bob Howard
J & M Barrett
Abot & Dresden
Chet Clark
Appletons
Rolland Marcelli & Janice
(1 to fill)
Paramount (P) 7
Pearl Bailey
Buddy Baer
Herb Fields Orc
Tong Bros
Larry Storch
Roxy (I) 9
Ryan & McDonald
Jose Melis 3
Bob Haymes
Warner (W) 9
Honey Dreamers
Continental
Carmen Cavallaro
(1 to fill)
CHICAGO
Chicago (P) 9
Johnny Johnston
Wiere Bros
Frank Paris
Chambers & Blair
Oriental (I) 8
Johnnie Ray
Gary Morton
Dominoes (4)
Billy Wells & Four Fays
Buddy Shaw Orc
Newport News (Va)
Jefferson (I) 9 Only
Milt Larkin Orc
B B King
H-Bomb Ferguson
Holmes & Jean
Derby Wilson
Myers & Walker
NORFOLK (Va)
Bookar T (I) 11-12
Milt Larkin Orc
B B King
H-Bomb Ferguson
Holmes & Jean
Derby Wilson
Myers & Walker
PHILADELPHIA
Earle (W) 9
Louis Jordan Orc
Bob Bailey
Shoaregrued Dcrs
3 Rockets
Jackie Davis 3
Jordanettes
Willis Jackson Orc
PORTSMOUTH (Va)
Capitol (I) 10 Only
Milt Larkin Orc
B B King
H-Bomb Ferguson
Holmes & Jean
Derby Wilson
Myers & Walker
RICHMOND (Va)
Hippodrome (I) 13-14
Milt Larkin Orc
B B King
H-Bomb Ferguson
Holmes & Jean
Derby Wilson
Myers & Walker
ROANOKE (Va)
Virginia (I) 8 Only
Milt Larkin Orc
B B King
H-Bomb Ferguson
Holmes & Jean
Derby Wilson
Myers & Walker
SOUTH BEND
Palace (P) 9 Only
Frankie Laine
Patti Page
Billy May Orc
Illinois Jacquet
Clark Bros
Don Rice
Jay Lawrence
Choclateers
WASHINGTON
Capitol (L) 7
A & C Fanton
Jerry Southern
Paul Benson
Florian Zabach

AUSTRALIA

MELBOURNE
Tivoli (T) 5
Jimmy Hanley
Babs Mackinnon
Rosamary Miller
John Clifton
Peter French
Valerie Keast
June Lansell
SYDNEY
Royal (T) 5
Black & Dundee
Marquis & Family
Wally Boag
Rosita Alexander & Violette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron
Charlotte McGuire
Dancing Boys
Tivoli Ballet
NEW ZEALAND
AUCKLAND
St James (T) 5
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

BRITAIN

ASTON
Hippodrome (I) 5
Western Bros
Leslie Sarony
Stanelli
Delys
Manley & Austin
F Whitely Girls
BIRMINGHAM
Hippodrome (M) 5
Laurel & Hardy
Clayton & Ward
Lorraine
Kenways
Saveen
Newman Twins
Jack Melville
Jimmy Elliott
MacKenzie Reid & Dorothy
BLACKPOOL
Palace (I) 5
Jimmy Young 3
Ross & LaPierre
Rex & Bessie
Lester Sharpe & Iris
Marcellie
Dick Henderson Jr
Websters
Harry Worth
Kay Kortz & Eugene
Tower Circus (I) 5
Charlie Cairoli & 1
Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes Circusettes
BRADFORD
Alhamba M (5)
Dorothy Squires
Gladys Morgan
Eddie Calvert
M Mitchell 3
Archie Elray & Dorothy
Laurie Watson
Larry Gordon Girls
BRIGHTON
Hippodrome (M) 5
Del Cortina
Terry-Thomas
Renee Dymott
Suzette Tarri
Hackford & Doyle
Billy West Co
Louise & Pets
BRISTOL
Empire (I) 5
Harry Shields
Prince Nareda Co
Van Luin
Vera Demonte
William Greer
Rex Deering
Palace (I) 5
Joe Stein
Louis Hayden
Max Carole
Eric Lloyd
Tih-Boult
Brixton
Empress (I) 5
Tessie O'Shea
Freddie Sales
Sicki
Les Marchisio
Nixon & Dixon
Frances Duncan
2 Sterlings
CARDIFF
New (S) 5
Naunton Wayne
Alfred Marks
Julie Andrews
Paddy O'Neill
Ossie Noble
S Fisher Girls
4 Fredianis
Patricia & Colin
CHELSEA
Palace (I) 5
Charlie Clapham
Donald B Stuart
Bunny Baron
Jack Stanford
Marjorie Holmes
Eleanor Beams Gls
Koba & Kalee
London Girl Pipers
CHISWICK
Empire (S) 5
Frasers Harmonica Co
Victor Seaforth
Allen & Lee
Ken Barnes & Jean
Peggys Ponies
DERBY
Hippodrome (S) 5
Kitty Masters
Billy Nelson
Chuck O'Neill
Jimmy Robbins
3 Imps
Roy Jefferies
Bill Morris
Babs & Warren
EAST HAM
Granada (I) 5
Marie Louise & Charles
George & Lydia
Leslie Bryant
Nelson Fletcher
Campbell & Rogerson
Nino
Hippodrome (S) 5
Dick Whittington Ice Rev
Metropolitan (I) 5
Harry Roy Bd
Loew & Webster
Jay Howard
Grainger Bros
Jenny Hayes
A & V Farrell
Doreen & Victor
EDINBURGH
Empire (M) 5
Derek Roy
Eve Boswell
3 Falcons
Downey & Daye
Bel Argay
F Whiteley Girls
A & L Ward
GLASGOW
Empire (M) 5
Donald Peers
Cyclo Bros
Walter Niblo
Musical Elliotts
Irwin Corey
Nino
Levanda & Van
Ladd Lyon
J W Jackson Girls
GRIMSBY
Palace (I) 5
Piddingtons
Winsor & Wilton
J & M Kinson
Rennie Collis
Darnia & Roberta
Craig & Voyle
Ringle Bros & Renee
Vicky Fitzpatrick
HACKNEY
Empire (S) 5
Gwen Liddle
Anyon Karas
Wilson Keppel & Betty
S & P Kaye
Eddie Arnold
Pierre Bel
Les Alyxsons
H & A Ross
LEEDS
Empire (M) 5
Dave Morris Co
Allen Bros & June
3 Lesters
Ruddy Bolly
Alex & Nico
Bette Lee
LEICESTER
Palace (S) 5
Eddie Gray
Arthur English
Peggy Powell
Cycling Astons
Butlin Dancers
2 Playboys
Donovan & Hayes
Viking 3 & Charmaine
Brian Kent
Eileen Rogan Girls
LINCOLN
Royal (I) 5
Skating Sayers
Potter & Carole
Ladd West
Claude Williams
2 Aristocrats
LIVERPOOL
Empire (M) 5
Winifred Atwell
Jack Jackson
Fayne & Evans
3 Monarchs
Peter Raynor
R & M Lamar
Jimmy Wheeler
T & G Durante
LONDON
Palladium (M) 5
Jimmy Durante
Harrison & Fisher
Pat Kirkwood
Alan Clive
Rob Murray
Evy & Everto
P Grant Ballet
Palladium Girls
Skyrockets Orc
NORTHAMPTON
New (I) 5
Rag Varney
El Granadas & Peter
Earl & Oscar
Les Cavaliers De Chanson
Ballet Montmartre
Peter Dulay
NORWICH
Hippodrome (I) 5
Geo Mitchell Choir
Eno & Lane
Marga & Rita
Jack Kelly & Jean
Dorothy Gray Co
Nerdini
Benny Furst
NOTTINGHAM
Empire (M) 5
Arthur Lucan
5 Marney Bros
4 De Lisliers
Macey & Mayne
Stuart & Gray
Whiteley Girls
PORTSMOUTH
Royal (M) 5
Frank Randle
Gus Aubrey
Kay Sothern
Sonny Roy
Peters Bros
3 Palmers
Stan Stafford
Sally, Summers & Dizzy
Bob Hulme
Rita Shearer
Wood & Rufford
Dagenham Girl Pipers
Mandalay Singers
Whiteley Zio Angels
SHEFFIELD
Empire (M) 5
Billy Cotton Bd
Mills & Belita
Arthur Dowler
Angelos
Bill Waddington
Tipsy & Brow
Chris Sands
SHEPHERDS BUSH
Empire (S) 5
Josef Locke
Joe Black
Eddie Gordon & Nancy
Roger Carne
2 Alfredos
Eric Williams
Barney Powell
B & J Clyde
SOUTHAMPTON
Grand (I) 5
Ossie Morris
Rita Page
Morris Kerley
Vic Silver
Harmonica Hatters
Rhoda Diane
Don Stevens
Dancing Kingets
WALTHAMSTOW
Palace (I) 5
Noni Neta & Dody
Len Childs & Mollie
2 Simpsons
Tommy Dee
2 Ashtens
Smokey Dokes
YORK
Empire (I) 5
Billy Whittaker
Mimi Law
Eric Marsh
Jack Lennard
Gradiner & Baxter
Frances Whitmer
Lillian Brow
Windmill Follies Debs

Cabaret Bills

NEW YORK CITY

Birdland
Art Tatum
Erroll Garner
Blue Angel
Freres Jacques
Kay Ballard
Stuart Ross
Ellis Larkin Trio
Bon Soir
Alberta Hunter
Kirkwood & Goodman
Jimmy Daniels
Three Riffs
Norene Tate
Chateau Madrid
Harry Mimmo
Sylvio Flory
H. Warringer
Copacabana
Billy Daniels
Benny Payne
Bobby Sargeant
Harbers & Dale
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy
Embers
Eddie Heywood
Joe Bushkin
Havana-Madrid
Lao & La Minerva
Reyes Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Ethel Smith
Fisher & Ross
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Mimi Benzell
A & B Lund
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Sherry-Netherland
Dick Estes
Emil Coleman Orc
Hotel Statler
Paul Neighbors
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Darvas & Julia
Costello Twins
Corinne & Tito
Laila & Steffen
Ralph Young
Ebony Stevens
Pamela Dennis
La Vie En Rose
Jane Morgan
Jana Jones
Bobby Lucas
Eddie South Trio
Van Smith Trio
Le Ruban Bleu
Patricia Bright
Mickey Deems
Ellen Hanley
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
The Rogers
Mark Stewart
Bobby Ramsen
Oliver Dcrs
No. 1 Fifth Ave
Bibi Osterwald
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadia Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Pollansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Richard D Bennett
Wally Cox
Royce Wallace
Clarence Williams 3
Waldorf-Astoria
Denise Darcel
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Bombay Hotel
Nino Rinaldo 3
Joe Harnell
Casablanca Hotel
Henny Youngman
Honey Michele
Alex Shey 3
San Kanez Orc
Zig & Vivian Baker
Clover Club
Stan Nelson 3
Raul & Eva Reyes
Selma Marlowe Line
Woody Woodbury
Tony Lopez Orc
Gaiety Club
Tommy Raft
Mastine
Louise Angel
Olga Barrett
Lori Iris
Georgia Peech
Che-Che
Lynn Clayton
Gaiety Girls
Ernie Bell Orc
Martinique Hotel
Aliami & Diard
Helen Aimee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Day, Dawn & Dusk
Joe Di Lalla
Ginny Lowry
Monte Carlo
Steve Gainer
Day & Alva
Arne Barnett 3
Nautilus Hotel
Guy Rennie
Julita Romero
J & S Reyes
Freddie Calo Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Joe Sedja
Robert Richter H'l'l
Don Lanning
Roberta Sharwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Rosette Shaw
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Momikai
Henri Rose
Val Olman Orc
Barry Douglas
Tano & Dee
The Hawaiians (4)
Sea Gull Hotel
Faith Condullo
Mae Silva Dcrs
Norman Lester
Charlie Page
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Deauville
Joe Mooney
Hughie Barrett
Delano Hotel
Rita Prinzell
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Johnina Hotel
Tony Matas
Harry Taylor
Helene Rejoire
Jewel Box
Francis Russell
Bobby La Marr
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Shelbourne Hotel
Alan Kole Orc
Shore Club
Haven & Held
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Margo
Haveler Dcrs
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Joan Barton
Jerry Colonna
The Townsmen (3)
Mary Peck
Johnny Conrad Dcrs
Frank Linale Orc
Sherry Frontenac
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Jackie Small
Chi-Chi Laverne
Kitty O'Kelly
Jamie Lynn
Pat Pascall
Kenny Lynn
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Dcrs
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Shecky Green
Russ Sobey
Ben Yost 8
Len Dawson Orc
Harem Club
Sherry Panay
Toni King
Lynn Starr
Bobby Barton
Frolic Club
Myra Davis
Jimmy Day
Princess Tulane
Dorie Dale
Mozelle
Schaw Puppets
Freddie Daw Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Mariann D'Or
Henry Brandon Orc
Chez Paree
Arthur Lee Simpkins
Buddy Hackett
De Mattiazzis
Johnny Martin
Chez Adorables (8)
B Farnon Orc (8)
Shortie Rennard
Charles Senna
Georgie Daye
N Miller Dcrs (12)
Brian Farnon Orc
Edgewater Beach
P Spitalny Orc (24)
With Evelyn, Rose Marie, Viola, Velma & Janet
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-dears (8)
Orrin Tuckar O (12)
Palmer House
K Thompson & The Williams Bros (4)
Pierre D'Angelo & Ana
Martin Bros (2)
M Abbott Dcrs (8)
E O'Neal Orc (12)

LOS ANGELES

Ambassador Hotel
Andrews Sis (3)
Eddie Bergman Orc
Bar of Music
Doodles & Spider
Sheilah Barrett
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Pepper Sis (3)
Bob Durwood
Bill Howe
Biltmore Hotel
Anthony, Allyn &
Hodges
Wideler Bros (3)
Gali Gali
George Milan
Hal Derwin Orc
Cafe Gala
Benay Venuta
Hadda Brooks
Jimmy Ames
Ciro's
Josephine Baker
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Herb Jeffries
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Harold Stern & Co
Constance Moore
Flamingo Starlets
Stewart Rose
Matty Malneck Orc
Desert Inn
Copa City Revue
Jack Carter
Betty Reilly
Les Diagoras
Copa Girls
Carlton Hayes Orc
Last Frontier
Willie Shore
Hoosier Hot Shots
Gil Johnson
Devlyn Girl Rev
Bob Millar Orc
Don Baker
Thunderbird
Peter Donald
Irving Fields Trio
Irene Manning
Walter Long
Johnny O'Brien
Christina Carson
Thelma King
Kathryn Duffy
Dansations
Normandie Boys
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Joe E Lewis
Kitty Kallen
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Fio Rito Orc

Arnold's 135G Ice Show Bowing in Manchester

Manchester, April 29.

New ice operetta, "Rose Marie," will be staged at the Palace Theatre here next month at a cost of $135,000. It will have a cast of 120 skaters, and the Palace stage will be extended into the stalls to provide an ice surface of 60 by 50 feet. Tom Arnold, British impresario, is promoting.

Sheila Hamilton has the title part, and Ron Priestley, Australian skating star, will be leading man.

Israel Pic Tastes Change

Continued from page 4

that look something like an old-fashioned magic lantern) as there are languages to be translated. The motors of the various machines are synchronized.

Sitting on a stool in the booth watching the picture is a lingual expert with a button in his hand which controls the action of the subtitle machines. By pushing the button, he keeps the varied subtitles synchronized with the picture action. Since only one print of each feature is used for the entire country, the method is practical. The titles are rented by the exhib from an agency in Tel Aviv which makes them.

Gotta Have Insomnia

A careless operator can murder a film, particularly a comedy, by falling asleep at his switch. And, it has been known to happen. A lingual expert in the audience can also go crazy trying to keep up with the dialog on the screen and watch the title translations in two, three, four or five languages.

Since about 80% of the films in Israel are Hollywood product, most of the translations are from English. Number of different languages required depends on the neighborhood. Practically every house has subtitles in Hebrew and French and they generally run on screens at the sides of the regular screen, rather than at the bottom.

There's only one house with five sets of titles. That's in Jaffa, the old Arab city adjacent to Tel Aviv and now occupied largely by new immigrants. There, Hebrew and French run underneath the film, Roumanian and Arabic run along the sides and Bulgarian runs on top.

Biz throughout Israel is fabulously good. Reason is partly that there are practically no consumer goods to be bought in the shops, so there's a good bit of spare coin for amusements. There's also little competition, with TV not even in remote prospect.

Advertising-publicity budgets are all but unheard-of. Except for Kurt Unger, distrib for United Artists, who's a believer in the value of display space, advertising is limited almost completely to directories. General attitude is: Since we can hardly pack any more patrons into the theatre anyway, what's the use of wasting money on advertising?

Grossly insufficient number of houses is another reason for the queues everywhere. There are only 113 theatres in all of Israel and a good many of them are broken - down open-air affairs, which are able to operate for about nine months of the year. Of the total, 13 houses are in Tel Aviv, the largest city. Eight of the 13 are first-runs, the largest being the Ophir with 1,220 seats. Armon in Haifa with 1,700 seats is the country's nearest approach to New York's Radio City Music Hall.

Since many houses are competitive, there are only 43 to 45 possible playdates for any distrib's product. There are no circuits. Except in a few cases where an exhib may own two houses, all are individually held.

Shortage of houses should be partly overcome soon by a flock of new theatres now going up. Fanciest, and the first new house to be completed since the war, is the 1,500-seat Chem in Tel Aviv. No more new theatres are being started, since both building materials and labor costs have skyrocketed so high it is impractical. Contractors claim they are forced to go into the black market to get materials to keep their men working. Chem wound up costing something like five times more than the original estimate.

20th-Fox, which was planning to build here, has pretty much given up the idea. Aside from the size of the investment now required, the new first-runs about to open will take the pressure off for playing time and give 20th a regular outlet—lack of which was one of the reasons it was anxious to build.

Innovation in Policy

Another innovation in policy here was the preem of the country's first grind house in Haifa recently. It has had no marked success. Israelis are used to performances at scheduled times. Most theatres have shows at 3:30, 7 and 9. Because of the Sabbath there are no shows Friday (except for a few at 3:30) and only the two evening performances on Saturday. Saturday night is the week's whooper-dooper for biz despite the fact that Sunday is a normal workday in Israel.

All theatres play only single features. Admission prices have recently been increased approximately one-third as a result of devaluation of the Israel pound, but every theatre is required to keep the price for at least 20% of its seats no higher than 120 prutas (12c), including tax, from Sunday through Friday afternoon. Saturday eve minimum is 300 prutas (30c). Top first-run price in Israel is 650 prutas (65c).

Tax rates, which formerly were on an increasing scale (1.5c. on a 7.5c net ticket, 11.5c tax on a 12c ticket, 25c on a 22c ticket, etc.) have now been simplified. On a 7.5c ticket the tax is 2.5c and on all higher price seats it is 100% of the net top. Exhibs prefer the new deal, since it enables them to set prices at round figures and avoid the small coin shortage which has been a problem.

American pix are far and away the most popular. Other imports include a sprinkling of Russian, French, Hungarian, Italian and British. The Russ product was big a couple years ago, but now only one house, the Eden in Tel Aviv, plays it. The lessened interest reflects not so much an increasing Israeli political orientation toward the west as it does the fact that the Soviet product is so propaganda-loaded that even the Commies find it lacking in entertainment.

Israel's pretty much like other countries in that its biggest all-time grosser is "Gone With the Wind" (M-G), despite the fact that a drama of the U. S. Civil War south would seem to be pretty far removed. Pic grossed 10,000 British pounds ($40,000) in its original 1941 release here and is now in reissue. It'll get about 35,000 Israel pounds (probably around $75,000, since the exchange rate was switched during the release) on the second time around.

Biblical pix—since the locations are familiar—are great here. "Samson and Delilah" (Par) earned 40,000 pounds ($112,000). "David and Bathsheba" has not yet been released. "Sword In the Desert," story of modern Israel filmed here by Universal, and "Johnny Belinda" (WB) are tied for third place with about 15,000 Israel pounds gross ($42,000).

While dramas used to lead the way, musicals now average the highest grosses. "Great Caruso" (M-G), which has gone into release, threatens to break records, and "American In Paris" (M-G) has been terrific. "Belinda," "Mildred Pierce" (WB) and "Best Years of Our Lives" (RKO) have topped the dramas.

Comedies are n.s.h., since they lose so much in dialog translation. Big westerns do fairly well, but the lesser ones find little audience.

There's no regular production here, although "Faithful City," now being released by RKO in the U.S., was independently made in Israel. Small studio and a modern lab have recently been erected by Baruch Dienar and some associates, but they are having trouble finding work for it. Government has some idea of creating a film colony at Nathanya, a Mediterranean town with a climate almost exactly like that of Hollywood. It seems far in the future, however.

American distribs have about 1,000,000 Israel pounds frozen here, which might eventually be put to use in either production or theatre-building. They have an agreement with the government which is supposed to permit the U. S. industry to remit a total of $125,000 annually to cover costs of prints, accessories, shipping, etc. Coin due for the 12 months ending last June has not been forthcoming yet, but squawks from the Yank distribs have not been loud. Most of them are familiar with the almost unbelievable economic problem here, which requires every dollar to go for foodstuffs, tractors, irrigation pipe and similar necessities, so little pressure has been applied for immediate payment of the debt.

B'way Theatre Gone to Pot, Sez USSR On Air; See Only 'Total Decadence'

Washington, May 6.

Broadway theatre has gone to pieces, according to Russian propagandists, who have been pouring out a series of broadcasts on the "Disintegration of the American Bourgeois Culture." Reds, in their Radio Moscow outpourings to the rest of the world, have also denounced U. S. films and literature, complaining that all our arts have been turned into propaganda organs for Wall Street and do nothing but attack Communism.

Latest broadcast attacking Broadway legit has been picked out of the ether by official U. S. Government monitors and says in part:

"Throughout the 1951 season on Broadway, the centre of American theatre life, only disgusting slanderous works, concocted after one very simple recipe, were shown—a good portion of frank pornography, mixed with a good amount of horrors, murders and lies. Almost all the newest American plays work on the same theme—disappointment in life and hatred for one and all.

"Thus, Clifford Odets' play, 'The Country Girl,' tells about the life of an alcohol addict. Tennessee Williams, in one of his plays, paints the picture of the total moral disintegration of a group of Americans somewhere in the south of the United States.

"Excelling themselves in their gangsterous anti-Communist propaganda, the reactionary American playmakers reach the limit of stupidity. Thus, last season saw the performance of a play by a certain (Maxwell) Anderson, named 'Ambassador in Athens.' In this play, the life of Socrates and his death serve as a background for shameless slander and anti-Communist propaganda. It must be noted that this crude and clumsy work was soon removed from the program.

"The refusal to deal with essential problems of life has led the American bourgeois theatre to creative impotence and total decadence. Even the attempts to produce some of the classical plays on Broadway met with failure. Ibsen's 'Enemy of the People' failed, due to political attacks against the play, as the contemporary obscurantists discovered in it "Communist propaganda,' no more and no less.

"'Peer Gynt' was so modernized and Americanized that even the American audience, used as it is to many a thing, refused to watch it. Grieg's music was replaced by jazz; Peer Gynt was presented as a gangster gone crazy. Even the bourgeois American press cannot conceal the state in which the theatre finds itself."

Monterey Drama Fest, Aided by Legit Names, Success in 1st Season

Monterey, Cal., May 6.

The ANTA - Monterey Drama Festival, extensive regional theatre activity sponsored by ANTA, broke even or better at the boxoffice following seven days of running recently at the 152-seat Wharf Theatre and other Monterey peninsula houses, April 2-27.

Stepping off with "Oedipus Rex" and "Dr. Willy Nilly," presented by the Hillbarn Theatre of San Mateo, a total of 11 plays was presented, including "Fume Oak" by an all-blind cast from the San Francisco Center for the Blind.

Gross of $6,500, with a $2.40 top, is expected to more than cover the outlay, which attracted over 3,500 visitors from Northern California. Notables included Judith Anderson, Robinson Jeffers, Christian Westphalen, Clarence Derwent and Dana Andrews.

Northern California little theatres which participated in the festival were the Hillbarn Theatre, San Mateo; San Jose State College Drama Dept.; Barn Theatre of Porterville; San Francisco Children's Theatre; The Interplayers, San Francisco; Wharf Theatre, Monterey; Reno Little Theatre, Reno, and San Francisco Center for the Blind.

Directors of the Monterey Festival were Rollo Peters, president; Thomas Brock, executive director,

(Continued on page 58)

Bernstein, Blitzstein Preems at Brandeis Fest

Boston, May 6.

Leonard Bernstein's new opera, "Trouble in Tahiti," will be preemed at the Festival of Creative Arts, to be presented at Brandeis U., Waltham, Mass., June 12-15. Bernstein, professor of music at Brandeis, is also the festival director.

Event will also get the first performance of Marc Blitzstein's adaptation of Kurt Weill's "Three Penny Opera."

'Average Man' Review Committee Urged As Supplement to Critics

New York.

Editor, VARIETY:

Here very briefly, is the plan I have devised which should, I believe help a great deal to balance the present review situation in the theatre.

Under the plan now in operation, a very few men have the power to make or break a play. In view of the skyrocketing costs of production, very few producers can take this enormous gamble. Unless they feel certain that their play will appeal to the particular tastes of these few men, they cannot dare to bring the play to Broadway.

My plan involves the establishment of a review committee, similar in many ways to the National Board of Review which operates in the film business. A small administrative staff, operated by ANTA and supported by small contributions from producers who bring a play to Broadway, would prepare a list of from 5,000 to 10,000 people (this number is very tentative and is not based on a careful analysis).

The list would consist of people who like the theatre and who would enjoy being called every now and then to attend the first night performance of a play. The total first-night attendance might consist of as many as half of this committee. As these committee members leave the theatre, they will drop in a box a form with their opinions written on it.

In the following morning's papers the regular reviews by the critics will appear. The morning after every metropolitan newspaper will carry in a box the judgment of the committee. In this way the average theatregoer can distinguish between the often too-intellectual opinions of the critics and the tastes of the average man.

I confidently feel that at least one-fourth of the plays that currently die after a few performances can go on to make good money under my system. On the other hand, when a play dies under this system, everyone concerned will know that it deserved to die. *Howard Goodkind.*

Shumlin Antes $2,695 In 38G 'Petticoat' Loss

"Lace on Her Petticoat," Aimee Stewart's London success which Herman Shumlin produced on Broadway last fall, involved a $38,695.01 loss. The venture was capitalized at $36,000, with provision for an overcall. However, the producer elected to pay the $2,695.01 deficit himself.

The drama involved a production cost of $27,027.17, had an operating loss of $4,452.62 on its 79-performance run at the Booth, N. Y., plus $6,075 for extra advertising and $1,140.22 closing expense, less $2,000 revenue for the stock and amateur rights.

Thomasville (N.C.) Show

Greensboro, N. C., May 6.

Thomasville, N. C., planning a pageant as part of the town's centennial celebration Sept. 14-20, has rejected the idea of leaving the staging to amateurs and has signed a contract with John B. Rogers Co., Sestoria, O., to write and produce the spectacle.

Cost of pageant, which will have cast of about 500, is estimated at $4,500, including furnishing of 350 costumes by contracting firm.

Madam Mint

Ethel Merman, who withdraws as star of "Call Me Madam" after the current four-week engagement in Washington, will presumably continue to clean up on the show for some time to come. First of all, she will be paid $125,000 for repeating her characterization of the Perle Mesta-like ambassadress in the 20th-Fox film version of the musical. Further, she'll continue to get 10% of the profits from the original legit production, which has been averaging about $10,000 a week. Moreover, this 10% slice will include the show's 40% share of the $250,000 picture sale and the returns from the smash London edition.

Thus far, the singer-comedienne has received 8% of the gross on the legit run, or $338,474 on the total gross of $4,188,546.50 for the 85-week run (including the four-week tryout tour) and approximately $55,000 as her share of the profits to date. Also, she's figured to have taken a healthy payoff from the Decca record album.

186 'Sing' Backers, But No Farrell

"Of Thee I Sing," Chandler Cowles-Ben Segal revival of the 1931-32 Pulitzer Prize musical which opened Monday night (5) at the Ziegfeld, N. Y., has 186 listed backers, a record number for a Broadway production. The total includes a number of combinations of two people sharing a unit, but excludes multiple syndicates such as a New Haven group calling itself Lucky Twenty and holding a $1,000 share in the show.

Anthony B. Farrell, a prolific investor in Broadway productions, particularly musicals, is not among the backers of "Sing," although he has been partnered with both Cowles and Segal in several previous ventures. In fact, Farrell issued a statement early last week to the effect that "although wishing Ben Segal, his general manager, the best of luck" in the production, he "has no financial interest whatsoever in the musical in any shape or manner." Segal has since resigned as g.m.

Listed backers of "Sing" include Mrs. Don Walker, wife of the musical arranger, $500; owners of the Shubert, N. H., of which Segal is general manager, $1,000; Paul Newman, of the Yale Drama School faculty, $500; orchestra leader Meyer Davis, representing a syndicate, $2,000; William Nolan, head of Nolan scenic construction studios, $1,000; M-G-M producer Armand Deutsch, $4,000; occasional producer Clinton Wilder, $1,000; theatre owner-financier Howard S. Cullman, $4,000; his brother Joseph and the latter's son Edgar Cullman, $2,000 each; lyricist Ira Gershwin, $2,500; Gordon H. Johnson, of the Dancer, Fitzgerald, Sample ad agency, $500, and James E. Stroock, president of Brooks Costume Co., $4,000.

The show is capitalized at $160,000, and there has been a 20% overcall.

'Guys' Weekly Profit 21G; Another 90G Divvy Paid

Another dividend of $90,000 has been paid by "Guys and Dolls," bringing the total distributed profit to $808,191.81 thus far on the Cy Feuer-Ernest H. Martin production. With the total net return on the two companies now averaging around $21,000 a week, it's expected that the distribution will top the $1,000,000 mark some time in June, after approximately a year and a half of operation.

As of April 26, the original production had grossed a total of $3,279,851.40 in its 75-week run at the 46th Street, N. Y., and the total operating profits on both companies had reached $1,324,536.07. The Broadway company is going along to standee-limit business, with an unvarying gross of $44,400 a week, while the touring edition, currently in its 11th week at the Shubert, Chicago, has been consistently topping $50,000.

'Madam' Bows Off to 550G Gain; Four Flopperoos File Quickly After

For the second stanza in succession, Broadway had five closings last week. However, one of the departures, "Call Me Madam," was a boxoffice bonanza, whereas all five of the folderoos the week before ended in the red. Last week's other four closings, all quick coin losers, were "To Be Continued," a revival of "Much Ado About Nothing," "Hook 'n' Ladder" and "The Victim." "Madam" went on tour, the others to the warehouse.

'Madam," Leland Hayward's production of the musical comedy with songs by Irving Berlin and book by Howard Lindsay and Russel Crouse, played 644 performances at the Imperial, N. Y., earning a profit of about $550,000 on its $275,000 investment. Still to come is $25,000 of the show's 40% share of the $250,000 film sales, plus returns from the click London edition.

The "Madam" financial setup is unique. The entire $200,000 original capital, plus $25,000 overcall, was supplied by RCA, which gets 35% of the profits, instead of the backer's customary 50%. The lower split of the net is theoretically offset, however, by the fact that the author-director-star percentages of the gross are less than usual, so the total net is greater and the operating nut is reduced.

Hayward's Own Coin

Besides the regular $225,000 financing, producer Hayward also spent approximately $50,000 of his own money on the production, which underwent considerable revision during its tryout tour. As of April 12, the musical had earned $524,694.49 profits after returning its $275,000 investment. The distributed profit was $457,875 as of the same date. In the three weeks since then, the show has netted about $26,000 more.

"Madam" opened its tour Monday night (5) at the National, Washington, thereby returning that house, now under the management of Aldrich & Myers, the City Investing Co. and Louis A. Lotito, to the legit fold under a non-discriminatory policy. It had been operating as a film stand for

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Shutta Set for Lead In Houston '20th Century'

Houston, May 6.

Ethel Shutta will play the lead role in the Playhouse Theatre presentation of "20th Century," opening here on May 14. Bert Conway will direct the production.

Current production is "Room Service," which will close its local run May 12.

Jersey Crowd Soothed By Pajama-Clad Judy In Snafued Stock Bow

Newark, N. J., May 6.

Showmanship triumphed over circumstances in the reopening of the Maplewood (N. J.) Theatre Saturday (3) as a legit house after 11 years as a filmer. Opening offering was Elmer Rice's "Dream Girl," a large assignment for stock technicians. It proved pretty tough for the Maplewood crew, and as a result, the opening-night audience of 1,400 was kept standing in the streets until almost half an hour beyond curtain time, 8:30 p. m., while the final rehearsal went on and on.

When the customers were admitted, they filed in with hostility written large upon their faces. Then came a long wait accompanied by handclapping and a choice assortment of boos.

Then came a master stroke of showmanship; Judy Holliday, the star, in the pajamas she wears in Act I, stepped through the curtains and said, "I'm in pajamas, and right now I'd rather to be home in bed. Things here have been catastrophic, to say the least. But I think we're ready to go now. But all I can assure you is that this will certainly be a most unusual and interesting performance. It might even be good."

And with that, the capacity audience broke into cheers, the curtain went up and the cast acted its hearts out for the people. Local crix didn't quite go along with Judy's "might even be good" line, finding that a stumbling pace to some of the scenes rubbed off a little of the play's magic. The cast won an ovation when the final curtain fell at midnight and that seemed to make the whole thing worth while.

House is managed by Albert Rosen and Albert Lewis on a 20-week summer deal.

Producers Out $7,985 In 'Long Watch' Foldo

"Long Watch," recent Anthony B. Farrell-Charles Coburn production of the Harvey Haislep play (Morrie Ryskind withdrew as co-author and sold his interest during the tryout), involved a loss of $97,985.27, according to an accounting sent to the backers last week. The comedy-melodrama about WAVES at an air-sea rescue base involved a production cost of $49,947.08.

It lost $23,451.75 during a five-week tryout in New Haven, Boston and Philly, and dropped $19,149.10 more on its 12-performance run at the Lyceum, N. Y. Closing expense added a final $5,437.34 to the deficit.

Venture was financed at $75,000, plus 20% overcall, so the producers had to make good the $7,985.27 overage.

Nype to Do Al Fresco Lead in Pitt's 'Venus'

Pittsburgh, May 6.

Although Pittsburgh won't see Russell Nype in "Call Me Madam" when that show comes to the Nixon the week of June 2, with Elaine Stritch in the Ethel Merman role, the town will get a load of the young leading man later in the season. He's just been signed by the summer opera company for the original Kenny Baker part in "One Touch of Venus" at the Pitt Stadium. Nype will be co-starred in the musical, being presented here outdoors for the first time, with Kyle MacDonnell and Dick Smart.

St. Louis Stock Season, 35G in Red, Will Resume; Claim Star Fees Too High

St. Louis, May 6.

Initial venture into the legit field by the Ansell Bros., Louis and Joseph, owners of a chain of indie pix houses in St. Louis and adjacent St. Louis County, resulted in a loss of approximately $35,000, but they are planning a bigger and better sked for the 1952-53 season.

Starting last Jan. 8, the legit sked at the Empress, converted from a film theatre, ran for 16 weeks. New sked calls for 26 weeks, starting next September. Present plans call for presentation of musical comedies, which weren't given this year. Pieces produced here also may be sent on a four-city midwest circuit.

The Ansells found that a $2 top was too meager and there is a likelihood of a hike to $2.50 for next season. Visiting stars, it's felt, also were paid too much and that scale may be trimmed considerably. Some of the big names drew from $2,000 to $3,500 for a one-week frame. Converting the house for legit purposes cost approximately $20,000. The season gross was approximately $127,000, minus taxes.

The only show that made any coin was "Voice of the Turtle," with Geraldine Brooks and Gene Raymond.

"We can't pay those big salaries next season," said Joseph Ansell. "No star is worth more than $3,000 for a week. Some of them admitted it. But their agents jack up the prices for all they can get. When our payroll amounts to as much as $12,000, as it did for one week, you just can break even. It costs $7,000 a week just to run the theatre including wages to grippers, b.o. help, ice, dry materials, rent, etc. The stars will have to gamble with us next season, taking a split of the profits with a smaller guarantee."

Plays on Broadway

Of Thee I Sing

Chandler Cowles and Ben Segal production of musical comedy in two acts (11 scenes), with book by George S. Kaufman and Morrie Ryskind, music by George Gershwin, lyrics by Ira Gershwin. Stars Jack Carson, Paul Hartman; features Jack Whiting, Lenore Lonergan, Betty Oakes, Florenz Ames, Joan Mann, Jonathan Lucas, Howard Freeman, J. Pat O'Malley, Donald Foster, Robert F. Simon, Loring Smith. Directed by Kaufman; musical numbers and ensembles staged by Jack Donohue; settings, Albert Johnson; costumes, Irene Sharaff; lighting, Peggy Clark; musical director, Maurice Levine; musical supervision and vocal direction, David Craig; orchestrations, Don Walker; dance arrangements, David Baker; production associates, William Tiernan and Charles F. Spalding; production coordinator, Ann Noyes. At Ziegfeld, N.Y., May 5, '52; $6 top ($9.80 opening).

Francis X. Gilhooley ..... J. Pat O'Malley
Louis Lippman ..... Robert F. Simon
Chambermaid ..... Louis Carlyle
Matthew Arnold Fulton ..... Loring Smith
Sen. Carver Jones ..... Howard Freeman
Sen. Robert S. Lyons ..... Donald Foster
Alex. Throttlebottom ..... Paul Hartman
John P. Wintergreen ..... Jack Carson
Beauty Contestant ..... Jean Bartel
Mary Turner ..... Betty Oakes
Sam Jenkins ..... Jonathan Lucas
Diana Devereaux ..... Lenore Lonergan
Emily Benson ..... Joan Mann
Announcer ..... Mort Marshall
Vladimir Vidovitch ..... Abe Stein
Yussef Yusseivitch ..... Bob Oran
Chief Justice ..... Jack Whiting
Guide ..... Jack Whiting
Sightseer ..... Parker Wilson
French Ambassador ..... Florenz Ames
Chief Senate Clerk ..... Mort Marshall
Massachusetts Senator ..... Jack Whiting
Attache ..... Tom Wells
Chief Flunkey ..... Al McGranary
Flunkies ..... William Krach, Michael King, Ken Ayers

Singers: Claudia Campbell, Louise Carlyle, Helen Rice; Jeanne Schlegel, Joanne Spiller, Gloria Van Dorpe, Ken Ayers, Norman Clayton, Warren Galjour, Jay Harwick, Keith Kaldenberg, Joe Kerrigan, Michael King, William Krach, James McCracken, Larry Weber.

Dancers: Vicki Barrett, Betty Buday, Georgine Darcy, Peggy Merber, Pat Stanley, Crandall Diehl, J. Corkey Gell, Skeet Guenther, Frank Seabolt, Bob Tucker, Parker Wilson.

Showgirls: Arlene Anderson, Jean Bartel, Gregg Evans, Charlotte Foley, Dorothy Richards, Siri, Jeanne Tyler, Charlotte Van Lein.

Although "Of Thee I Sing" won the Pulitzer Prize in 1932, it seems more than 20 years old. Somehow, the whole concept of impudent musical satire of politics, so fresh and funny when the show was first produced, seems pretty oldhat now. At any rate, this "Of Thee I Sing" revival never seems to gather much momentum and in the book-mired second half steadily slows down to a standstill at the finale. Although there's probably a memory-happy public for a limited run, the production is a doubtful money-back prospect, particularly at this late date in the season.

The principal assets of the show are the co-stars, Jack Carson and Paul Hartman, such largely incidental comedy interludes as the antic screened election returns, a couple of slapstick dance numbers and an occasional mirthful line. But by contemporary standards the George S. Kaufman-Morrie Ryskind book, long regarded as a classic, now seems stinted and painfully thin; the George Gershwin score, for all its melodic appeal, seems naive and spotty, and the whole show lacks drive and lift.

Amazingly, considering the show's illustrious history, there's little impressive singing or dancing, and except for the two dance clicks, the comedy is the sort of political kidding that has become a hackneyed trademark of second-rate radio gagmen. Orginally it was bright and amusing, no doubt, but endless imitation has made it depressing, no matter how the topical references may have been revised.

Carson and Hartman make a heroic effort to get the show off the ground and keep it moving. As the brash John P. Wintergreen, who is elected President on a platform of love, the role played by William Gaxton in the original show, Carson is poised, agreeably relaxed and thoroughly likable. In the Throttlebottom role in which Victor Moore clicked originally, Hartman achieves a fine blend of pathos and hokum. His stumbling brand of comedy dancing vitalizes the "Love Is Sweeping the Country" in the first act. And he and Carson team for an old fashioned song-and-dance number that is the outstanding spot of the second half.

Betty Oakes, as the President's wife, played originally by Lois Moran, does the only real singing in the show. Lenore Lonergan is acceptably comic in the trite part of Diana Devereaux, the jilted southern belle played originally by Grace Brinkley, but she is vocally inadequate. Jack Whiting gives a professional touch to several small character parts. There is some brief, lively dancing by Joan Mann and Jonathan Lucas (played in the original by June O'Dea and George Murphy). And generally effective character parts are also played by Loring Smith, Florenz Ames (repeating his original role of the French ambassador), Howard Freeman, J. Pat O'Malley, Donald Foster and Robert F. Simon.

Among the standout songs in the well-remembered score are "Wintergreen for President," "Love Is Sweeping the Country," "Of Thee I Sing" and "Who Cares." Kaufman's staging can't get much animation into the book, but Jack Donohue's musical numbers at least have pace. The Albert Johnson settings are properly colorful and Irene Sharaff's costumes are vivid (although the gowns in the Madison Square Garden scene look as if they were out of a maternity shop). *Hobe.*

Hook 'n Ladder

Al Moritz presentation of comedy in three acts (four scenes) by Charles Horner and Henry Miles. Features Vicki Cummings, Charles Bang, Judson Pratt, Charles G. Martin, Guy Raymond. Directed by Moritz; setting and lighting, Eldon Elder; costumes, Jerry Boxhorn. At Royale, N. Y., April 25, '52; $4.80 top ($6 opening).

Sam Ross ..... Judson Pratt
Ulysses ..... Guy Raymond
Steve Barton ..... Charles Bang
Christine Rapp ..... Vicki Cummings
Caspar Armbruster ..... Harry Sothern
Doc Cornwall ..... Charles G. Martin
Mayor Tiddle ..... Leland Stanford Hartz
Gail Carter ..... Loretta Price
Mr. Deaton ..... Humphrey Davis
Mr. Gilkens ..... Allan Hale
George Casey ..... Donald McClelland
J. B. Carpenter ..... Allen Lee

This, in the classic phrase, is for the record. "Hook 'n Ladder," billed as a farce comedy, is a whatsis about fire engine salesmen in a small town. The entire action unquote takes place in a hotel bedroom and consists of a relentless succession of unfunny gags. To put it charitably, this is perhaps not the worst play in Broadway history. Of the trapped cast, veteran character actor Harry Sothern rates mention for at least retaining his dignity.

Co-authors Charles Horner and Henry Miles, and producer-director Al Moritz, are members of the writing-production staff of the Arthur Godfrey program. The theatre having endured everything else, will probably survive this. But can television? *Hobe.*

(Closed Tuesday night (29) after one performance.)

The Male Animal

N. Y. City Theatre Co. (George Schaefer, artistic director), revival of comedy in three acts by James Thurber and Elliott Nugent. Stars Nugent; Martha Scott, Robert Preston; features Halliwell Hobbes, Matt Briggs, Regina Wallace, Ruth McDeyitt, John Gerstad. Directed by Michael Gordon; setting, Melvin Bourne; costumes, Noel Taylor. At City Center, N. Y., April 30, '52; $3 top.

Cleota ..... Eulabelle Moore
Ellen Turner ..... Martha Scott
Tommy Turner ..... Elliott Nugent
Patricia Stanley ..... Nancy Nugent
Wally Myers ..... Charles Boaz
Dean Damon ..... Halliwell Hobbes
Michael Barnes ..... John Gerstad
Joe Ferguson ..... Robert Preston
Mrs. Damon ..... Ruth McDeyitt
Ed Keller ..... Matt Briggs
Myrtle Keller ..... Regina Wallace
"Nutsy" Miller ..... Billy James
Reporter ..... Peter Harris

If the current revival of "Pal Joey" is entitled to the N. Y. Drama Critics Circle award as the best musical of this season, then this City Center edition of "Male Animal" is the best straight play. For this James Thurber-Elliott Nugent comedy about the battle of the sexes, football mania and academic freedom actually seems funnier, more touching and vastly more pertinent than when it first scored a Broadway smash in 1940.

It's a boxoffice natural all over again. Earlier in the season the show would have been a candidate for transferral to Times Square for a commercial run, but it's probably too late now, even if the stars were available.

Perhaps the dismal quality of the season's crop of plays provides a misleading set of values; or possibly the intense times give the comedy new significance and impact. Theorizing aside, however, "Male Animal" is now not merely irresistibly hilarious entertainment, but a play whose secondary plea for freedom of thought has a new and vital urgency. Even its good-natured ribbing of feeble-witted college athletes and football-mad graduates has added point against the background of recent sports scandals.

In any case, this is a bullseye of a show, triumphantly presented. In his original role of the inoffensive but indomitable English professor whose innocent plan to read the famous farewell letter of Bartholomeo Vanzetti precipitates a campus whirlwind and a marital crisis, co-author Nugent gives a superlative performance. Martha Scott is excellent as his exasperating but charming wife. And Robert Preston, as the perennial all-American halfback, gives a powerhouse portrayal that vitalizes the whole play.

Among the supporting players, Halliwell Hobbes is persuasive as the harried dean; Matt Briggs is suspiciously convincing as a rampaging trustee out to impose his own ideas of "safe" Americanism on the faculty and students; John Gerstad is disarmingly youthful as the college editor whose ill-considered article ignites the uproar; Eulabelle Moore is a comedy click as the maid who tries to keep her sanity amid the uproar; Nancy Nugent muffs the part of the professor's embattled sister-in-law, Charles Boaz is passable as the contemporary grid hero, and Ruth McDeyitt and Regina Wallace are plausible as the dutiful wives of combatants.

Michael Gordon's staging achieves a skillful balance of the play's values. Melvin Bourne's living room setting is playable and looks lived-in, and Noel Taylor's costumes seem appropriate. *Hobe.*

Original Cast

Herman Shumlin production, staged by Shumlin, setting by Aline Bernstein. At Cort, N. Y., Jan. 9, '40; $3.30 top.

Cleota ..... Amanda Randolph
Ellen Turner ..... Ruth Matteson
Tommy Turner ..... Elliott Nugent
Patricia Stanley ..... Gene Tierney
Wally Myers ..... Don De Fore
Dean Damon ..... Ivan Simpson
Michael Barnes ..... Robert Scott
Joe Ferguson ..... Leon Ames
Mrs. Damon ..... Minna Phillips
Ed Keller ..... Matt Briggs
Mrs. Keller ..... Regina Wallace
"Nutsy" Miller ..... Richard Beckhard
Reporter ..... John Boruff

The Victim

David Hallwell and Robert N. Winter-Berger production of drama in two acts (four scenes) by Leonard Lesley, based on novel by Saul Bellow. Features Elliott Sullivan, Lloyd Gough, Anne Hegira, Lou Gilbert, Salem Ludwig, MacGregor Gibb. Directed by George Auerbach; scenery and lighting, Leo Kerz. At President, N. Y., May 2, '52; at $3.50 top ($4.80 opening).

Asa Leventhal ..... Elliott Sullivan
Kirby Allbee ..... Lloyd Gough
Elena Leventhal ..... Anne Hegira
Dan Harkavy ..... Lou Gilbert
Saul Schlossberg ..... Salem Ludwig
Stan Williston ..... MacGregor Gibb

Even if it were a lot better, "The Victim" would be a dubious boxoffice bet. But since it isn't even satisfactory on its own terms of sombre psychological melodrama, it's a dim prospect indeed. It's also negligible film or stock material, but may have possibilities for adaptation for a video one-shot.

Adapted from a novel by Saul Bellow, the play is a rather opaque study of how a weak failure fastens upon and almost destroys an apparently self-reliant man whom he blames for his downfall and who has a guilt complex. There are seemingly various subordinate meanings and bits of symbolism, including a reference to anti-Semitism and a Jew's defensive attitude toward it, but the ideas remain obscure and even the characters fail to emerge clearly.

In the title part, Elliott Sullivan is so restrained as to be practically mute. Lloyd Gough is expertly insidious as the failure, a psychopathic creep. In the secondary parts, Anne Hegira is believable as a frantic mother, Lou Gilbert registers as a gabby neighbor, Salem Ludwig has dimension as his philosophical friend, and MacGregor Gibb is acceptable in the underwritten remaining role.

George Auerbach's staging is understated, but Leo Kerz has created uncanny scenic atmosphere with skimpy materials and fine lighting. Incidentally, this is the second of two productions (first was "Dark Legend," a quick fold) by this new management at this tiny (299 seats) house just off the edge of the Times Square area. *Hobe.*

(Closed Saturday night (3) after three performances).

Much Ado About Nothing

Luther Greene (in association with Jerry Tishman) presentation of comedy revival in two acts by William Shakespeare. Stars Claire Luce, Antony Eustrel, Melville Cooper; features Jay Robinson, Eric Sinclair, Evan Thomas, Deirdre Owens, John W. Austin, Peggy Nelson, Carl Harbord, Ernest Graves, Joseph Macauley, Barry Macollum. Directed by Eustrel. Sets, costumes, lighting, Stewart Chaney; music, Raffaello de Banfield. At Music Box, N. Y., May 1, '52.

Hero ..... Deidre Owens
Margaret ..... Peggy Nelson
Boy ..... Herbert Coleman
Messenger ..... Preston Hanson
Ursula ..... Raimonda Orsell
Leonato ..... John W. Austin
Beatrice ..... Claire Luce
Don Pedro ..... Ernest Graves
Benedick ..... Antony Eustrel
Claudio ..... Eric Sinclair
Don John ..... Carl Harbord
Conrade ..... Bruce Barlow
Balthazar ..... Edward van Sickle
Borachio ..... Jay Robinson
Antonio ..... Evan Thomas
1st Watchman ..... John Giroux
2nd Watchman ..... Carl Harms
Verges ..... Barry Macollum
Dogberry ..... Melville Cooper
Friar ..... Joseph Macauley
Sexton ..... Preston Hanson
Ladies ..... Diane Howard, Patricia McCarthy
Pages ..... David Massey, Al Hedison

An uneven production of Shakespeare's rarely-done comedy won't enhance its staying powers on Broadway. The play has been presented less than 100 times professionally in New York since the turn of the century, and the rea-

(Continued on page 58)

Inside Stuff—Legit

Six months have passed since "My L.A." blew up in the faces of some 300 Coast angels at a cost of more than $300,000, and indications are that the luckless stockholders will shortly be informed that there is absolutely no chance of salvaging anything from the show. Emergency stockholders committee hasn't even been able to scrape up enough coin to finance an audit of the operation. Rights to the title now have reverted to L. A. Daily News columnist Matt Weinstock, from whose book it was taken. Revue was conceived by hit player Willy Trenk, who claimed to have been a European producer. A total of $173,000 was raised through public sale of stock and when this wasn't enough various civic leaders were tapped for additional sums in excess of $100,000. Three years in preparation, show lasted exactly three days. Emergency committee has tried to interest various producers in taking over the property, but has had no nibbles.

Picketing of "Tovarich," at the Gayety, Washington, this week by American Legion members, has had a mixed reaction on the part of the press and public in the Capital. For example, in a favorable review of the revival tryout in the Washington Post yesterday (Tues.) second-stringer Orval Hopkins commented, "I feel it is my duty to report that we had pickets at the Gayety. Three pickets. The play is a little anti-Communistic, if it's anything and the pickets—some American Legion members, I believe—also are a little anti-Communistic. This leaves me in something of a muddle." Odd angle of the situation is that the cast members whom Legion officials regard as Commie sympathizers, are appearing in the anti-Commie play at the Equity minimum salary, $100 a week out of town and $80 in New York.

With the Dominion Drama Festival setup financially in the hole, the annual trans-Canada little theatre competition for trophy awards will now be underwritten by Calvert Distillers, who have handed over $15,000 to clean up existing debts. Under the new arrangement, the distillers are in show business and will ante the kitty, with the governor-general's trophies henceforth to be tagged Calvert's awards. They'll carry cash grants to regional little theatres, for best performances, etc. Annual Dominion Drama Festival had been running 19 years, but lump sum donations had been falling off while operating costs increased.

Legit Bits

It was old home week for **Joan Coburn** in Pittsburgh when she checked in there as **Janet Blair's** new understudy in "South Pacific." Miss Coburn found two old associates at the Pitt Playhouse working on the original **Richard Gehman-Howand Blankman** musical, "Wonderful Good," which will open the community theatre's new auditorium Saturday (10). One of them was **Frank Wagner**, the show's choreographer, who used to be Miss Coburn's nitery partner; the other was **G. Wood**, working as choral director on "Wonderful Good" and the ex-vocal arranger for the Coburn-Wagner team. Wood himself did a cafe act for awhile with **Alice Ghostley**, now in **Leonard Sillman's** "New Faces of 1952."

Managing director **Jack Reed** of Dallas' Civic Playhouse is staging "Come Back, Little Sheba" May 19 . . . **Louis J. Hexter** will direct "Stalag 17" will be the next production . . . Casting of State Fair Musicals at Dallas includes **Buddy Ebsen, Maria Tallchief, Erik Rhodes** and **Joe E. Marks** in "The Wizard of Oz," Signed for "The Student Prince" are **Wesley Dalton, Jordan Bentley, George Irving** and **Betty Ann Busch** . . . **Joy Nichols** has not been inked for the lead in **Jack Hylton's** London production of "Remains to Be Seen" as erratumed.

Alice Venezky, of the ANTA staff, married to **John Griffin**, formerly with the Old Vic. . . . **George Brandt** and **William Levine**, operators of the Jamaica (L. I.) Theatre last summer as part of the strawhat circuit, were tagged for a $1,199 judgment last week in N. Y. Supreme Court. Action, brought by the State Labor Dept., was for unpaid unemployment insurance. . . **Herman Levin's** scheduled production of "Temptation of Maggie Haggerty" will be financed at $80,000, with provision for 15% overcall . . . **Bob Ganshaw** has joined the USO-Camp Shows publicity staff.

Robert Breen is staging the revival of "Porgy and Bess" which he and **Blevins Davis** are co-producing . . . **Dody Heath**, currently vacationing in Europe, is due back this summer to play her original role of Hildy in the Dallas production of "Tree Grows in Brooklyn" . . . **Halla Stoddard**, who recently took over as star of the touring "Affairs of State," has been getting rave reviews wherever the **Louis Verneuil** comedy has played . . . Attorney **David Marshall Holtzmann** and **Sara Arlen** (**Mrs. Holtzmann**) sail next week to look over the shows in London and Paris and discuss possible Broadway deals. They're due back in about four weeks.

Actress **Neva Patterson**, co-star of the touring "Cocktail Party," will be married in June to producer **Michael Ellis** . . . **John Garfield** announces plans to produce, direct and star next season in "Fragile Fox," by **Norman Brooks** . . . The Stage Managers Club will present "Talent '52," its annual audition performance for young actors, next Monday afternoon (12) at the 46th Street, N. Y. . . . **Gillman Haskill** is stage manager of the N. Y. City Center revival of "Male Animal" . . . **Ed Haas** will have a similar assignment with "Tovarich" at the same house . . . Actor **Jacob Ben Ami** has returned from a tour of South Africa.

Eleanor Harvey, assistant general manager of **Malcolm Atterbury's** Playhouse in Albany, N. Y., will work in the boxoffice at **Marshall Migatz's** Salt Creek Summer Theatre in Hinsdale, Ill. Migatz served as director of public relations for the Playhouse the past season . . . **Howard Morton**, who appeared in stock productions at the Playhouse in Albany the past season, will join the strawhat company at Arden, Del. He has filled many radio and television dates in New York.

"Thanksgiving Day," new play by Roy Russell, with an Anglo-American flavor, will be preemed by the Jack Rose Repertory Co. at the Royal Pavilion, Blackpool, England, May 12.

For the second consecutive summer **Irra Petina** will open Toronto's Melody Fair season with "The Merry Widow." She is scheduled for other shows during the season, including "The Great Waltz."

Tourel Subs for Heifetz On Israel Concert Tour

Because Jascha Heifetz had to cancel his Israeli spring engagements because of illness, mezzo-soprano Jennie Tourel has agreed to fill in on cabled request from the Israel Philharmonic Orchestra, and will appear there May 18 to June 15. Singer will fly from N. Y. May 14, and will give 12 concerts with the orchestra, under guest conductor William Steinberg, as well as five recitals. She sang in Israel in '49 and '50, and is skedded for another three-week tour in the spring of '53.

Miss Tourel had to cancel a concert sked in Italy and England as result of the hurry call from Israel. She's been recording for Columbia in N. Y. the past few weeks, on Schubert, Mozart and Offenbach albums. Following the Israeli tour, she's due in France for the Casals Festival at Prades, June 15-30. She'll be back in the U. S. in August.

Scot Producer to Run Two Barns in Canada

Glasgow, April 29.

Peter Potter, producer of Citizens' Theatre, leading Scot legit group, has been given a nine-week leave while the theatre is closed, to accept a strawhat engagement in Canada.

He will be producer at the lakeside resorts of Gravenhurst and Port Carling, on the Miscoca Lake, 120 miles north of Toronto. He plans to produce "Man and Superman," "The Importance of Being Earnest," "The Browning Version," and a new Canadian one-act play. Resort spots are run by the Davis family, two brothers and a sister.

Classical Drama Tour Sets Precedent In Far East, Say Pentagon Sources

Washington, May 6.

Sock classical drama tour of University Players, Inc., professional repertory troupe of Catholic U. alumni, is likely to set a precedent to be followed by such organizations as Equity, ANTA, etc., according to Pentagon sources.

Drama group, composed of 10 men and three women, and headed by Father Gilbert V. Hartke, head of Catholic U.'s school of speech and drama, returned recently after a six-week trek of Japan and Korea. Group, which played to about 20,000 troops in 24 performances, gave an informal report at a press luncheon here. Present at the lunch was a Defense Dept. rep, who delivered a message of appreciation and kudos from Army Secretary Frank Pace.

University Players, an incorporated professional troupe, made the trek as volunteers under an experiment by the professional entertainment branch of the Armed Forces, to test reception of the classics by men in uniform overseas. Repertory consisted of Shakespeare's "Twelfth Night" and Sheridan's "School for Wives." Playing to audiences ranging from 300 to 1,500, in every case capacity for playing space, and in many cases to men and women who had never seen a live show, reaction was reported consistently enthusiastic.

Official reports from C.O.'s in each area covered carry rave notices. Comments included such superlatives as "superb," and "finest of this type to perform here," plus requests for more of the same.

Indications are that the troupe will make further treks to other areas, on the same basis, with the military supplying transportation and per diem ($3 per day) support.

Amer. Legion Picketing Hagen-Adler 'Tovarich' In Pre-B'way D.C. Stand

Washington, May 6.

The D. C. American Legion, which recently picketed a motion picture theatre, spread its activities to a legit house last night (5). It picketed the Gayety Theatre where the N. Y. City Theatre Co. opened a one-week stand of a revival of "Tovarich," prior to its New York run.

Last night's picketing was aimed at Uta Hagen and Luther Adler, although only Miss Hagen's name was mentioned in the signs carried up and down before the theatre by three Legionnaires, while others looked on.

Signs read, "Not a Strike, But a Demonstration for Americanism" and "Uta Hagen Has a Record of Supporting Communist Fronts."

In a statement this afternoon, William J. Holliman, Commander of the American Legion, District of Columbia Dept., said: "Both Uta Hagen and Luther Adler, who play the leading roles, have been cited by the House Un-American Activities Committee for their membership in Communist supporting organizations."

A few weeks ago, the Americanism Committee of the D. C. Legion picketed the Ontario Theatre where "Death of a Salesman" was given its Washington preem. Legion indicated that it would picket "Tovarich" for the entire week of its run.

Margo Jones Mulls Spread Of Repertory Legit Idea

Dallas, May 6.

Margo Jones' plan to extend her professional repertory theatre policy to other communities may take concrete form this summer. The extension of activity will be in addition to her planning for the seventh season here of Dallas Theatre '52 next year.

Jonathan Seymour, formerly on the Jones directorial staff, is currently here to discuss the matter with Miss Jones. The groups would operate under her managing directorship, each with its own professional company, performing new scripts and classics as here.

Mel Ferrer May Head ANTA Group on Coast

Professional committee will be formed on the Coast by ANTA to revitalize legit in the area. Mel Ferrer probably will head the group and chair a local committee in Los Angeles, which will eventually produce a series of plays which could be toured in the west.

Kenneth Macgowan, now ANTA chairman on the Coast, will step down from the post in order to permit the committee to stress the professional aspect of ANTA's activities, but will rep the educational field on the committee. Coast group also plans a drive to recruit more members and help ANTA reach a national total of 2,500, so that the new bylaws can be put into effect.

'Death Knell' to Concerts In 'Archaic' Programs? Bureaus, Artists Blamed

Duluth.

Editor, VARIETY:

My business is sponsoring outstanding artists and attractions hereabouts. In addition to Duluth and Hibbing, we also take our attractions into another half-dozen communities whose population averages about 14,000 per town.

I am writing to air a gripe which I feel should be called to the attention of the entire trade. This gripe is one I have been hammering the past four years (ever since I started in business) to the various concert agencies, artists themselves, and whomever else would lend an ear. This gripe concerns lightening an artist's program. They're too heavy, in the main, for popular tastes.

It's about time that concert artists of stature woke up to the fact that they are tolling the death knell of the recital business by sticking to out-dated styles of programs which the majority insist on using.

We booked Nelson Eddy here recently, one of the most personable artists we've ever presented, both offstage and on. This is not a criticism of Eddy, but rather of the archaic recital system which he represents. The system is obsolete because it demands of an artist that he present the same program to every town in which he appears.

My contention is that an artist must be willing to adapt his program to the type of audience before which he is appearing. Who will decide what type of audience he will find in each town? Is the artist in a position to make this decision? Absolutely not. Is the concert agency in a position to make this decision? Emphatically not. (It's about time that the New York and Chicago artists' representatives came down off their high horses and admitted that they are completely out of touch with the American musical scene, except for the now-and-then visits they make to the major musical centres.) The only person in a position to judge the type of program to be presented before a particular type of audience is the impresario himself. He knows many (sometimes even the vast majority) of them personally. He knows their tastes. Besides that, he foots the bill and pays the freight. He should have some right of say-so.

I maintain that an artist's program should be flexible because I know that while Eddy's program, for example, was too heavy for Duluth and Hibbing, it met with almost unanimous approval at Ishpeming, Mich., just 275 miles away.

Jay Lurye.

Shows in Rehearsal

Keys: P (Play), M (Musical)

"First Lady" (P)—N. Y. C. Theatre Co., prod.; David Alexander, dir.; Helen Gahagan, Edna Best, stars.

"Porgy and Bess" (M)—Blevins Davis, Robert Breen, prods; Breen, dir.

"Sunday Breakfast" (P)—ANTA, prod.; Stella Adler, dir.

"Wish You Were Here" (M) — Leland Hayward, prod.; Joshua Logan, dir.

Coast Legiters Showcase Nitery Revue Package

Hollywood, May 6.

A new intimate revue will be world-preemed here tomorrow night (Wed.), as a showcase offering for possible nitery dates.

Show, tagged "Strictly Informal," is a two-hour offering by George Tibbles and Ramey Idriss, with special material by Jerry Seelen and Phil Shuken. Players Ring Theatre will present it for a special 18-day run. If it meets general acceptance here, it will be offered as a package for niteries.

Sillman Agency Gets Equity OK

Having apparently ironed out a situation with Actors Equity on the proposition, Leonard Sillman and Walter P. Chrysler, Jr., have announced the formation of a new talent agency, Entertainment Management Corp. Sillman is president, Chrysler is executive vice-prez and Hyman I. Bucher, an attorney, is secretary.

The hitch with Equity reportedly stemmed from the fact that some of the talent signed by the new agency is to appear in "New Faces of 1952," latest series of Sillman's intimate reviews. The producer apparently convinced union officials that no pressure was involved in signing the cast members to management contracts.

Chrysler, board chairman of Chrysler Motors, is a major backer of "New Faces," having an investment of at least $58,750. Bucher is also involved in the financing of the show, being the designee for members of the Barber steamship family, who have invested at least $23,000. The revue, currently trying out in Philly, is due May 16 at the Royale, N. Y.

NO SEGAL SUB MAPPED FOR FARRELL'S SETUP

Anthony B. Farrell does not plan any replacement for Ben Segal, who resigned last week as his general manager. The industrialist and theatre owner-producer intends to manage his legit activities personally, with his production secretary, Dorothy Hubner, in charge of his office in the Hellinger Theatre, N. Y.

Robert MacArthur, general manager of the Ramsey Chain Co., which Farrell owns, recently had a heart attack and will be out of action indefinitely. So, for the immediate future, Farrell must divide his time between Albany, where the business is located, and his home and theatre interests in New York.

Meanwhile, Chandler Cowles and Segal, whose "Of Thee I Sing" revival opened Monday night (5) at the Ziegfeld, N. Y., will move their offices May 31 from the Hellinger to new quarters to be selected.

Mowbray Casts Air Force Jet Plane Play on Coast

Hollywood, May 6.

Alan Mowbray begins casting today (Tues.) for "Flameout," jet plane play which he wrote and will direct for the Air Force. Total of 30 Air Force servicemen have been flown here from all parts of the country, and Mowbray will select a cast of 12 and three understudies this week. Rehearsals get under way next week.

Cast is made up of professionals now in service. They'll tour Air Force bases with the one-setter, and the play may go to Broadway next season as the first Air Force venture into straight play production. Mowbray will receive no compensation for either writing or directing, unless the play goes to New York. In the event of a pic sale, the Air Force will participate in the price.

Better Part of Valor

Producer Bernard Hart, whose last Broadway show was his brother Moss Hart's "Light Up the Sky," presented in 1948-49 in partnership with Joseph Hyman, says he has a fool-proof policy.

"As long as you don't do anything, they can't pan you."

Heavy Convention, Hotel Bookings Cue Hypo for B'way This Summer

Although there may be fewer shows on Broadway this summer than in many years, indications are that there will be a record influx of visitors and a resultant boom in business. Advance hotel bookings, plus a number of large conventions scheduled and prospects of unprecedented volume of tourists sailing or planing from New York are figured omens of a likely legit hypo.

During May and June, before the annual influx of sightseeing vacationers arrives in town, there are 119 conventions and meetings scheduled for New York. According to the N. Y. Convention & Visitors Bureau, these gatherings will bring an estimated attendance of 64,700 out-of-towners.

During July, conclaves of such organizations as the American Library Assn. (6,000 delegates), Elks (10,000 visiting delegates), and the National Assn. of Music Merchants (5,000 visiting delegates) should also stimulate legit trade. The American Legion convention, the last week in August, is expected to bring 100,000 members and families, with an attendance of several times that many visitors from nearby cities the day of the Legion parade.

Theatre managers and treasurers are inclined to minimize the beneficial effect of Legionnaire trade on the b.o. In some instances in the past the huge veterans' organization influx is even claimed to have hurt legit attendance, since relatively few of the Legion members appeared to go to the theatre, but while patronizing niteries and less expensive restaurants, used hotel accommodations that playgoing out-of-

(Continued on page 60)

'State' Closing Tour Next Week After 2-Month Run

"Affairs of State," Louis Verneuil comedy currently at the Hanna, Cleveland, will play one more week before shuttering for the season. With Haila Stoddard in the starring role played originally by Celeste Holm and then by June Havoc, the show goes to the Erlanger, Buffalo, next Monday-Thursday (12-15), and then the Auditorium, Rochester, for the season finale Friday and Saturday (16-17).

Richard Krakeur-Fred Finklehoffe production, a Broadway hit last season, is being booked for further touring next fall, opening immediately after Labor Day for a two-week stand in Detroit, then going directly to Chicago for an extended run. It's not decided whether any of the present cast will be available for next season. Current tour ran two months.

Shelton-Amos Sets Up 12-Week Ontario Sked; Tie With Niagara Barn

London, Ont., May 6.

Lineup for the 12-week Shelton-Amos Players summer season here was announced by H. Ken Baskette, manager of the Grand Theatre, following conversations with Hall Shelton and Ruth Amos in New York.

A new link between the Niagara Falls Summer Theatre and the Shelton-Amos Players season here was revealed at the same time. Baskette, manager of the S-A group in previous years, will also manage the Niagara season. There may be an exchange of leads at times.

Miss Amos, who rarely missed more than two weeks in any previous season, will be guest star this summer, between appearances with other theatre groups. She is scheduled for one week with the Niagara Falls troupe, three weeks with the Salt Creek Theatre, Highland Park, Ill., and three weeks in June at Worcester, Mass.

Opening play of the season here, starting July 7, will be "Yes, My Darling Daughter."

Bruce Brighton will return with the company as director with occasional acting appearances. His wife, Laura Lee, will continue as ingenue. His new play, "Be Quiet, My Love," might be given a showcase performance here. Shelton may also make a couple of stage appearances.

Roy Irving may be borrowed by the London group from Niagara for one week. Others engaged are John Fletcher, Pauline Drake, Constance Dix, Wyatt Cooper, Dan Slote, Sheppard Kerman and Mildred Baker.

Listed as a possibility for production is Truman Capote's "The Grass Harp" which would star Gertrude Flynn. Other productions pencilled so far are "Three-Cornered Moon," "Petticoat Fever," "Over Twenty-one," "This Thing Called Love," "John Loves Mary," "January Thaw," "Personal Appearance," "Made in Heaven," "Philadelphia Story" and "Traveler's Joy."

Ted Sheraton will continue as stage manager.

All-Bali Dance Troupe Prepped for U.S. Bow

Frederick C. Schang, Jr., president of Columbia Artists Mgt., planed to Paris Saturday (3) en route to Bali, to complete negotiations for the first visit to America of a troupe of all-Balinese dancers and musicians. Indonesian government invited Schang to see the dancers perform in their native surroundings.

Columbia will book the dancers and a complete native gamelan orchestra, beginning with a four-week engagement in New York in September. Indonesian government is bankrolling troupe's transportation by air from Bali to New York, with Columbia financing them while in America.

Power, Williams Readings, Ballet, Opera, Concerts In Philly Forum Season

Philadelphia, May 6.

Prompted by the sellout success of the First Drama Quartet earlier this year, the Philadelphia Forum has booked two concert readings—Tyrone Power heading a Hollywood group in a reading of Stephen Vincent Benet's "John Brown's Body," and Emlyn Williams in Charles Dickens monologs—for the 1952-53 season in the Academy of Music.

William K. Huff, executive director of the Forum, announces a varied roster for next season's 12 events. Opening attraction is Ted Shawn's Jacob's Pillow Dance Festival, Oct. 29, to be followed by the Danish State Orchestra, with Erik Tuxen and Eugene Ormandy conducting, Nov. 24, and Charles Wagner's Opera Co., in "Carmen," with Lydia Ibarrondo and Albert Dehaye starred, Nov. 28.

Other events and their dates include: Power and group, Dec. 18; Fred Waring's "Festival of Song," Jan. 5; Boston Symphony Orchestra, Charles Munch conducting, Jan. 15; Gershwin Concert Orchestra, Jan. 26; Ballet Russe de Monte Carlo, Feb. 9; Williams, Feb. 26; the Dublin Players, under Eddie Dowling, March 12; Little Orchestra Society, with the French pianist, Monique de la Bruchollerie, March 25, and Ballet Theatre, April 13.

Mitchell, Bainter Set For Strawhat Tryout

Albany, May 6.

Thomas Mitchell and Fay Bainter will play the leads in "The Hemlock Cup," a comedy by actor Edward Hunt, which Courtney Burr is scheduled to produce in the late summer. Hunt appeared at the Playhouse here for weekend performances of "Light Up the Sky" to aid the stock theatre's fund drive.

The opus, on which Hunt has been working for two years, tells of a high-school teacher who shocks the town with a book he writes to prove his points about education. Mitchell will portray the teacher; Miss Bainter, the wife. Burr probably will premiere the comedy at an eastern strawhat in August. A Broadway presentation is tentatively slated for September. Hunt will not act in his brainchild.

Plays Out of Town

New Faces of 1952

Philadelphia, May 2.

Leonard Sillman production of musical revue in two acts. Features Virginia Bosler, June Carroll, Robert Clary, Allen Conroy, Virginia DeLuce, Michael Dominco, Alice Ghostley, Jonathan Graham, Patricia Hammerlee, Eartha Kitt, Joe Lautner, Carol Lawrence, Paul Lynde, Bill Mullikin, Carol Nelson, Rosemary O'Reilly and Jimmy Russell. Words and music by Graham, Miss Carroll, Arthur Siegal, Sheldon Harnick and Michael Brown; sketches by Graham, Peter DeVries and Melvin Brooks. Production devised and staged by John Murray Anderson; choreography, Richard Barstow; sketches directed by John Beal; scenery, Raoul Pene du Bois; costumes, Thomas Becher; orchestra conductor, Anton Coppola; arrangements, Ted Royal; production supervised by Sillman. At Forrest, Philadelphia, May 2, '52; $3.90 top.

Decidedly on the credit side of the ledger and with only some necessary but not too difficult pruning, re-arrangement and sharpening to be done, "New Faces of 1952" comes along to give Philly a happy ending to a pretty dreary season. Just about a year ago, another revue, "Two on the Aisle," tried out here and went on to win favorable Broadway notices. This one is a generally superior production on most counts, and should do at least as well as "Aisle."

The fine, artistic hand of John Murray Anderson is seen everywhere in the show, several numbers, in fact, being reminiscent of some of his top effects in his "Greenwich Village Follies."

On the whole, however, "New Faces" is of the "little show" variety, which means that, with the usual number of vocal and dance interludes, it spends most of its time lampooning or satirizing either current fads, foibles or trends in fiction and stage shows.

In this last respect, "New Faces" returns to a feature of such oldies as the Cohan revues and some of the earlier "Passing Show," but there is nothing outmoded about Leonard Sillman's new show; it is as up to the minute as today's headlines. Some of the theatrical references in the skits, notably the one about Laurence Olivier and Vivien Leigh with their alternate nights of Shaw and Shakespeare, will click more sharply in New York than here. Other sketches spoofing plays or stage trends are one on a Restoration comedy, one burlesquing "Death of a Salesman" (which was taken out of "Curtain Going Up," a floppo, which closed here in the winter), one which has a lot of fun with Yma Sumac, she of the unusual voice range in "Flahooley," and one kidding Menotti and his "Medium" and "Telephone" technique. Another sketch, with Ronny Graham as sole performer, gets quite a few chuckles out of the decadent school of deep south fiction.

However, "New Faces" has other material than that of the burlesque variety. There is a particularly nice, well-sung and artistic Scotch scene, with sentiment well done, and a catchy tune. There is a swingy affair (also taken from "Curtain Going Up") dealing with the famous Lizzie Borden case. There is a touching and very well done piece of nostalgia, with Henry James overtones, called "Time for Tea," and an immensely funny number in which all the characters speak exclusively in well-worn cliches.

The humor is intelligent and adult; one fault with the show may be that at some points it gets too subtle for this kind of an offering, but that's such a rare fault that it almost becomes a virtue.

Since Graham wrote a lot of the better sketches and pretty nearly dominates the show, he is entitled to top credit. A Philly lad, well-known to nitery addicts, Graham has mostly new material in this show and clicks in everything he does. There is yeoman support, however, by a lot of the other players. Alice Ghostley draws a riotous reception for her "Boston Beguine," and also scores emphatically in the Scotch and "Tea" sketches, in the "Salesman" takeoff, and in a funny bit, "After Canasta—What." In this, she plays with June Carroll, who is another highlight of the show. She is an excellent comedienne and has a pleasing voice which she uses to frequent advantage, sometimes with songs of her own composition.

The score of "New Faces" is of a generally high quality, with at least four and perhaps six or seven numbers headed places. Outstander probably is "Love Is a Simple Thing," first sung by a charming miss, Rosemary O'Reilly, and then reprised by Miss Carroll and others. Still another femme vying for top honors is Eartha Kitt, who does the Yma Sumac number capitally and has a couple of other standout moments, especially a number called "Monotonous." Virginia Bosler has her best chance in the charming, melodic Scotch piece, "Nanty Puts Her Hair Up." Virginia De Luce, a lucious dish, who wanders repeatedly before the curtain trying to sing a song but is always cut short by having to announce the next number; Patricia Hammerlee, Carol Nelson and Carol Lawrence are also able on the distaff side.

Among the men, in addition to the versatile Graham, there is pint-sized Robert Clary, a young Frenchman, who shines with the oldie, "Alouette," and has a couple of good new ones. Good too are Paul Lynde, Bill Mullikin, Joe Lautner and Allen Conroy.

Songs, in addition to those mentioned, which deserve special mention are "Penny Candy," staged in typical Anderson style, and "Don't Fall Asleep."

In this case it wouldn't be fair to dismiss the sets and costumes as just another asset. This time they're a top asset. It's an intimate revue, but often done in lush Ziegfeld style. Thomas Becher's costuming, especially his black and whites for the girls, are about as tasteful and stunning as any seen here in some seasons.

The whole show is a tasteful, artistic and yet unmistakably entertaining affair. *Waters.*

Heartbreak House

Boston, May 2.

Brattle Theatre Co. presentation of drama in three acts by George Bernard Shaw. Features Beatrice Straight, Philip Bourneuf, Frances Reid, Peter Cookson. Directed by Basil Langton. Sets, Robert O'Hearn; costumes, Robert Fletcher; lighting, Francis Sidlauskas. At Brattle, Cambridge, Mass., May 2, '52.

Captain Shotover ..... Philip Bourneuf
Hesione Hushabye ..... Beatrice Straight
Hector Hushabye ..... Peter Cookson
Ariadne Utterword ..... Frances Reid
Alfred Mangan ..... Larry Gates
Ellie Dunn ..... Mary Lou Taylor
Mazzini Dunn ..... Earl Montgomery
Randall Utterword ..... Robert Fletcher
Nurse Guiness ..... Olive Reeves-Smith
Billy Dunn ..... Paul Ballantyne

"Heartbreak House," Bernard Shaw's philosophical and satirical tirade concerning human behavior and world problems, England's in particular, has been revived by this competent theatre group, with opening night audience rewarding the cast with enthusiastic bravos. With such a sendoff, play should build to fairly large proportions during its three week stint here, for few productions preem to a capacity house, potential customers apparently preferring to wait for word-of-mouth reports. First presented to the public 32 years ago, the theme is as topical as the atom bomb, and while lengthy and verbose, the Shavian wit, plus the sparkle projected by the cast, combine for enjoyable theatre.

Top billed is the svelte Beatrice Straight, who, as the eternal busybody, Hesione Hushabye, handles her assignment with understanding. Philip Bourneuf, the philosophizing Captain Shotover (a facsimile of Bernard Shaw); Peter Cookson, the romantic but otherwise useless Hector Hushabye, and Frances Reid, as the cold-worldly Adriadne Utterwood, are equally plausible in their respective roles. Support by Mary Lou Taylor, the youthful, naive Dunn, whose plan to marry middleaged tycoon Alfred Mangan (Larry Gates) for security is stymied by the occupants of Heartbreak House, is convincing. Robert Fletcher plays the role of the obnoxious, foppish Utterwood to the hilt, and Olive Reeves-Smith and Paul Ballantyne lend adequate support.

Single set by Robert O'Hearn, costumes by Robert Fletcher and lighting of Francis Sidlauskas add to the overall slick production. Lone fault at opener was the extreme length of the play, which ran almost three hours. *Elie.*

Tovarich

Washington, May 5.

New York City Theatre Co. presentation of comedy in two acts (four scenes) by Jacques Deval, adapted by Robert E. Sherwood. Stars Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence; features Pat Crowley, Raymond Bramley; Peter Brandon. Directed by Harry Horner. Setting, Horner; costumes, Noel Taylor; musical supervision, William Brooks. At Gayety, Washington, May 5, '52.

Blitzposter ..... Arny Freeman
Prince Mikail Alexandrovitch ..... Herbert Berghof
Grand Duchess Tatiana ..... Uta Hagen
Olga ..... Sudie Bond
Count F. Brekonski ..... John Heldabrand
Chauffourier-Dubleff ..... Raymond Bramley
Martelleau ..... Army Freeman
Fernande Dupont ..... Paula Laurence
Charles Dupont ..... Romney Brent
Louise ..... Edna Preston
Georges Dupont ..... Peter Brandon
Helene Dupont ..... Pat Crowley
Concierge ..... William Hickey
Mme. Van Hemert ..... Elizabeth Dillon
Mme. Chauffourier-Dubleff ..... Julia Adler
Commissar Gorotchenko ..... Luther Adler

There's still a lot of life, laughs and good theatre left in "Tovarich" it was proven tonight (5) to the complete satisfaction of a first-night audience.

A thoroughly competent cast

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'Macbeth' Concert Reading Rings Bell in Philadelphia With Cotsworth, Kirkland

Philadelphia, April 26.

Drama Committee of Philadelphia Art Alliance production of Shakespeare concert reading in two acts. Directed by James Kirk Merrick; sound effects by Wally House. At Plays & Players, Philadelphia, April 26, '52.

First Witch ..... Margaret Angus
Second Witch ..... Jane Schmidt
Third Witch ..... Carmelita Manning
Duncan ..... John Edwards
Malcolm ..... Donald Cameron
Donalbain ..... John Durante
Macbeth ..... Staats Cotsworth
Banquo ..... James Kirk Merrick
Lady Macbeth ..... Muriel Kirkland
Macduff ..... Townsend Page
Lady Macduff ..... Lois McLaughlin
Son of Macduff ..... Billy De Leon

Ever since the First Drama Quartet broke the ice and proved there was a boxoffice for the ungarnished spoken word, it was to be expected that the little theatres would be first on the band wagon for this simplified form of play production. Elimination of costumes, scenery, scene changing and even movement, places the whole classical and modern drama in the immediate range of the little groups.

James Kirk Merrick and the drama committee of the Philadelphia Art Alliance have been experimenting with bare-stage productions for some time, notably "The Unexpected Guest" coupled with "The Browning Version," and Don Totheroh's "Fools in the Forest," all this season. Merrick heard Staats Cotsworth and Muriel Kirkland in a reading of "Macbeth" at the Salmagundi Club, in New York, and asked the two actors to come to Philadelphia to give it with more of a production.

The Art Alliance production stayed strictly in the concert reading category, employing script stands and mikes and just enough movement to bring the speakers forward to the stands. Principal lighting use was spots encircling the protagonists during each scene, although light shaft on vacant reading stand was used for Banquo's Ghost effect. Lights were dimmed for scene changes, and Wally House's musical effects neatly bridged these moments. Generally, the musical sound effects were not too good.

More than a score of players, widely varying in abilities, assisted the two leads. Cast in the main adhered to reading with no acting business. Cotsworth, in the demanding title role, however, was permitted more leeway, particularly in the long Shakespearean arias. Seldom, however, did he wander away from the reading stand and the mike.

Merrick's staging was swift and fluid, with no waste motion in getting on the principals. The players were recruited from local radio and little outfits and had little rehearsing despite obvious casting flaws, the reading mounted in dramatic interest and held its audience. Costworth dominated the proceedings, not only through the scope of the role but through his reading, which went all-out in traditional declamatory style to project the doomed Scots thane. Miss Kirkland's Lady Macbeth seemed a trifle too refined for the venomous opening sequences, but she made a truly tragic figure in the mad scene of the finale, going off to the only applause that interrupted the proceedings all evening.

Even with its flaws and the marked disparity between the guest stars and their associate cast, the Art Alliance "Macbeth" proved a rewarding evening. The spectators didn't seem to miss the crepe whiskers and costumes, lumbering Birnam Wood and the dubious swordsplay. For his production, Merrick used the reading version employed in the Margaret Webster-Judith Anderson-Maurice Evans production of 1941-42. *Gagh.*

Abbey Row Continues

Dublin, April 29.

Abbey Theatre directors have refused to accept Irish Actors' Equity as official negotiating body for the actors employed at the theatre, despite recommendations made several months back by the Irish Labor Court. Equity asked that recommendations be used as basis for discussions, with the Labor Court rep sitting in. Abbey nixed this, too, and said such a man would not appreciate the difference between conditions and regulations applicable to the work of an artist and those for an artisan.

Having surveyed the correspondence, Equity toppers decided to drop the whole thing in the lap of Congress of Irish Unions, and let it decide the next steps to be taken.

'Madam'

Continued from page 55

the last three years by Marcus Heiman, who refused to alter its racial exclusion rule.

For the four-week Washington engagement, Ethel Merman continues as star, but then exits to go to the Coast to repeat the role of the lady ambassador in the 20th-Fox film edition of the musical. She will be succeeded by Elaine Stritch, who has been her understudy, while at the same time she was scoring a click in a featured spot in the revival of "Pal Joey," at the Broadhurst, N. Y. Among the several other cast changes in "Madam" in the next few weeks, Kent Smith will replace Richard Eastham as male lead, with co-star billing.

Although Miss Merman will no longer be in the show, she will continue to get her 10% share of the profits, including the return from the picture rights, London production, etc. Others sharing in the profits are Berlin, 15%; Lindsay and Crouse, 7½% each; stager George Abbott, 4%, and Hayward, 21%. While in the cast, Miss Merman gets 8% of the gross. Berlin's royalty is 4% of the gross, Lindsay and Crouse get 2% each, and Abbott gets 1¼%. Neither Miss Stritch nor Smith will reportedly be on percentage.

167G Loss on Four

The other four closings last week represented an aggregate loss of about $167,000, with little prospect of any future return. "Continued," Guthrie McClintic's production of a William Marchant comedy-drama, played 13 performances at the Booth; N. Y., dropping its entire $45,000 investment. "Much Ado," Luther Greene revival co-starring Claire Luce, Antony Eustrel and Melville Cooper, played four performances at the Music Box, losing around $45,000 on an investment of $50,000. "The Victim," David Heilweil-Robert N. Winter-Berger production of a Leonard Lesley dramatization of Saul Bellow's novel, played three times at the tiny President, for a loss of around $12,000, "Hook 'n' Ladder," the Al Moritz production of a farce by Charles Horner and Henry Miles, folded after a single performance at the Royale, at a loss of about $65,000.

Out of town, "Remains to Be Seen" folded after four weeks in Chicago, ending what had been planned as a cross-country tour. The Hayward production of the Lindsay-Crouse farce-melodrama represents a slight profit, figuring in the show's $50,000 end of the film sale. The show, financed at $75,000 and involving a production cost of $88,727.68, earned back $73,866.22 during its 24-week Broadway run. Preliminary tour expenses were $3,227.56 and the road losses were about $30,000.

Plays on B'way

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Much Ado About Nothing

son isn't hard to figure. Shakespeare, a wise old bird, knew he had little when he penned "Much Ado About Nothing," and found a most appropriate title for it. Either he relied on the generosity of his audiences or the sterling performances of his actors—neither of which was in complete evidence opening night at the Music Box. Revival seems due for a limited run.

Shrewdly-tabbed comedy is a lot of hubbub about trifles. There are two story threads, one concerning a silly plot that keeps two young lovers apart, the other a variation of the "Taming of the Shrew" theme, about another set of lovers separated by their acid tongues and enormous pride. There's little deep wit or poetic lines to keep a listener intent on the goings-on, even were this the best of presentations. An assortment of acting styles and lazy direction defeat this production.

On the credit side are some satisfying individual performances, neat sets and fine costumes, and good supporting music. Claire Luce, as Beatrice, and Antony Eustrel, as Benedick, play the pair of fiery-tongued lovers, enacting roles they performed in 1945 at the Shakespeare Memorial Theatre at Stratford-on-Avon. (Eustrel, also stager of the production, is making his Broadway acting-directing bow.) Duo romps through the lead roles somewhat too kittenishly sometimes, but on the whole commendably.

Eric Sinclair and Deirdre Owens play the young romantic pair, she very affectingly, he very handsomely. Melville Cooper is highly amusing in the broadly farcical role of Dogberry, the malapropish constable. Barry Macollum is an amusing Verges, and Jay Robinson and Carl Harbord a capable pair of villains. Peggy Nelson and Raimonda Orselli, as two ladies-in-waiting, are highly decorative and strong assists.

But the overall effect, somehow, is that of an overproduced, overplayed trifle, a little tiresome and hard to take. *Bron.*

(Closed Saturday (3) after four performances.)

Legit Followup

The King and I

(ST. JAMES, N.Y.)

A year's run and several important cast changes have altered some of the values of "King and I," but have not lessened the overall quality of the Richard Rodgers-Oscar Hammerstein 2d show as superb entertainment. Still the top-demand Broadway ticket, it looks set to continue so indefinitely, with Celeste Holm's scheduled substitution for Gertrude Lawrence as star this summer not likely to impair its impact.

Since the material loses none of its lustre on repeated hearing, the variables in "King and I" tend to be in performance. In general, the level remains remarkably high in the case of both individuals and ensembles, even including the moppets playing the Siamese ruler's children. Miss Lawrence's singing is now spotty, with some painful flatting, particularly in the slower songs, but she is still giving a vigorous, authoritative, believable and charming dramatic performance. Even vocally, she successfully puts over such lively numbers as "Getting to Know You" and "Shall I Tell You What I Think of You?"

Yul Brynner has grown in the part of the king. He still catches the disarmingly boyish arrogance of the well-meaning despot, and although his singing of "A Puzzlement" is still somewhat harsh and unmelodic, his enunciation is clearer and his characterization seems to have more humor than originally. He is, of course, physically ideal for the part.

Dorothy Sarnoff has, if possible, improved as Lady Thiang, the king's favorite wife. This is particularly true of her fine singing, in which her diction seems clearer than originally, but also applies to her dramatic performance. Incidentally, Miss Sarnoff leaves the cast May 31, when her run-of-the-play contract ends, with her understudy, Normal Larkin, due to take over.

Stephanie Augustine, who has replaced Doretta Morrow as Tuptim, the Burmese slave, is an eminently acceptable successor, both vocally and dramatically, although Miss Morrow's looks were one of the handsome show's assets. Ronnie Lee is satisfactory, but lacks the skill and authority of Johnny Stewart, his predecessor as the Crown Prince, and Sandy Kennedy has become a trifle careless about his enunciation in the part of Ann's young son. But such principals as Larry Douglas, John Juliano, Robin Craven, Charles Francis and Len Mence seem as good as ever.

The stunning scenery and costumes, one of the strong elements of the show, still look immaculate, John van Druten's staging has generally been painstakingly maintained and the Jerome Robbins choreography in the "Small House of Uncle Thomas" ballet retains its edge, though the number seems no shorter than originally. *Hobe.*

Monterey

Continued from page 55

and Robert Carson, program director. National public relations and exploitation was headed by Mrs. Jehanne Monteagle.

A total of 600 performers and personnel took part in the event, of which over 300 engaged in actual work of direction, production and acting.

Seven theatres in Monterey, Pacific Grove and Carmel, ranging from 150 to 1,800 seats, were used during the run, consisting of two pix houses, three school auditoriums, one YWCA hall and one little theatre, the Wharf Theatre of Monterey.

Success of the festival in its first season assures its establishment as an annual event in Monterey (100 miles south of San Francisco), which has become a center of cultural and art activities in Northern California.

Heat, Strikes Hit Chi Boxoffice; 'Guys' $51,800, 'Remains' in $11,700 Exit

Chicago, May 6.

With Chicago as a hub of the steel and oil strikes, theatre box office has been hit drastically. An additional hex has been the mid-summer weather, in the 80's, which has not helped the window sales. Advances for all shows are remarkably light with weather, economics, no conventions and politics all blamed.

Opening this week is "Two on the Aisle" tonight (6) at the Great Northern. "Bagels and Yox" comes into the Blackstone May 11. "Remains to Be Seen" broke up at the Erlanger Saturday (3).

Estimates For Last Week

"Bell, Book and Candle," Great Northern (10th wk) ($4.80; 1,500). Rosalind Russell, garnered light $18,000 for her last week in the show.

"Guys and Dolls," Shubert (10th wk) ($6; 2,100). This also was affected, but slightly, with $51,800. Previous week, $53,100.

"Moon Is Blue," Harris (53rd wk) ($4.80; 1,000). Hurt too, with $10,400.

"Remains to Be Seen," Erlanger (4th wk) ($3.80; 1,334). Closed Saturday (3) with light $11,700.

'Blondes' $41,100, 'Party' 10G, Hub

Boston, May 6.

"The Constant Wife," which bowed into the Plymouth Monday (5), is the lone newcomer in the Hub's legit fare this stanza. "Gentlemen Prefer Blondes" continues strong in its third week at the Shubert and "Heartbreak House" shapes okay at the Brattle, in its second frame.

Estimates for Last Week

"Cocktail Party," Colonial (3rd wk) (1,500; $3.60). Okay $10,000 for final frame. House dark, with nothing in sight due to "Shuffle Along" cancellation.

"Conscience," Plymouth (one wk) (1,200; $3.60)* About $6,000.

"Gentlemen Prefer Blondes," Shubert (2nd wk) (1,700; $6 Fri.-Sat.; $4.80 rest of week). Topped first week with tall $41,100.

"Heartbreak House" Brattle (1st wk) (454; $3.60). About $3,000.

CORNELL SMASH 26½G IN WASHINGTON WEEK

Washington, May 6.

Katharine Cornell, in "Constant Wife," racked up a smash $26,500 week at the Gayety Theatre last week, playing to a $4.20 top. It was the strongest business the house had done since last December, when second week of the Met Opera's "Fledermaus" hit $32,000, at a higher scale.

"Tovarich" revival, starring Uta Hagen and Luther Adler, opened last night (5) to a mild advance sale.

'Moon' No. 3 Troupe Sad $5,600 in Split Week

Raleigh, N. C., May 6.

Third company of "Moon Is Blue" was on a starvation diet in a split-week and several one-nighters last week. Total for the eight-performances was a sad $5,600. F. Hugh Herbert comedy concludes its season with this week's stand at Ford's, Baltimore.

Last week's lean string opened with $3,800 for four performances Monday-Wednesday (28-30) at the Tower, Atlanta. The show next drew a feeble $200 for a one-nighter Thursday (1) at the Carolina, in legit-unconscious Spartanburg, S. C.; got a lean $800 for another one-nighter Friday (2) at the National, Greensboro, N. C., and staggered to $800 for matinee and evening Saturday (3) at the State here.

'Affairs' 9G, Toronto

Toronto, May 6.

Despite good notices, "Affairs of State," with Haila Stoddard and Reginald Owen, didn't draw last week at the Royal Alexandra here. Take was under $9,000, with the 1,525-seater scaled at $3.50, tax included.

With Harry Bannister ill with pneumonia, Fred Cotton is currently replacing.

'PACIFIC' SETS PITT RECORD WITH $48,358

Pittsburgh, May 6.

"South Pacific," in its second week at the Nixon, set a new house record with $48,358. Show topped opening stanza by around $450, difference representing the first-week press list.

Musical will give an extra performance Sunday night (11) for benefit of Red Cross Flood Relief, with scale ranging from $5 to $15. Regular price range is $5.20 top week-nights and $5.85 Fridays and Saturdays.

Stock to Continue In Albany Following Drive

Albany, May 6.

Malcolm Atterbury will continue presentation of fall-winter stock at the Playhouse for a sixth season, actor-manager said Saturday (3) at the conclusion of four benefit performances of "Light Up the Sky" for the theatre.

Atterbury had revealed two months ago that the Playrouse, in the purchase and remodeling of which he and his actress-wife Ellen Hardies had invested about $230,000, had been operating $150 in the red for sometime. The couple appealed for public donations to keep going, estimating a need of $55,000.

Atterbury described response to the pleas "excellent," but exact figures haven't been announced. The second of two Ten Eyck Hotel fashion shows, to aid the Playhouse, was staged Saturday.

Barn Notes

The touring ballet troupe headed by Mia Slavenska, Alexandra Danilova and Frederic Franklin is getting $3,800 a week for strawhat bookings, with the price including company, costumes, music, etc. . . . Lorraine Havercroft, currently in "Paint Your Wagon," at the Shubert, N. Y., will be a principal in the resident company this summer at the Cape Cod Music Circus, Hyannis, Mass. . . . The Westport (Conn.) Country Playhouse will open June 16 for a 12-week season; Ralph Lycett will again be subscription director and press-agent.

Mae West will tour the silo circuit in "Sextette," which she has co-authored with British playwright Frances Hope. . . . William Dodds will be resident stage manager at Ron Rawson's Westhampton (L. I.) Playhouse. . . . Eva Gabor in the old Jeanne Eagels vehicle, "Her Cardboard Lover," will open the season June 6 at the Olney (Md.) Theatre, with Joan Blondell in "Come Back, Little Sheba," as the second bill. The house capacity, formerly $10,500 but raised last summer to $11,016, will be upped to $12,300 this season.

Dorothy Gish will tour the barnyard belt in Mel Dinelli's thriller, "The Man," in which she starred on Broadway two seasons ago. . . . Edwin Child, who has had the Dixfield (Me.) Summer Theatre for three years, will also operate the Rangeley (Me.) Summer Theatre this season. . . . Maude F. (Mrs. Edward E.) Franchot advises that she will not be associated in the strawhat to be operated this summer at Williamsville, N. Y., by Richard Wesp. She will return for another season at the Niagara Falls (N. Y.) Summer Theatre, where Wesp was her pressagent last year.

Herbert Kenwith will open June 23 for his sixth season at the Princeton Summer Theatre, playing a 10-week season through Aug. 30. . . . Manny Davis, owner of the Lyric, Allentown, Pa., will open a new spot, the Neptune Music Circus, at Asbury Park, N. J. The musical tent will play an 11-week season starting July 1, in affiliation with the Lambertville (N. J.) Music Circus. . . . Robert Jarvis will return this summer as director at Lambertville. . . . The Wagon Wheel Playhouse, Pittsburgh, will open June 30 for a 10-week season under the direction of Francis Mayville. . . . Don Swann, Jr., will reopen May 26 for a 16-week season at the Hilltop Summer Theatre, Emersons Farm, Lutherville, Md., with J. Stuart Warrington as director and Ray Hamby assistant to the producer.

'Wedding' $10,900 Split In N. Haven, Providence

New Haven, May 6.

"Member of the Wedding" came in last weekend in what looks like the season's finale at the Shubert. On a four-performance stand (1-3) at $3.60 top, gross reached a fair $7,400, largely advance built around the Ethel Waters name.

First half of week, at the Metropolitan, Providence, show got $3,500, for week's total of $10,900.

'Shuffle' 10G, Phila., 'Faces' $6,500 (4)

Philadelphia, May 6.

It was rough going for the two shows on the boards here last week. Both offerings were pre-Broadway tuneups of musicals and both were generally ignored. "Shuffle Along," latest edition of the Negro series, drew only passable reviews, while "New Faces of 1952," newest version of the Leonard Sillman revues, got favorable notices and little business.

"Shuffle" grossed under $10,000 at the Shubert, going deep into the hole for the stand. In fact, things were so rough that the management had no ads in the local papers last weekend and the production had to be hustled into New York to curtail further losses.

"New Faces" didn't get much boxoffice reaction from its critical approval, drawing under $6,500 for its first four performances (including a preview) Thursday-Saturday (1-3) at the Forrest. It remains this week and then moves to Broadway.

'ROBERTS' FINE $19,100 IN SPLIT-WEEK STANDS

Peoria, Ill., May 6.

"Mister Roberts," with Tod Andrews as star, had another healthy gross last week, getting almost $19,100 for eight performances. The Leland Hayward production of the Thomas Heggen-Joshua Logan play is splitting this week between Indianapolis and Columbus.

Last week's string started Sunday night (27) with a $1,300 take for a final performance of a week's run at the American, St. Louis. The show added $1,500 in a one-nighter Monday (28) at the Washington, Quincy, Ill.; picked up $5,000 in two more showings Tuesday-Wednesday (29-30) at the Orpheum, Springfield, Ill.; got $3,700 more Thursday (1) at the Lincoln, Decatur, Ill., and wound up the series with $7,600 for two evenings and a matinee Friday-Saturday (2-3) at the Shrine here.

Current Road Shows

(*May 7-17*)

"Affairs of State" (Haila Stoddard)—Hanna, Cleve. (7-10); Erlanger, Buffalo (12-15); Aud., Rochester (16-17).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chi. (7-17).

"Call Me Madam"—National, Wash. (7-17).

"Conscience" (Maurice Schwartz)—Locust, Phila. (7-10); Majesty's, Montreal (12-17).

"Cocktail Party" (Dennis King, Estelle Winwood)—Majesty's, Montreal (7-10); Royal Alexandra, Toronto (12-17).

"Constant Wife" (Katharine Cornell)—Plymouth, Boston (7-17).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Boston (7-17).

"Good Nite Ladies"—Lyceum, Mpls. (7-10).

"Guys and Dolls"—Shubert, Chi. (7-17).

"Mister Roberts" (Tod Andrews)—Murat, Indianapolis (7); Hartman, Columbus (8-9); Hanna, Cleve. (12-17).

"Moon Is Blue" (2d Co)—Harris, Chi. (7-17).

"Moon Is Blue" (3d Co.)—Ford's Baltimore (5-10).

"New Faces" (tryout)—Forrest, Phila. (7-10).

"Shuffle Along" (tryout)—Shubert, Phila. (7-10); Colonial, Boston (12-17).

"South Pacific" (Janet Blair, Webb Tilton)—Nixon, Pitt (7-17).

"Tovarich" (Uta Hagen)—Gayety, Wash. (7-10).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Great Northern, Chi (7-17).

'Aisle' $29,700, Detroit

Detroit, May 6.

"Two On the Aisle" grossed over $29,700 in an eight-day second week at the Cass. Theatre now is dark.

The Shubert reopened this week with "Bagels and Yox."

B'way Hits the Late-Spring Skids; 'Animal' Big 24G, 'Don Juan' $28,100, 3 Sellouts, 5 More Shows Close

Business slumped sharply on Broadway again last week as the traditional late-spring decline hit all but the few top smashes. The downbeat continued all week, with the arrival of daylight-saving time perhaps an aggravating factor. Although the three top sellouts had clean statements again, even they reportedly have dwindling advance sales, so it begins to appear likely that not a single current entry will get through the summer with solid capacity trade. With the exception of such brief boxoffice pickups as the Memorial Day weekend, attendance is expected to decline steadily until the annual upturn in mid-August.

The total gross for all 25 shows last week was $549,900, or 70% of capacity. Week before last the total for 26 shows was $664,300, or 77%, a drop of 3% from the preceding week.

A year ago last week the total for all 23 shows was $590,900, or 75% of capacity, a drop of 2%.

Of the recent entries, the limited-engagement revival of "Male Animal" drew unanimous raves and is a prospect to be moved to a Times Square house for a commercial run, but the week's other three openings, "Hook 'n Ladder," the revival of "Much Ado About Nothing" and "The Victim" were panned and flopped out. Also closing last week was the recent "To Be Continued." Due to shutter this week or next are the limited-engagement "Candida" revival, "Paris '90," the limited-run "Don Juan in Hell," "The Chase" and at least two others.

There are two openings this week and two more listed for next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top price, number of seats, capacity gross and stars. Price includes 20% amusement tax; but grosses are net: i.e., exclusive of tax.

"Call Me Madam," Imperial (81st wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Finaled at nearly $42,400 (previous week, $47,300); closed Saturday night (3) after 844 performances to tour; earned a profit of about $550,000 (details in separate story).

"Candida," National (2d wk) (CD-$4.80; 1,172; $25,500) (Olivia de Havilland). Almost $6,000 (previous week, first seven performances, $9,500, plus $1,600 for preview); limited engagement ends May 17.

"Chase," Playhouse (3d wk) (D-$4.80; 999; $21,500) (John Hodiak, Kim Hunter). About $8,800 (previous week, $13,000); closing Saturday night (10).

"Don Juan in Hell," Plymouth (5th wk) (CD-$4.80; 1,063; $31,000) (Charles Laughton, Cedric Hardwicke, Agnes Moorhead). Over $28,100 (previous week, $30,700); limited engagement ends May 24.

"Fourposter," Barrymore (28th wk (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Nearly $21,400 (previous week, $23,800).

"Gigi," Fulton (24th wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Almost $14,000 (previous week, $16,500); closes May 31, will tour in the fall.

"Guys and Dolls," 46th St. (76th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"Hook 'n Ladder," Royale (1st wk) (C-$4.80; 1,035; $27,000). Opened Tuesday night (29) to unanimously bad notices and closed after the one performance; grossed about $1,500, lost around $65,000.

"I Am a Camera," Empire (23d wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Still apparently getting a hypo from the N. Y. Drama Critics Circle award; $21,800 (previous week, $23,900).

"King and I," St. James (58th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). As usual, over $51,700.

"Male Animal," City Center (1st wk) (C-$3; 3,090; $38,000) (Elliot Nugent, Martha Scott, Robert Preston). Opened Wednesday night (30) to unanimous raves; first eight performances through Sunday night (4) grossed over $24,000; limited engagement ends May 11.

"Moon Is Blue," Miller (61st wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over $15,100 (previous week, $16,700).

"Mrs. McThing," Morosco (11th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). Nearly $21,600 (previous week, $25,000).

"Much Ado About Nothing," Music Box (1st wk) (C-$4.80; 1,012; $27,000) (Claire Luce, Antony Eustrel, Melville Cooper). Opened Thursday night (1) to two mildly favorable notices (McClain, Journal-American; Pollack, Compass) and six pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post); closed Saturday night (3) after four performances; grossed about $5,000, lost around $45,000.

"Paint Your Wagon," Shubert (25th wk) (MC-$7.20; 1,361; $46,000). (James Barton). Almost $29,000 (previous week, $36,200).

"Pal Joey," Broadhurst (18th wk) (MC-$6.60; 1,160; $39,602). As usual over $40,000.

"Paris '90," Golden (9th wk) (MC-$4.80; 776; $19,195) (Cornelia Otis Skinner). About $6,800 (previous week, $8,300); closing May 17, to tour next fall.

"Point of No Return," Alvin (21st wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Over $29,600 (previous week, $35,400).

"Shrike," Cort (16th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). About $17,600 (previous week, $19,500); scheduled to close May 31, when Ferrer leaves the cast for a film commitment.

"South Pacific," Majestic (159th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Just missed $40,300 (previous week, $44,600).

"Stalag 17," 48th St. (52d wk) (C-$4.80; 912; $21,547). About $11,600 (previous week, $13,500).

"To Be Continued," Booth (2d wk) (C-$4.80; 900; $20,235). Almost $5,700 (previous week, $5,700 for first six performances, including a preview); closed Saturday night (3) after 13 regular performances, at a loss of about $45,000.

"Top Banana," Winter Garden (27th wk) (MC-$6.60-$7.20; 1,519; $51,881). (Phil Silvers). Nearly $33,200 (previous week, $41,000).

"Three Wishes for Jamie," Hellinger (7th wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Almost $29,400 (previous week, $39,000).

"Victim," President (1st wk) (D-$3.50; 300; $6,000). Opened Friday (2) to one mildly favorable review (McClain, Journal-American) and seven pans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watt, News; Watts, Post); closed Saturday night (3) after three performances; grossed about $1,000, lost around $12,000.

OPENING THIS WEEK

"Of Thee I Sing," Ziegfeld (MC-$6; 1,628; $48,500) (Jack Carson, Paul Hartman). Chandler Cowles and Ben Segal revival of the 1931-32 Pulitzer Prize winner, with book by George S. Kaufman and Morrie Ryskind, music by George Gershwin, lyrics by Ira Gershwin, financed at $180,000 plus $36,000 overcall, involves around $165,000 production cost (plus $26,000 tryout loss and $23,000 in bonds and deposits) and can break even at about $33,000; opened Monday night (5) to four favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror, Hawkins, World-Telegram & Son), three unfavorable (Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one indecisive (Pollock, Compass).

"Shuffle Along," Broadway (MC-$4.80; 1,900; $47,000). Irving Gaumont production of a new all-Negro musical with book lyrics and score by Flournoy Miller and Paul Gerard Smith; production financed at $150,000, cost about $140,000 (plus $30,000 tryout loss and $20,000 in bonds and deposits), can break even at around $28,000 gross; opens tomorrow night (Thurs.).

Stock Bills

(May 5-18)

"Kiss Me, Kate" — Paper Mill Playhouse, Millburn, N. J. (5-17).

"Room Service" — Playhouse, Houston (5-12).

"So in Love" (tryout)—Theatre '52, Dallas (5-17).

"Twentieth Century" (Ethel Shutta)—Playhouse, Dallas (14-18).

Plays Abroad

The Mortimer Touch

London, May 1.

Tennent Productions' presentation of comedy in three acts by Eric Linklater. Stars Roger Livesey, Pamela Brown. Directed by George Devine. At Duke of York's, London, April 30, '52; $2 top.

Connie May O'Leary.....Pamela Brown
Professor Mortimer.....Roger Livesey
Shurie.....Mervyn Johns
Duke of Applecross.....George Relph
Mrs. Bonamy.....Mona Washbourne
Alfred Shinney.....John Garley
Mrs. Shinney.....Molly Urquhart
Miss Sobieski-Smith.....Daphne Newton
Julia Sobieski-Smith.....Esma Cannon
Tom Thistleton.....Richard Pearson
Mrs. Thistleton.....Glen Alyn
Major Kemnay.....William Mervyn

Had this charade-like opus come from any unknown, its chances of presentation would have been negligible. Backed by Eric Linklater's reputation and the strenuous enthusiasm of its cast, it still remains much of a gamble. For the U. S. it would be an even tougher hazard.

In common with most Scot dramatists, the author enjoys poking fun at his own race. He presents a modernized twist of Ben Jonson's "The Alchemist," showing Roger Livesey as a benign charlatan. Having acquired, through dubious means, the lease of a mansion, he mulcts all and sundry as a phony seer, palmist, atomic scientist and alchemist. Pamela Brown skims briskly through a series of personalities, assumed to impress different clients, portraying a laboratory assistant, American heiee, receptionist and door maid, but fundamentally being a slut. She makes no bones about leaving her trickster lover when a fresh conquest looms invitingly.

The unmasking of fake cures and scientific claptrap gradually terminates in a grand chase in true farcical tradition, with the victims in hot pursuit of the swindler, who decamps with a fresh victim, a wealthy widow.

The two stars give excellent characterizations of the leading roles, with chief support by Mervyn Johns as manservant-cum-assistant, and George Relph as a ducal customer for transmuted gold. Varying types are suitably handled by the remainder of the cast, and George Devine gives the play spirited direction. *Clem.*

Rendezvous

London, May 2.

Haywood & Richardson, Ltd., presentation of intimate revue in two acts, from the Norwegian by Finn Boe, with adaptation, lyrics and additional music by Michael Treford; music, Jack Lemkow. Directed by Tor Lemkow; choreography, Alfred Rodriguez; sets, Colin J. Mackenzie. At Comedy, London, May 1, '52.

Ethel.....Jacqueline Giovanni
Rex Benson.....John Martin
Pen Benson.....Roberta Huby
Peter Conway.....Robert Dorning
"Bingo" James.....Walter Crisham
Carlo & Carlotta.....Sara Luzita & Tutte Lemkow
Dr. Keith.....Keith Campbell
Jane Keith.....Chili Bouchier
Freddie Felton.....Arthur Young
Doreen Dawne.....Diana Dors

To present an intimate revue within the framework of a story would be a sound idea if the material was good enough, but this adaptation from the Norwegian is a hapless, witless concoction which is well below general London standards. It has only slim hopes of survival.

There are 23 songs in the production, yet not one rates special mention. Many are outmoded, some are just plain dull, and others harp on a hackneyed theme.

The plot, to use the term conventionally, describes the attempts of a group of theatrical hopefuls who try to impress a dour backer. That he remains glum throughout most of the proceedings is quite understandable. Apart from the dancing of Sara Luzita and Tutte Lemkow, the only noteworthy contribution comes from film starlet Diana Dors, who makes a vivacious West End debut. In other respects much good talent is wasted. The one impressive thing about the production is the decor. *Myro.*

E.M.C.

PERSONAL MANAGERS OF

CHUCK QUINLIVAN

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CORNELIA OTIS SKINNER

AND

THE BARTER THEATRE

Legit Followup

South Pacific

(DRURY LANE, LONDON)

London, May 1.

In the six months since "South Pacific" stormed its way into Drury Lane, there have been only two major cast changes, due to departure of Ray Walston (Luther Billis) and Hartley Power (Captain Brackett). Currently, however, star Mary Martin is vacationing on doctor's orders, and her role is being temporarily filled by her stand-in, Patricia Hartley, who has played a small role in the production.

It's a tough assignment for Fredd Wayne to follow Walston, but he succeeds, getting his full share of laughs. He doesn't try to copy his predecessor's style. John McLaren, who has switched from the Commander Harbison to Captain Brackett role, doesn't compare so favorably with Hartley Power. Performance is in a heavy monotone without adequate shading. John Harvey now plays Harbison well.

Main criticism of Miss Hartley is that her performance is completely modelled on that of Miss Martin. Every smile, every gesture, is a near-perfect carbon copy of the original, without, however, the star's vibrant personality to capture the audience. Nonetheless, her's is a commendable effort.

Still an SRO attraction, "Pacific" is as slick and polished as ever. Wilbur Evans, Muriel Smith, Betta St. John, Peter Grant and Wally Peterson continue in top form. *Myro.*

Plays Out of Town

Continued from page 58

Tovarich

sinks its teeth into the several fat roles and comic situations to shake out an assortment of audience reaction ranging from chuckles to belly-laughs.

"Tovarich" is the story of a refugee prince and grand duchess in Paris who are practically down to their last sou when they get jobs as butler and housemaid in a banker's home. There everything goes along swimmingly until a fancy dinner party one night. Guest of honor is the Soviet commissar who once arrested and torfured both of them, and who is being worked on to yield oil drilling concessions to western European and American interests.

However, the grand duke carried out of Russia and deposited in the Bank of France the czar's personal fortune. In the end, the commissar prevails on the duke to turn over the money, so that Russia can develop its own resources and not be forced to sign away the concessions. Strongly sympathetic role of the commissar is the only note in the play which reminds that it was written in a pre-World War II period, when Americans generally looked on Commies with a lot more sympathy than they do now.

Show's weakness is that it runs overlong, with some drag in the first act. Simplest start on whittling it to size would be to give the heave-ho to the street scene overture which opens the play to set the mood. It doesn't help.

The performance is virtually a personal triumph for Uta Hagen as Grand Duchess Tatiana Petrovna. Playing with a combination of fire and restraint, she dominates the stage and seems constantly to give the remainder of the cast a lift. Audience watched her tonight with special interest because of American Legion picketing outside the theatre. However, her work showed no signs of anything untoward.

Sharing top honors with her is Luther Adler in the part of Commissar Gorotchenka. He makes his commissar a very real and human person. A cut below these two is Herbert Berghof as Prince Mikhail Alexandrovitch Ouratieff. Berghof, last seen in this area in an ill-fated strawhat turkey called "Souvenir From Italy," is a very demonstrative actor, whose hands are constantly in motion. Result of all the gesticulation is to make the crown prince less the aristocrat and more the servile peasant.

Romney Brent as Charles Dupont, the French banker, and Paula Laurence as his wife, Fernande, check in with above-average jobs, while Edna Preston turns in a nice bit as the cook. *Lowe.*

Convention

Continued from page 57

towners might otherwise have used.

However, some b.o. men believe that legit attendance by visiting Legionnaires is greater than generally believed. They say that, unlike groups such as the Shriners, virtually all of whom wear fezes, many Legion members don't wear regalia and are thus not identified as such when buying tickets or actually attending shows.

Money-Spenders Seen

It's expected that new express highways into New York will also help to bring additional visitors to town this summer. Relatively high consumer income currently, plus the all-time high in savings accounts, are seen as indications of a probable willingness of out-of-towners to spend money when they are here.

Among the scheduled conventions this week, with the estimated probable out-of-town attendance of each, are: May 3-8, Boys' Apparel Manufacturers Assn. (2,500); May 5-9, Practical Nurses of the State of N. Y. (400); May 5-9, National Council of Camp Fire Girls (2,500); May 6, Germological Institute (130); May 6, N. Y. State Federation for Planned Parenthood (250); May 7-8, Planned Parenthood Federation of America (250); May 7, Home Fashions League (200); May 7, Republican State Committee (300); May 7-8, American Institute of Chemists (150).

Also, May 7-8, N. Y. State Consumer Finance Assn. (150); May 7-10, International Foundrymen's Congress (250); May 7-10, Machinery Dealers National Assn. (100); May 7-10, Pilot Life Insurance Co. (175); May 8, National Assn. of Wool Manufacturers (150); May 8-10, Accoustical Society of America (300); May 8-10, N. Y. Federation of Music Clubs (100); May 8-18, Annual Hobby Show (no estimate); May 10, Hospital Pharmacists Assn. (250); N. Y. Used Car Dealers Assn. (500).

Equity Show

The Rehearsal

(LENOX HILL, N. Y.)

Buckingham's "The Rehearsal," a sparkling 17th Century satire on the theatre, has little lustre in its current experimental Equity Library Theatre offering, produced by Paul Leaf, at the Lenox Hill Playhouse, N. Y.

Completely lacking in style, staged in modern dress, bears little resemblance to a Restoration comedy or even to a rehearsal of one. As directed by Rose Ellovich Parfrey, production never gets near the ensemble effect that period pieces demand today. This exhibit is more like an evening of impromptu stunts by guests at a party. And some of the stunts are pretty uninspired.

Of the heterogeneous, ambling cast, three members, Anna Leonard, Tom Turner and Antony Verno, succeed in bringing both style and humor to their relatively small parts. Woodrow Parfrey works hard to wring out every ounce of humor in his central role of Bayes, a pompous playwright, while Van Williams and Bill Myers are only adequate as the satiric commentators on the action. Williams also contributes some agreeable harp music.

Choreography by Robin Gregory, devised along conventional musical comedy lines, seems inharmonious in this Restoration play. Settings are by Herbert Leopold. *Vene.*

Live Talent Hypo For Chi Area Film Grosses

Chicago, May 6.

Nearby suburban theatres are going back to live talent to hypo declining film grosses. Joseph Emma, owner of the Deerpath Theatre in swank Lake Forest, is starting a series of one-act plays on the off-nights. In Downers Grove an amateur group is offering full-length plays in addition to the films.

Capacity houses have been reported for the unique doubling bills.

New Hope Sets Musicals To Buck Lambertville; 'Dark' in for Two Weeks

New Hope, Pa., May 6.

Bucks County Playhouse, bucking increasingly serious competition from Lambertville (N. J.) Music Circus two miles away and saddled with a new local amusement tax, begins its 13th season June 6 with Kitty Carlisle in "Lady in the Dark." Show will run for an unprecedented two weeks.

Also definitely scheduled for the 15-week season are "Count Your Blessings," new comedy by Carl and Dorothy Allensworth, directed by Ezra Stone, June 23, and "On Your Toes," revival due in August.

Stars lined up include John Carradine, Kay Francis, Sylvia Sidney, Victor Jory and Arthur Treacher. Resident company is substantially unchanged. Director Robert Caldwell is returning along with Ruth White, Carl White, Ronald Telfer and Gene Blakely. Newcomer is Tom Avers.

Music Circus across the Delaware definitely is cutting Playhouse fake, says producer Theron Bamberger, and booking of "Lady" and "On Your Toes" is obvious effort to compete. Last year, Carol Bruce in "Pal Joey" drew top b.o. in a season which otherwise saw the 432-seater's gross slump to $80,000 from 1950's $90,000.

St. John Terrell, Music Circus producer, reported gross in 1951 was up 20%. Music Circus season, which opens June 7 with "Blossom Time," will see five shows running for two weeks, as against three last year.

Tentative sked inclues "Blossom Time," "Firefly," "Roberta," "Carousel," "Girl Crazy," "Student Prince," "Three Musketeers," "Kiss Me, Kate," "Allegro," "Where's Charley?" and "Hot Mikado."

Split-Wk. Stock Season Skedded in Atlantic City

Atlantic City, May 6.

Resort was assured its first legitimate theatre of the season this week, with announcement that Ada Fenno and Gianni Pisale, who last year produced stock at the Mill End Theatre at Pleasant Mills, 19 miles north of here, signed an agreement with Ezra Bell, owner of the Morton Hotel here, to play a split week at the hotel's Quarterdeck Theatre during the eight-week summer season. Season will open July 7.

According to present plans, Pleasant Mills season will open July 3 in the Mill End Theatre, with plays offered Thursday, Friday and Saturday nights. The company will then move into the Morton theatre for Monday, Tuesday and Wednesday nights. Prices will run from $1.20 to $2.40. Quarterdeck Theatre seats 1,000, while Mill End seats 290.

Summer theatre was offered in the Chelsea Hotel here last year by a Baltimore group, which introduced the theatre-in-the-round version.

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Literati

Pulitzer Awards

"The Shrike," first play by Joseph Kramm to be produced, was awarded the Pulitzer Prize Monday (5) as the best original American play for 1952. "The Caine Mutiny," by Herman Wouk, received the prize for the best novel by an American author.

"The Shrike," currently running on Broadway, stars Jose Ferrer and Judith Evelyn. It was presented by Ferrer. "Caine Mutiny" was bought for the films several months ago by Stanley Kramer. Wouk and Stanley Robert are currently prepping the screen treatment. Wouk, who's also a playwright, was repped on Broadway in 1949 with "The Traitor." At one time he was a gag writer for Fred Allen.

Prizes were also awarded the St. Louis Post Dispatch for "disinterested and meritorious service rendered by a U. S. newspaper"; Anthony Leviero, N. Y. Times' Washington correspondent, for reporting on national affairs; George de Carvalho, of the San Francisco Chronicle, for local reporting; Louis LaCross, of the St. Louis Globe - Democrat, for editorial writing; Fred L. Packer, of the N. Y. Mirror, for cartoon work; and John Robinson and Don Ultang, both of the Des Moines Register & Tribune, for photography.

Prize for the best history was awarded to Oscar Handlin's "The Uprooted," while Merlo J. Pusey's "Charles Evans Hughes" and Marianne Moore's "Collected Poems" won the biography and poetry awards, respectively. Music prize went to Gail Kubic for his "Symphony Concertante." Special citations were given to the Kansas City Star for the news coverage of the 1951 floods in Kansas and Missouri, and to Max Kase, of the N. Y. Journal-American, for his exposure of bribery and corruption in basketball.

Avon's Court Win vs. Ziff-Davis

Ziff-Davis Publishing Co. and Approved Comics, Inc., its wholly owned subsidiary, lost a legal bout with Avon Publishing Co. last week when N. Y. Supreme Court Justice Martin Frank ruled that Z-D's "Eerie Mysteries" unfairly competed with Avon's comic book, "Eerie."

Avon brought suit against Z-D and Approved Comics last year after it discovered that the defendants started publication of a quarterly comic mag titled "Eerie Adventures." Tag was later changed to "Eerie Mysteries."

Justice Frank held that the combination of size, style, format, running heads and title of the magazine constituted the vice. Moreover, the court added, if Ziff-Davis wished to use the word "Eerie" in its title it must do so in such a manner as would distinguish it from Avon's to avoid confusion and prevent a deception upon the purchasing public.

An interlocutory decree, Justice Frank stated, "will be issued enjoining the defendants from publishing 'Eerie Mysteries' with its cover in its present form." Proposed decree will also name a referee to take proof, ascertain and fix damages sustained by Avon. Latter was repped by attorney Robert E. Nickerson of Gold & Nickerson.

Lurton Resigns Funk

Douglas Lurton, veepee and a director of Wilfred Funk, Inc., last week resigned after more than 10 years with the firm. In 1941 he acquired a 40% interest in the company, and during his term as general manager he was credited with developing a number of successful books.

Lurton relinquished active management of the book company in 1950 in order to devote more attention to the Your Life group of magazines which he and Wilfred Funk own.

The Best of G. J. Nathan

"The World of George Jean Nathan," as edited by Charles Angoff (Knopf; $5) is the best of GJN. It's a must for anybody who has anything to do with the printed word. And particularly so if touching on any of the lively arts.

Editor Angoff's association with Nathan and (Henry L.) Mencken dates back to the original American Mercury. His excerpts of a third-of-a-century of Nathaniana certainly evidence that he's a close student of his favorite author. And deservedly so. Angoff has culled from wide and divers writings by Nathan—magazine to books—and the subject's observations run the gamut, off- and onstage. Nathan is pithy about divorce, sex, bachelorhood, the passing show of life as he is expert about the passing show biz scene. Angoff makes the most of it. The reader will ditto. It's one of those books that can be picked up at random and defies putting down. It reads with ease, due to the snappy writing and skillfully edited excerpts. *Abel.*

Durante's Shy Side

Jimmy Durante and Hermione Gingold were among the guests at a Foyles Literary lunch at the Dorchester, in London, last Friday (2), to launch the British publication of "Schnozzola," by Gene Fowler, and Miss Gingold's autobiography, "All My Own Unaided Work."

"I wish a trap door could open up and I could slide through to the Savoy," commented Durante. "I suppose I could be christened 'Miss Anticlimax of 1952'," said Miss Gingold.

Beverley Baxter, M. P., one of the chief speakers, said: "The toastmaster rightly referred to the chairman as 'Sir Douglas Fairbanks.' He has an honorary knighthood but cannot use the title—yet. But it won't be long before America joins the British Empire."

Late Al Cohn's Book

House—Warven, Hollywood publishing firm, has bought a tome of reminiscences of the cinema capital by the late Alfred A. Cohn, one of the pioneer film scriptwriters ("Jazz Singer," "Cohens and Kellys," etc.). Book, skedded for late summer release, was brought to publisher's attention by Rupert Hughes.

Dems Name Brightman

Samuel C. Brightman, of Louisville, Ky., has been named acting director of publicity for the Democratic National Committee. Previously a Washington correspondent for the "Louisville Courier-Journal," he joined the Democratic flackery staff in 1947.

He was formerly with radio station KSD in St. Louis.

Sengstacke's Mass Readership

With the purchase of the New York Age Monday (5) John H. Sengstacke emerged as the largest publisher of Negro weekly papers.

Head of the Chicago Defender, for which he claims 200,000 weekly circulation, he also owns Louisville Defender, 14,000 readers; Michigan Chronicle, 33,000; Memphis Defender, 14,000. New York Age has 15,000 readers.

Court Deplores Comic Book Rise

Digressing from his decision on an infringement suit brought by Avon Periodicals against the Ziff-Davis Publishing Co., Justice Martin Frank in N. Y. Supreme Court last week took time out to deplore the rise of the "comic book" on the American literary scene. Sale of these publications, the court observed, has "soared fantastically" with an estimated 80,000,000 copies sold every month through some 90,000 retail distributors.

"By the immortals," Justice Frank noted, "literature has been called the highest form of human expression and the greatest of all sources of refined pleasure. The growth in contemporary literature of this new and malignant form, contrived as it is of lurid illustrations and language untouched by the essentials of grammar, good taste and careful vocabulary, makes a dreary prospect, indeed, for the art of American letters. What an unsavory dish to set before posterity."

Headliners' Awards

Television and radio stations and their personnel as well as combat radio correspondents will be honored at Atlantic City at the 19th annual Headliners' Frolic scheduled for the weekend of June 6, 7 and 8. With more than a thousand entries received from 400 newspapers, radio stations and syndicates, announcement of the results of the Headliner award competition conducted annually by the National Headliners' club was made over the weekend.

The award for outstanding television coverage of a news event this year goes to Charles and Eugene Jones, of NBC, for their film and a tape interview with Robert Vogeler following his release in Vienna.

An award for consistently outstanding news broadcasting goes to KFI, of Los Angeles, for its program, "KFI Calling," weekly news feature with recorded telephone interviews with people in the news all over the world.

An award for consistently outstanding radio editorials goes to KFMS, San Diego, Calif., and executive editor Paul W. White for "courage in taking an editorial stand on vital issues of local, state and national importance."

To combat radio correspondents from the Department of Defense, for a consistently outstanding job of radio under danger in their role of providing American radio audiences with a "listening post" with their troops at the front, as exemplified by the work of Lt. Col. Wes McPherson, U. S. Army, and Sgt. Gene Coons, U. S. Marines, goes another award.

A Headliner valor medal was voted to be awarded posthumously to Capt. Phillip W. Browning, USAF, who lost his life in a B-26 while filming the war in Korea.

Headliner valor medals were voted to Gene Zenier, of Warner-Pathe, Bang Young Lee, Korean newsreel cameraman for Metro, and Wade Bingham, television news cameraman for Telenews Productions for "bravery in newsreel coverage of action at the front in Korea."

Giniger's Literary 'Quest'

Capt. Kenneth S. Giniger, editor-in-chief of Prentice-Hall on leave to the U. S. Army, has been granted leave by the Army to make his annual literary scouting trip to Europe for the publishing house. He departs for the Continent this week.

CHATTER

Harry Madison appointed Southern California representative for Reuters, Ltd.

T. C. Kemp in Hollywood to round up interviews for the Birmingham (Eng.) Post.

Joseph van Cottom in Hollywood to round up interviews as editor-publisher of the Belgian mag, Cine-Revue.

Jess Gorkin, editor of Parade, is a featured speaker at the 43rd Journalism Week program this week at the U. of Missouri.

Hy Gardner's two-parter on Johnnie Ray, "Prince of Wails," due soon. N. Y. Herald Tribune columnist to Hollywood again in 10 days.

Don Herbert, conductor of NBC-TV's "Mr. Wizard," signed last week with Windsor Press to pen a popular science tome for kiddie consumption.

Bill Ballinger, TV producer-scripter, has his fifth tome, "The Darkening Door," off the Harper's presses. Three of his novels have been bought by pic studios.

Fred Fehl, staff photographer of Dance mag, is compiling a series of photographs of famous ballerinas dancing the role of "Giselle," to be published in book form.

U. of Pittsburgh has received a grant from the Buhl Foundation to purchase manuscripts, books, papers and effects of the late Hervey Allen, author of "Anthony Adverse."

"Business Be Damned," by Elijah Jordan, of Butler U., a study of business and its methods as they affect U. S. art, politics and education, to be published May 26 by Henry Schuman.

Bob Thomas, AP Hollywood correspondent, sold his first original story for the screen to M-G-M. It will be filmed under title of "For the Love of Mike." Sol Fielding will produce.

N. Y. Times music editor Howard Taubman was reelected chairman of the N. Y. Music Critics Circle Monday (5). Saturday Review's Irving Kolodin was renamed veepee and the Compass' Albert Elias treasurer.

Samuel Goldwyn closed a deal with Grosset & Dunlap for the publication of three special editions of "Hans Christian Andersen" in October. Editions, ranging from 25c to $3, will carry illustrations from the filmusical.

Bans on six novels, imposed by the Irish Censorship Board, have been raised by the Appeals Board. Books freed include "The Seed Beneath the Snow," by Ignazio Silone, and "Adam and Eve in America," by Luigi Olivero.

Thyra Samter Winslow has been signed by the Clark H. Getts lecture office for a national tour. Subject will be her series of self-improvement books, the recently-published "Think Yourself Thin," and the forthcoming "Think Yourself Successful."

Attempt by the 850 employees of the Cincinnati Enquirer to raise $8,000,000 to buy the paper is strikingly paralleled in fiction by "Morning Star," British novel by J. L. Hodson which Simon & Schuster publish on May 26. Tome tells of the fight by the staff of an independent British daily to prevent its being swallowed up by a large newspaper chain.

FITZGERALD'S GERMAN SOCK

Frankfurt, April 29.

Ella Fitzgerald, a great success here last weekend at Franz Althoff Theatre under auspices of Frankfurt Hot Club (German), was even more wildly received at her second appearance.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Having caught three disappointing atomic explosions to date, I overheard Mme. Scully mumble, "Bet George Pal's bunch could make more believable blasts with a piece of cotton and a matchstick."

Now, some guys may doze through remarks like that, but not me. To me a tip may come from the most unexpected sources, and a smart newspaper man should never find himself napping. Homer might doze, but not a VARIETY mugg.

So I called up George Pal, found he had "The War of the Worlds" in production on the Paramount lot and that, wonder of wonders, he was going to simulate the explosion of an atomic bomb on Stage 7 that very afternoon.

So I pinned on my Civil Defense badge and hopped over to Par. I entered a darkened stage and the first thing I saw was a huge nylon sleeve about 40 feet high and 10 feet in diameter. At least 25 lights of various colors were focused on the white nylon cylinder. It looked like a lesson in abstract art. I asked Gordon Jennings, who has been producing special effects at Par since 1926 and has won six Academy Awards, the last this year for Pal's "When Worlds Collide," what the thing was.

"Well, I guess you'd call it a sort of stand-in for our A bomb. When the bomb explodes it will go upward along the lines of that cylinder. So we're using the cylinder to line up the lights and cameras. When we're set we will pull the nylon stocking to one side and ignite the bomb."

What happened in the next few minutes had a Hooperating of 100 for excitement. The lights around the rest of the studio went out. The huge smokestack of white silk was pulled over out of camera range. The cameras started spinning, and when they had reached three times the normal speed the bomb was ignited and shot skyward. The mushroom effect of the A bomb was perfectly simulated. The whole deal took about six seconds but with the cameras grinding three times normal speed this gave Pal a lot of footage on his one-shot. Cameras were catching it from three different levels.

This was only one of the score of special effects which Pal has incorporated into his new interplanetary pic. Altogether he expects to spend four months on this phase of the picture, and has not only Gordon Jennings heading up this phase of the production but Byron Haskin as well. Haskin has been in Hollywood since 1919 and has been everything from a cameraman to a special effects department head, and is now directing "The War of the Worlds."

Where Stars Mean Just That

These special effects, incidentally, are the stars of the picture. Of course, there are actors in it—Gene Barry, Ann Robinson, Les Tremayne and others, but the stars are really stars.

It is more than 50 years since H. G. Wells wrote the original story and 15 since Orson Welles topped him. It remains to be seen whether George Pal can scare the peasants out of their wits and at the same time keep them glued to their seats.

In general, screenwriter Barre Lyndon has followed the general lines laid down by the past masters in the subject, but Pal has added a new note in that when all else fails to repel the invaders, one of God's smallest things succeeds, and this in answer to the prayers of all survivors of this Martian invasion. One other change is that the story which was set by Wells in London and by Welles in the Jersey marshes is set by George Pal in a suburb of Los Angeles.

The invader first appears as a huge meteor which turns out to be a Martian machine which rests on three pulsating beams. From the machine a hooded shape rears itself 15 feet higher than the body, which is on legs that are 30 feet long. The machine scans the countryside and wherever people or buildings come in its way it pours out a deadly heat wave which immediately reduces all concerned to ashes.

A Bomb Lays An Egg

The army rushes in with its A-bomb, which is where I came in, and while this was most effective as a spectacle it has no more effect upon the Martian invaders than Pal's bomb had on Hollywood. When the A-bomb fails, the world is really in a panic. One group has taken to a chapel in the hills. An approaching Martian machine stumbles. Its beamlike legs buckle. It fails.

Other Martian machines following it suffer the same electronic palsy. A miracle has happened. The smallest creature created by God has stopped the Martian invasion. It seems they have come from a sterilized world and therefore have no resistance to diseases which now are common on earth. Thus what the Russians have been claiming happened in Korea takes place in "The War of the Worlds." The Martians go down under germ warfare, having developed no immunity to even the commonest of children's diseases.

The picture will be in Technicolor, as was "Destination Moon," but will have lots more special effect than Pal's previous successes. Hal Pereira did 1,006 sketches to guide Gordon Jennings, Byron Haskin and the specialists dealing in miniatures. Pal is no slouch at this sort of work either. He started out, in fact, to be a designer having got a degree in architecture from the Budapest Academy of Arts, though he never worked at architecture but started in pictures as a set designer. After he had done this for 14 pictures abroad he hit on the idea of giving animated cartoons a third dimension by using puppets.

Pal Goes Out Of This World

With the hot breath of Hitler breathing down his neck he managed to get to America in 1939 on a call from Paramount and has been there more or less ever since. In 1949, however, he tried his hand at a full-length production starring Jimmy Durante and a squirrel in a picture called "The Great Rupert." But this was only a transition. He didn't really get going until he and Robert Heinline got together on Heinline's science fiction story, "Destination Moon." It was the first Technicolor picture dealing with the subject of science fiction to be made, and it was such a hit that it started a cycle. I used to tell people wherever I traveled to be sure and see it as basic training before trying to understand my "Behind the Flying Saucers."

Fired by the success of "Moon," Pal asked Par if it wanted to sell "When Worlds Collide." It had been lying on the shelf for years, having been bought with the hope that one day Cecil B. DeMille would get around to making it. By 1950 Par had lost all hope and decided to write off all previous work on the script as a loss when Pal came along and indicated he wanted to buy it. He had hardly bought it when the front office decided that it would like to have him and the pic back as a package. So he signed with Par to produce for them and then resold "When Worlds Collide."

While it didn't have quite the boxoffice appeal of "Destination Moon" it did all right, and Pal had no trouble selling them "The War of the Worlds," which he bought from the estate of H. G. Wells. He assigned Barre Lyndon to do the screen-play. After seeing what Lyndon had done with "The Greatest Show On Earth," and the special effects Gordon Jennings had accomplished in the train wreck which featured that picture, Pal was sure he had a winning combination.

While H. G. Wells set his story in London in 1890, Pal had the choice of either presenting it that way and running into a horse-and-buggy era or bringing it up to our time. He might, of course, even have set it a little in the future, which would make it even more believable, as everybody seemingly fears the future, but he set it as of tomorrow afternoon.

He has a great crew working on this picture, all of them imbued with the pioneer spirit, and at least Haskin comes by it honestly, having directly descended from Daniel Boone. He can't prove it, though, because he gave his coonskin cap to Estes Kefauver, who gave it back to the Indians.

Broadway

Georgie Price named to the staff of the New York Racing Commission.

Charles C. Moskowitz, Loew's v.p. off on his annual Miami vacation.

Monica Lewis in town for M-G-M Radio Attractions show, then back to Metro.

Nicholas Nayfack, Metro producer, returned to the Coast yesterday (Tues.) after a visit with his family here.

New Yorker Hotel prexy Frank L. Andrews and his wife left for a five-week business trip and holiday. They'll visit France, Italy, Spain and England.

Floyd B. Odlum, prez of Atlas Corp.; Nathan Milstein, concert violinist, and author-historian Alan Michie off to Europe last night (Tues.) on the Queen Elizabeth.

Peter Cusick, Indie film producer, to Europe yesterday (Tues.) to make arrangements for a new picture to be lensed abroad. He'll return to the U. S. in six weeks.

Tillie (Mrs. Barney) Balaban has recorded a special waxing of "A Thousand Violins" backed by "Eli Eli" to be peddled at $100 a platter (only 100 copies), proceeds to her charity trust fund.

Irving Berlin commuting to a Connecticut hospital where his 72-year-old brother is seriously ill. Mrs. Berlin remaining on Coast with daughter Linda who has a bit in a Pasadena stock.

Philadelphia

By Jerry Gaghan

Sigrid Fox, dancer due at Big Bill's, cancelled due to hassle in Pittsburgh.

Stanley Schwartz, co-owner of the Tabu, to Hahnemann Hospital (1) for minor surgery.

Bandleader George Sommer and his manager, Bill Honney, have inked a new five-year contract.

Andy Arcari, nitery accordionist, has skedded concert recital for Academy of Music Foyer, May 17.

Comedian Ken Barry was injured slightly in Camden, N. J. (29), when his car collided with a trailer truck.

Label Spiegel's Blue Angel, midtown spot, has been sold back to Sy Kaliner, firm whom Spiegel purchased it in 1950. The Kaliner Bros. had operated the room 17 years as the Little Rathskeller.

Miami Beach

By Lary Solloway

Day, Dawn & Dusk held over at Mother Kelly's.

Henny Youngman into Casablanca's Club Morocco.

Gloria Swanson stopped off here on way to Mexico City.

Stan Nelson Trio, Raul & Eva Reyes into Clover Club.

Norman Pincus, TV producer, vacashing at the Saxony.

Louis Armstrong set for May 16 jazz concert at County Auditorium.

Franchot Tone house-guesting with Maurice (Ciro's) Pollack and stock producer Sandy Scott.

Walter Jacobs and freres headed north to prep their Lake Tarleton Club (N. H.) after officially closing the Lord Tarleton here for summer. Last guests were the Harold (VARIETY) Erichs.

San Francisco

By Ted Friend

Galli Galli set for 365 Club.

Lowell Thomas at the Mark Hopkins.

Mel Ferrer and Dana Andrews sampling Fisherman's Wharf.

Ella Mae Morse pencilled into "Say When," ditto Nellie Lutcher.

"Miss San Francisco" competish held in Mural Room at St. Francis Hotel.

Jeff Chandler in for world preem of "Red Ball Express" at Orpheum.

Red Skelton doing the seven hills prior to TV showing from Curran Theatre.

Carol Irwin in and out after quick visit with author Kathryn Forbes and dinner at Trader Vic's.

Portland, Ore.

By Ray Feves

"Ice Follies of 1952" set for Portland Ice Arena, June 2-15.

Eddie Peabody is headlining Shrine Circus here this week.

Duke Ellington orch did only fair in one-nighter at McElroy's.

Chuck Miller Trio and Zarcos & D'Loris in at Clover Club for two stanzas.

Spike Jones and his revue packed the Auditorium on one-nighter.

Earl Mossman, pressagent for Amato's, has been approached to run for mayor.

Sujata & Asoka here to do a dance recital of Indian stuff at Oumansky's Magic Ring.

Walter Hoffman, Paramount field man, in town for a few days to work forthcoming pic campaign.

Hannon & Ryan, Rowena, and Demar & Denise held for second inning at Amato's Supper Club. Continentals follow.

Nick Lucas, Danny Martyn, Cooper Sisters, and Burns Twins & Evelyn are putting on a socko bill at 1952 Home Show here.

Chicago

Filmster Tab Hunter in for two-day personal.

Jeanne Bal's parents in to visit the "Guys and Dolls" star.

Jack Warner in for regional Warner Bros' sales convention.

Joe Shea arrived to take over press duties of "Moon is Blue."

Claudia Cassidy, Chicago Tribune drama critic, off on four month tour.

Northwestern U. Wa-Mu musical show began Monday (5) for a week's run.

Vince McKnight in ahead of "Bagels and Yox" which opens at Blackstone, May 11.

Sidney Keller, manager of Whitehall Hotel, and his wife off for six-week European trip.

Barney Balaban in to visit brother, Jon, who's resting at Michael Reese Hospital.

Jesse Lasky in nearby Joliet to view national highschool band winner for his forthcoming "Big Brass Band."

Cecil B. DeMille spending the weekend here before opening of "Greatest Show" at the Palace on Thursday (8).

Jose Ferrer set for one-man recital Sunday (11) at the Ziegfeld in advance of "Anything Can Happen," which opens there.

Janis Paige and Jackie Cooper threw a closing night (3) party for cast of "Remains to Be Seen." Walter Anderson, of that company, is motoring to the Coast to pick up picture roles.

Joan Bennett and Zachary Scott took over the lead roles in "Bell, Book, and Candle" Monday (5) with Rosalind Russell training back to the Coast and Dennis Price planing back to England.

Ireland

By Maxwell Sweeney

Agent John Gliddon in from London to look at new talent.

Austin Clarke, director of Lyric Theatre Co., Dublin, named prexy of Irish Academy of Letters.

Longford Productions skedded Irish preem of Christopher Fry's "Venus Observed" at the Gate, Dublin, for the coming season.

J. M. Synge's Abbey oldie, "Playboy of Western World," recently was staged at Contra-Kreis Theatre, Bonn, Western Germany, by Kurt Hoffman as "The Impostor from Mayo."

Hubert R. Wilmot back from the London opening of his play, "My Name is Wilde," will direct rehearsals for the Irish preem of "A Streetcar Named Desire" at Arts Theatre, Belfast.

Pittsburgh

By Hal Cohen

Bandleader Tommy Carlyn into the Montefiore Hospital for a checkup.

Ray Barber checks into Bill Green's on Monday (12) for a week's stand.

Bobby Fife combined visit to his folks in Louisville with the Kentucky Derby.

Howard Newman takes over press work for summer opera company this season.

Janet Baugh, TV singer, makes Playhouse debut in the musical, "Wonderful Good."

Josef Laytes around for interviews in connection with his picture, "The Faithful City."

Hale McKeen signed again by Clay Flagg and Carl Low to direct their White Barn Theatre.

John Kozek, of Playhouse technical staff, back on the job following the death of his father.

Bev Kelley in town beating the drums for "Call Me Madam," which the Nixon gets June 2.

Wendy Barrie comes in today (Wed.) to speak before the women's division of United Jewish Fund drive.

Bill Saal in town making arrangements for world preem of Rep's "I Dream of Jeannie" here next month.

Ann Barrett, former local gal who replaced Betty Hutton in "Panama Hattie," comes home Friday (9) for Monte Carlo date.

Georgia Sothern comes back to Casino this week for her fourth engagement here this season, an all-time record at local burley house.

London

Jimmy Durante program will be broadcast from the Palladium Saturday (10).

Sophie Tucker will appear at the Albert Hall, May. 30 Burma Veterans Rally.

The Bagatelle was sold out well in advance for Sophie Tucker's opening night Monday (5).

John Mills signed as star of "The Long Memory," which starts rolling in June for J. Arthur Rank release.

Alec Guinness and Pamela Brown are doing a recording for Decca of "Hamlet," with the Old Vic Co., in support.

Reg Dixon has taken over the starring role in Emile Littler's "Zip Goes a Million" from George Formby, who is hospitalized.

Godfrey Tearle inked by Mike Frankovitch for a lead role in "Decameron Nights," on which location lensing starts in Spain this week.

J. B. Priestley's "Dragon's Teeth" opens at the Winter Garden next Tuesday (13), with Michael Denison, Dulcie Gray, Rosamund Johns and Norman Woolland.

E. T. (Teddy) Carr, formerly managing director of General Films Distributors, is now in the publishing business, having become managing director of the Falcon Press.

Minneapolis

By Les Rees

Singing comedienne Marjorie Garretson in town to have records pressed.

Hotel Nicollet Minnesota Terrace has comedian Larry Nixon and dancers Ernie & Ronnie.

Local songwriter Max Conrad engaging in effort to break nonstop trans-continental speed flying record.

Curley's nitery has comedian Cliff Winehill, exotic dancer Frosty Winters, singer Maxine Carroll and roller skaters Bob & Diane.

Lisa Kirk, who broke Hotel Radisson Flame Room records on her initial local appearance last year and was held over for two weeks, back currently for a single week.

"Good Night, Ladies," currently at Lyceum for fortnight run, is using two-for-ones. Show, which played here once before several years ago, will ring down season's curtain for legit here.

Playing to packed houses on concert tour of three Minnesota towns—Duluth, Hibbing and Bemidji—but passing up Twin Cities, Margaret Truman declined to be interviewed by newspaper and radio and TV reporters when she stopped over here briefly en route to Chicago.

Scotland

By Gordon Irving

Jimmy Young, British singer, topping vaude at Pavilion Theatre, Glasgow.

Heath Joyce directing "Half-Past Eight" summer revue at Theatre Royal, Glasgow, opening May 29.

Eve Boswell, South African singer, broadcasting in Eddie Fraser variety program from Glasgow studios.

Vic Hyde, in vaude at Glasgow Empire, being flown to Arabia to do one-night stand for employees of a U.S. oil company.

Irene Corcoran, daughter of the late Scot comedian Tommy Lorne, playing lead in "Jeannie" with Fraser Neal Players at Opera House, Dunfermline.

Vienna

By Emil W. Maass

First newsreel theatre opened in Gratz, Styria.

State Opera orch leader Felix Prohaska to South America.

Chic-Combo (George Maycock) orch inked by Grosse Konzerthaus here.

Elfie Mayerhofer, local film-stage star, inked by Munich State Opera.

Austro-Film (Carl R. Moehner) shooting a documentary "Serving Health."

Stadt Theatre will open with the operetta, "Sensation in the Skyscraper."

Paul Schmitz of Kassel inked as new director of Gratz (Styria) Opera House.

"The Moon Is Blue" produced by Academy Theatre, with Ullrich Bettac as director.

Swiss opera, "Red Boots," by Heinrich Sutermeister, preemed in Gratz opera house.

Lower Austrian Ton Kuenstler orch inked Gustav Koslik of Stuttgart as new director.

Last operetta theatre here, Stadt Theatre, closed down because of lack of biz.

Annual Sascha Cup (Austrian Oscar) went to Styria Film Co. for "A Woman-Devil."

Noel Coward's "Relative Values" accepted by Burg Theatre. Kaethe Dorsch will play lead.

Thiersee film studio in Tyrol occupied by Franz Antel Co. to shoot "A Man in Bath Tub."

Eduard von Borsody directing Eduard Hoesch film production, "Honeymoon in Winter."

Paul Hindemith's "Harmony of the World" preemed in Konzerthaus. Paul Sacher directed.

Alpenland Film bought Gabriele Sazenhofer's script, "Vacation." Axel Ambesser with play lead.

Clemens Krauss will direct world preem of Richard Strauss' "Love of Danae" in Salzburg Aug. 14.

Cleveland

Aldo Ray did two personals at RKO Palace to plug Columbia's "Marrying Kind."

Joe Flynn in town tooting whistles for "Mister Roberts," due at Hanna next week.

Muggsy Spanier plus his singing stepson, Buddy Charles, set for Main Street Club May 16.

L. Bramley Carlson quit Lakewood repertory theatre after directing it several seasons.

Frank Yankovic, Columbia recording polka maestro, opened new music school and store here.

Ann Dvorak, film and TV actress, flew in for short vacation with husband, Nicholas Wade, former Clevelander.

Johnny Singer's band back from southwestern tour for hot-weather run at Bronze Room, with Lexie Lambert as new vocalist.

K. Elmo Lowe and Mary Hopkins, who clicked in Play House's edition of "Born Yesterday" last season, united again in revival of it.

Wade Whitman new distribution manager of Columbia disk agency here, succeeding Ted King, who went into biz of managing platter artists.

Steve Kremchek quit stock brokerage business to join his summer stock - producing brother, John Kenley, in forming strawhatter at York, Pa.

Frank Sennes agency is bringing Diosa Costello's Latin revue into Alpine Village after "Minsky Follies" ends record-cracking one-month stay.

When Sally Rand opened at his new Tropicana Club, Sam Borsellino tried to fix lights but only succeeded in blowing out fuses for all spotlights and refrigeration.

CBS Course

Continued from page 1

the plan, which was brainchilded by the CBS-TV Press Information department, the classes will be conducted in the studios of WTOP-TV, CBS video's Washington affiliate. Politicos will learn how to sit, stand, walk, talk and read a script before the cameras. Instructors will include Bill Wood, web's Washington director of TV and public affairs; producer Charles Von Fremd, and associate producer Alma Walker.

Films and kinescopes of the candidates in action are to be reviewed and criticized, with CBS-TV picking up all costs. Use of live cameras will make it possible for the candidates to take actual classroom courses, while monitoring devices are also to be provided so the candidate can study his own performance. Web to date has issued invitations to the following Presidential aspirants:

Sen. Robert A. Taft, Gen. Dwight D. Eisenhower, Harold E. Stassen, Gov. Earl Warren and W. Averill Harriman, and Sens. Estes Kefauver, Robert S. Kerr, Richard B. Russell and Brien McMahon. Bids were also extended to 31 senators up for reelection this year, as well as to members of the House who are candidates for the Senate.

Sally Creates

Continued from page 1

out in open court at first, for fear she would give away all her secrets. She insisted on a statement in writnig.

"You wouldn't ask a magician to tell how he pulls a rabbit out of a hat, would you?" she asked the board.

But they wanted fan dancer to testify out loud. Board chairman Frank Krebs told her, "You are leading people to believe you were stark naked and have only fans to cover you."

"I might as well retire from fan dancing right now," said Miss Rand, "now that my secret is out. You can buy another nightclub license but you cannot buy another career."

Hollywood

Mrs. King Vidor filed suit for divorce.

Bing Crosby celebrated this 48th birthday.

Celeste Holm divorced Schuyler Dunning.

June Havoc in from N.Y. for a TV show.

Robert Fellows returned from Honolulu.

Marilyn Monroe recovering from appendectomy.

Ricardo Cortez hospitalized with appendix trouble.

Ann Blyth planed in from her Hawaiian vacation.

Anthony Quinn recuperating from minor surgery.

Robert Stack in town after TV appearances in N. Y.

Andrew Marton in town after four months in Germany.

George "Bullets" Durgom in from N.Y. with his bride.

Gene Raymond in from N. Y. for his first visit in 18 months.

George Sidney checked in at Metro after a month in N.Y.

Sam Kerner out of the hospital after a siege of pneumonia.

Dorothy Kingsley to New England for a two-week vacation.

Victor Blau goes to St. Louis May 13 to wed Edith Carafiol.

Scott R. Dunlap returned from a three-month tour of Europe.

Vincent Price to Salt Lake City to rejoin "Cocktail Party" troupe.

Murvyn Vye wrote a play, "Fifth Position," for eastern summer stock.

Richard Jaeckel laid up with a wrenched back after an accident in a gym.

Ray Heindorf returned to work at Warners after a week off for illness.

John and Roy Boulton in from London for huddles with Dore Schary.

Jean Gillespie and Bill Thunhurst in from N.Y. for studio conferences.

William Tallman re-elected chairman of Hollywood Actors Council.

Ginger Rogers left for a vacation after finishing her role in "Monkey Business."

Jany Joossen, Mlle. Cine-Revue of Belgium, in town to gander the film studios.

Oscar Homolka lost a plea to reduce the alimony he pays to his former wife.

Danny Thomas will headline the "Italian Night of Stars" benefit in Chicago, May 20.

Ray Rennahan is the first motion picture cameraman to be named in Who's Who.

Janet Leigh appeared in a short produced by Frank Whitbeck for benefit of blind children.

Harry and Ben Smith in town to round up talent for their Prince George Hotel in Toronto.

Margaret Sheridan to Minneapolis for North Central indie theatre owners' convention.

Samuel Goldwyn appointed member of Trades and Industries Committee of Bonds of Israel.

Jeanette MacDonald opens her summer concert tour July 14 in Robin Hood Dell, Philadelphia.

Paul Wellman, author of "The Iron Mistress," visited Warners to see how his brainchild was faring.

Bob Hope played host to U.S. mailmen who collected contributions in the cerebral palsy campaign.

Joseph M. Schenck will preside at memorial luncheon sponsored by A. P. Giannini Scholarship Foundation.

Melvin Frank and Norman Panama heading for Washington to show Army brass a print of "Above and Beyond."

Foreign Press Assn. tossed an English luncheon for Constance Smith, Michael Rennie, Edmund Gwenn, Terence Young, Max Bygraves and William Hebert.

Barcelona

By Joaquina C. Vidal-Gomis

Nicole Blanchery at Folies nitery.

American violinist Camila Wicks at Palacio de la Musica.

The Barcelona Theatre has Pilar Lopez's Spanish Ballet.

Argentinian Juancito Diaz in a recital at the Barcelona Theatre.

The Rigat nitery has Dafne & Stanley and Upshaw & Kuprina.

Poliorama Theatre housing the legiter, "Este ano Estoy de Moda."

Kaps & Joham's new musical, "Vienna Carousel," is at the Comico.

Maria Guerrero and Pepe Romeu Co. at the Calderon with Jacinto Benavente's play "The Harm They do Us."

Legit author Valentin Moragas Roger has given his new play "Of No Importance" to Catalina Barcena who is staging it at the Borras Theatre.

Comedia Theatre has new legiter by writers Vaszary and Alvaro de Laiglesia, "Scandal of a Naked Soul." Leads are Isabel Garces and Mariano Asquerino.

OBITUARIES

FRANK FOSTER

Frank Foster, 47, head of General Artists Corp.'s Dallas branch, died in that city May 4. He had been with GAC since the summer of 1951.

Foster, in show biz for the past 25 years, started his career as a booker with the now defunct Orchestra Corp. of America. He was associated with other band agencies before he went into personal management, representing Archie Bleyer, Arthur Godfrey's mucial director, and the Siamese Twins. He had also operated a booking agency in Los Angeles.

His sister, Frances, is a personal manager, and two brothers, William Foster and Ed Fishman, are a booker and Coast agent, respectively. In addition, his wife, two sisters and two brothers survive.

RUTH HART MOORE

Ruth Hart Moore, former legit, screen and vaude actress, died in New York, May 2. She performed in the 1910s and '20s.

She started her career as secretary to legit producer Al H. Woods and later became associated with D. W. Griffith in his early film productions. She appeared in the 1913 pic, "Judith of Bethulia," and in Griffith's "Biograph Girl." She also played in several films with Mary Pickford. She appeared on Broadway in "The Clansman," from which Griffith derived "Birth of a Nation." Before her retirement in the late 1920s, she played opposite John B. Hymer in vaude.

Surviving are her husband, Walter J. Moore, prez of the old H. C. Miner Co., theatrical lithographers; two sons and a daughter.

FRED CROW

Fred Crow, 73, manager of the Erlanger Theatre, Chicago, died in Chicago, May 4. He started his career as manager of the noted Creatore brass band and then was managerial exec for RKO circuit in St. Louis and throughout midwest and Canada. In Chicago, after several years at the Majestic (now the Shubert), he switched to the Auditorium in 1934 and left in 1938 to take over the Erlanger.

He was w.k. to servicemen and veterans, often reserving choice seats for the wounded on weekends even at anticipated sellouts. He headed the Actors Fund of Chicago.

'BIG BILL' CAMPBELL

"Big Bill" Campbell, 57, radio and stage star of wild west shows, died in Ipswich, England, April 25. He had broadcast for many years in Britain. A native of Medicine Hat, Alta., Can., he made his first stage appearance in 1911 in Saskatoon. His London debut was in 1935 at the Coliseum. He was known to millions for his catchphrase, "Mighty Fine."

His wife, Peggy Bailey, was vocalist in his show.

SAM WARD

George Herman Jacobs, 63, known on stage and screen as Sam Ward, died May 1 in the Veterans Hospital at Sawtelle, Cal. A graduate of burlesque and vaudeville, he played straightman for the late Charlie Chase in a series of Hal Roach comedies on the screen.

For a long time he was associated with the late Bob Murphy at the House of Murphy.

CHARLES A. SMITH

Charles A. Smith, 54, general manager of Western Massachusetts Theatres, Inc., died of a heart attack in Springfield, Mass., May 2.

He had been substituting for Edward A. Smith (no relation) as house manager of the Paramount Theatre, Springfield, for the past two weeks. Latter had been hospitalized following a near-fatal heart attack.

J. L. FRANK

J. L. Frank, 52, manager of the Pee Wee King orch, died in Detroit, May 4. He was King's father-in-law. At one time Frank managed such artists as Gene Autry, Fibber McGee & Molly, Smiley Burnette, Roy Acuff, Ernest Tubb and the Hoosier Hot Shots.

Surviving are his wife, two sons and three daughters.

JOSEPH ZITT

Joseph Zitt, 60, Yiddish play producer, died in Philadelphia, May 4. He produced "Der Kampf," the last Yiddish play at the old Arch Street Theatre, Philly, in 1935. He was founder of the Jewish Legion during the first World War.

His wife, a son and two daughters survive.

LEONARD GING

Leonard Ging, 73, who had operated a nabe theatre chain for 20 years from 1929, died in Dublin April 25. He established theatres outside Dublin city limits, but sold out all but one to J. Arthur Rank's Odeon (Ireland) setup in 1949. He was former prexy of Theatre and Cinema Assn. of Ireland.

A son and daughter survive.

HARRY RAPPS

Harry Rapps, 60, former vaude violinist, died in Los Angeles, April 29. Rapps began his theatrical career in 1913 when he appeared with Hazel Dawn in "The Pink Lady." He later performed with Gallagher & Shean.

His wife and sister survive.

J. L. FRANK

J. L. Frank, 52, theatrical agent and promoter in Nashville, died in Detroit, May 4 of coronary thrombosis.

Frank was personal manager for many of the performers on the "Grand Old Opry" program, WSM, Nashville.

LOUIS A. PAIGE

Louis A. Paige, 51, prez of Elizabeth, N. J., Local 151, American Federation of Musicians, died April 28 in Elizabeth. He was also an aide to Harry J. Steeper, AFM's national treasurer. He was chairman of the Music Performance Trust Fund and at one time led his own orch.

His wife, a son, a sister and a brother survive.

NATHAN FLEISHER

Nathan Fleisher, 67, retired WDAS, Philadelphia, commentator and former managing editor of the old Jewish World, Philly newspaper, died in that city April 29. He was with the Jewish World from 1920 to 1935 and then joined WDAS, retiring in 1949.

A daughter survives.

CARLOS N. SANCHEZ

Carlos, N. Sanchez, 93, former lyric tenor and voice teacher, died in New York April 27. He appeared in concerts and sang in opera in the U. S. and abroad. He taught voice at the Peabody Conservatory, Baltimore.

A daughter and two sons survive.

ARTHUR H. BAEBLER

Arthur H. Baebler, 56, district manager for the Alexander Film Co., St. Louis, was killed April 21 in an auto accident near Lebanon, Ill. He lived in Kirkwood, Mo.

His wife and two sons survive.

Mrs. Bessie Marsh Brewer, 68, painter noted for theatrical posters advertising appearances of Sarah Bernhardt and Anna Held, died in New York April 29. She was the mother of Sam Pope Brewer, chief correspondent in South America for the New York Times.

Merton V. Wieland, 63, director and v.p. of the J. Walter Thompson ad agency's Chicago office and a 19-year staffer, died April 30 in that city. Wife survives.

William Purcell, 64, manager of the Capitol Theatre, Antigonish, Nova Scotia, died April 24 in Antigonish. Survived by three sisters.

Mrs. Margaret Tyler, 77, former chairman of the Chicago Music Festival, died April 29 in Los Angeles.

Nora B. Hall, 63, director of WTNS, Coshocton, O., died in that city May 5. She was also president of the Coshocton Tribune.

Father, 67, of Sid Rechetnik, trade press contact for Warner Bros. homeoffice, died in New York, May 6.

Mother, 59, of Arthur Davis, prez of Arthur Davis Associates, foreign film distrib, died in New York, May 5.

Alan J. Wilkinson, Australian rep of Gaumont British Films and later of J. Arthur Rank, died in Sydney, May 3.

Father, 85, of Frank Webb, TV cartoonist; Robert Webb, casting director, and William Webb, screen editor, died April 30 in Hollywood.

Adelbert B. (Dell) Coon, 50, former orch leader, died in Round Lake, Ill., May 2. Survived by wife and six children.

Mrs. Edith Holden, chairman of Rossendale Pictures, Ltd., and w.k. in north-of-England cinema exhib circles, died in Worthing, England, recently.

Brother, 77, of A. H. Blank, prexy of Tristates Theatres Corp. (United Paramount), died in Des Moines, recently.

George McMurray Findlay, 55, former manager of the Empire Theatre, Edmonton, Alta., died April 21 in Edmonton.

Wife, 40, of John M. Siercovich, chief engineer of KITE and KITE-FM, San Antonio, died April 30 in that city.

Ernest Hough, 65, general manager of the Warwick Cinemas group, died in Manchester, England, April 21.

Harold Loeb, 53, 20th-Fox city salesman, died in Chicago, May 4. He had been with 20th for 30 years.

Alfonso Candel, 40, Spanish actor, died in Madrid May 1. He was associated with Tarsila Criado's company.

Leander Q. Stockton, 82, retired dog act trainer, died in Troy, N. H., recently. A son and daughter survive.

Father, 93, of opera stars Rosa and Carmella Ponselle, died in Meriden, Conn., April 26.

Father 62, of Pearl Bush, concert and radio-TV harpist, died in New York City April 30.

Mother of John Pavis, ABC publicity staffer in Chicago, died in that city May 1.

Jack Bond (ne Alfred Welch), 53, stage and screen actor, died April 29 in Hollywood.

Wife of Kenneth Blewett, manager of the Regal Theatre, Chicago, died May 1 in that city.

Father of Stanley E. Johnson, Paramount screen editor, died April 30 in Santa Ana, Cal.

John Kiefer, 68, former dancer who had operated a dance studio since 1927, died May 1 in Toledo.

Otto L. Tiedman, 49, WBAL, Baltimore, sales staffer, died April 26 in that city.

Morris Alschuler, 68, theatrical attorney, died in Chicago, May 4.

MARRIAGES

Abbe Lane to Xavier Cugat, Miami Beach, May 5. Bride is vocalist in groom's orch.

Geraldine L. Heath to John Terry Knight, Long Beach, Cal., April 27. Groom is singer on Horace Heidt TV show.

Jean Bradford to Bobby Dennis, Ellesmere Port, Cheshire, England, April 18. Bride is a member of vocal duo; groom is singing comedian.

Patsy Glavin to Bernard Lever, London, May 1. Bride is Hollywood actress-model.

Joan Alicia Slevan to Pat Tucci, Pittsburgh, May 3. Bride is a dancer; groom is with Tommy Carlyn orch.

Irene Cycoski to Ed Bruchas, Pittsburgh, May 3. Groom is a former nitery pressagent.

Helen Vance to Lee Sholem, Hollywood, May 2. He's a screen director at Universal-International.

Evelyn Ellis to John Fritz, Hollywood, May 3. He's a screen actor.

Paula Goldberg to Irwin Margulies, in New York, May 1. Groom is show biz attorney.

De Beix Dies

Continued from page 2

men and their families visiting France.

De Beix had been lightening his load quite a bit in recent years, notably with the assistance of Gene Moskowitz (films) and Lytle Frederickson (stage). The latter, himself ill in the American Hospital at Neuilly-sur-Seine, has recently been succeeded by Thomas Quinn Curtiss, longtime American-in-Paris resident, who'll continue with the live-show coverage.

Per schedule, Abel Green, editor of VARIETY, is flying to Europe tomorrow (Wed.) on a previously planned annual business trip to London, Paris, Cannes and Rome.

Phil Reisman, head of the RKO's foreign pictures operations, by coincidence here at the Hotel George V, and Borrah Minevitch, longtime Paris resident, along with the other U. S. showmen, meantime have expedited Maxime de Beix's funeral arrangements, which by his request, were simple. Services are set for tomorrow (Wed.) morning at Notre Dame des Champs.

Angels' Flight Clips B'way

Continued from page 1

profit. But the losses on flops keep getting higher.

There are also growing complaints about production and accounting methods of some managements. However, these are generally not openly expressed, since the position of an angel is traditionally weak, and most backers are reluctant to incur managerial displeasure and a possible blacklisting from participation in a potential future hit. With the progressive dearth of financing, angels are increasingly in demand, so they are being catered to more, and are becoming more articulate and critical.

Delay on Returns

One pointed squawk among investors recently has been the practice of some managements of delaying the return of available capital or distribution of profits. In several cases, sizable sums thus withheld were subsequently lost in unprofitable operation. In one such instance the producer wrote to the backers to express regret at the "bad guess," but a number of those affected expressed the intention not to invest in any future shows of that management.

In some cases, particularly with smash shows, it would be impractical to distribute profits every month, as most partnership agreements specify. With operations like "South Pacific" and "Guys and Dolls," for instance, where the payoff is already large and the weekly profit is extremely big, it is simpler to make distributions in sizable chunks. The backers involved appreciate this and approve the policy. Also, as if happens, they're so pleased with their investments that they're inclined to okay everything the management does.

In the case of musicals, most partnership agreements call for monthly distribution of capital or profits above a $25,000 sinking fund. With straight plays, the reserve is usually set at $10,000. But a number of managements ignore the terms of the agreement and let available coin accumulate, sometimes with the frank intention of using it to cover possible future losses. In several recent instances, the money thus dropped has not been recovered and shows that might have made a substantial return on their investment have repaid little or nothing.

One budget item that arouses frequent backer criticism is "office expenses." This varies from $150 to $350 with different managements. When a show is earning a profit there is rarely any exception to the deduction. But producers sometimes continue to charge the full amount even when a show is operating at a loss, occasionally after the cast, author and director have taken cuts. Other managements reduce the fee when a show's gross declines, and in some instances after the investment is returned and a profit is being earned.

There is fairly general resentment among backers against producers who charge the same amount of office expense against several companies of the same show. In some such instances the amount involves totals $1,000 or more per week, obviously providing the management a sizable net in addition to its regular share of the profits. Similarly, some backers object to unreduced general manager salaries for multiple companies of the same show, and the way some company and general manager and pressagent salaries are maintained at full scale when shows are operating at a loss, in some cases with casts, author and director on cuts.

New Financing Angle

Some investors dislike the way some producers require new financing for additional companies of the same show. They point out that the financial risk of such ventures is thus borne entirely by the backers rather than shared with the management. But the occasionally-heard angel complaint against "over-financing" of shows is not taken too seriously, since it actually costs the investors nothing and in some cases may mean a substantial saving.

There is an increasing trend of producers going out of their way to win and placate backers. Several established managements now supply the bond money out of their own funds. Rodgers & Hammerstein makes a practice of buying electric equipment and renting to the production until the purchase cost is paid off, thereafter lending it without charge. Nearly all producers issue accounting statements promptly and explain any questions involved. Most are careful to return available capital and distribute profits as quickly as possible.

Even the most successful managements are inclined to treat backers and potential backers with kid gloves these days. For, as composer-producer Richard Rodgers told a reporters' luncheon some time ago, he supposes that it would take about two flops to put Hammerstein and him back into the position of having to audition for financing. After his unforgettable experience some years ago helping the Theatre Guild raise the coin for "Oklahoma," he doesn't relish that prospect.

For all but a few of the most successful managements, lining up the financing for a musical or even a straight show is now an ordeal. Exemplifying present conditions is the recent experience of Chandler Cowles and Ben Segal in getting the backing for their incoming "Of Thee I Sing" revival. Auditions were held not only in New York, but in Philadelphia, Boston, New Haven, Greenwich, Conn. and elsewhere.

In this and most other cases these days, the average individual investment is only a fraction of what it once was. Thus, while some managements (notably Kermit Bloomgarden) encourage small investment units with the idea of freeing the producer in his selection of shows, it is mostly a matter of necessity rather than choice that productions now tend to have several times as many backers as they once did. Few producers turn down the rare angel with a big chunk of backing.

The situation is now such that a common attitude of producers toward a script is no longer based on whether he believes it is a potential dramatic success. He's now apt to say merely, "I think I can raise the money for it."

BIRTHS

Mr. and Mrs. Carl Rausch, son, Culver City, Cal., April 30. Father is head of the personnel department at Columbia studio.

Mr. and Mrs. Tom Kettering, son, Glendale, Cal., May 2. Mother is the former Shirley Deane, singer; father is nitery editor of the L. A. Mirror.

Mr. and Mrs. Seymour Stern, son, Los Angeles, April 24. Father is biographer of David Wark Griffith.

Mr. and Mrs. John Twohey, son, April 28, Chicago. Mother is a radio-TV actress there.

Mr. and Mrs. Frank Shaw, daughter, Hollywood, April 27. Father is an assistant director at UI.

Mr. and Mrs. Julian Kantor, son, April 27, Chicago. Father is assistant program traffic manager of TV station WBKB there.

Mr. and Mrs. Glenn Vernon, son, Hollywood, April 29. Father is a screen actor.

Mr. and Mrs. Budd Getschal, son, New York, May 2. Mother, Evelyne Love Cooper, is special-material writer; father is of advertising firm, Getschal & Richards.

Mr. and Mrs. Fred Grunfeld, son, New York, April 21. Father is emcee-producer of "Music Magazine" on WQXR, N. Y.

Mr. and Mrs. Galen Drake, son, New York, May 2. Father is WCBS, N. Y., gabber

Maj. and Mrs. William Harper, son, Bethesda, Md., May 4. Father, who is in the photographic service of Marine Corps, was formerly active in pic production in New York and Hollywood.

Mr. and Mrs. James Cairns, daughter, Chicago, May 5. Father is midwest professional manager for Broadcast Music, Inc.

Mr. and Mrs. Lou Wills, Jr., son, New York, April 12. Father is legit and nitery dancer.

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HARRIS, FERRER, SEGAL 'BESTS'

Nathan, 70, Casts Sour Look at Legit; 'Need Play Editors to Hypo Scripts'

By ARTHUR BRONSON

George Jean Nathan, who has just reached 70, looks around at the current theatrical scene and says he's a little disgusted. The dean of U. S. theatre critics is currently in the news, with publication last week (and reviewed then in VARIETY) of "The World of George Jean Nathan," edited by Charles Angoff (Knopf, $5). Tome is a voluminous selection of the best material from Nathan's 39 previously published books, with comment on philosophy, criticism, women, politics, etc., as well as the theatre.

Nathan is a little disgusted at the triviality, waste, and narrowed vision of the theatre today. The season now nearing its close, he told VARIETY last week, is the worst in many years. There were much better play scripts available than those produced, and he wonders why they were dismissed in favor of inferior ones.

"I yawn about the theatre's present," Nathan said. "There's no intelligence, no patience, no self-criticism in the theatre—although here and there you get a glimmer. There are good scripts around, but

(Continued on page 2)

Hot Mdse. Tieups For Johnnie Ray

Johnnie Ray is heading toward another bonanza via a merchandising tieup with several novelty and clothing manufacturers. For use of the Ray name on their products, the manufacturers are shelling out between $3,500 and $5,000 guarantees against a 5% royalty.

Already lined up for production are wallets, compacts, sports shirts, ties, handkerchiefs, gloves and scarves. The "Johnnie Ray wallet," which is being manufactured by Pearlwinnie, is skedded to hit the market next week with a reported advance order of 200,000.

In past years music biz merchandising tieups have brought in hefty royalties, especially to publishing firms for their song title creations. Top example has been "Rudolph, the Red Nosed Reindeer."

DAMONE'S ALL-STAR 'BIG SHOW' GI TOUR

Stuttgart, May 13.

Following his current tour as star and producer of "The Pyramid of Stars" around European Army camps, singer Vic Damone, now an Army private headquartered in Germany, will assemble another all-GI troupe for a global swing around other armed installations. To be called "The Big Show," troupe will take off in July with

(Continued on page 68)

Lena's Horne of Plenty

Tel Aviv, May 13.

Lena Horne has proved a sock attraction here, Singer opened her concert tour officially May 5 at Ramat-Gan, near Tel Aviv, but she had appeared two days before (3) at King David Hotel here for the ball to celebrate the anniversary of the founding of the state of Israel, and received an ovation.

Miss Horne can give only 10 concerts here, as a London engagement forces her to leave on the 18th. She could easily do another dozen dates in Israel, due to the demand. She's being handled by the Yuval Concert Corp., whose president, Jack Amidor, now in the States, signed her there last fall.

Report Hollywood Hires Ex-FBIs To Probe Employees

Hollywood, May 13.

Major film studios, in a hush-hush cloak-and-dagger atmosphere, are reported hiring "security guards" to delve into the pasts of their employees.

The undercover agents are said to be looking into backgrounds of all employees to determine if they've had any links with organizations labeled "subversive." Move is part of a renewed Hollywood fear of further bad publicity on Reds in the studios.

Investigators are said to be mostly ex-FBI men.

Canadian Windfall For U. S. Pic Firms

That occasional wind from the north has become a windfall. U. S. film receipts from the Canadian market are surpassing last year's and continuing to climb to lush proportions. At one major U. S. company biz is seen making the difference between a profit and loss statement for the current fiscal year.

Although company execs are reluctant to issue figures, it's estimated that Canadian biz will run 4 to 5% ahead of 1951, a year that produced above-average returns. Overall intake from the northern country, which is figured in with the domestic gross, is expected to hit between 12 and 13% of the combined U. S. and Canadian total.

Execs agree that a combination of circumstances and factors have brought about the jingling b.o. Television, of course, hasn't made

(Continued on page 71)

N.Y. DRAMA CRIX PICK '51-'52 TOPS

Julie Harris, star of "I Am A Camera," and Jose Ferrer, of "The Shrike," were overwhelmingly picked as best actress and best actor of the 1951-52 Broadway season, in VARIETY's annual poll of the N. Y. drama critics.

Vivienne Segal, of the "Pal Joey" revival, was also a big favorite, winning the best femme performance in a musical category, while Phil Silvers, of "Top Banana," was strong choice for best male performance in a musical. Marian Winters, of "I Am A Camera," and John Cromwell, of "Point of No Return," won the best supporting actress and actor categories.

Miss Harris and Ferrer walked off with a host of honors—five in all—between them. For the first time in the history of VARIETY's "bests," Ferrer won first place in three categories—actor, director and producer. Miss Harris won as best actress of the year, and tied for the most promising young actress category.

Interestingly enough, Miss Harris won the most promising young actress award in 1949, and won the best supporting actress choice (with "Member of the Wedding") in 1950. That year ('50), she also garnered one vote as best actress. Ferrer was second choice, back in 1949, as year's best actor with "Silver Whistle," and third pick as best actor in 1947 with "Cyrano de Bergerac." He also had one vote last year as outstanding producer with "Twentieth Century."

Another unusual angle to this

(Continued on page 62)

'MAMA' TV SHOW SET FOR STRAWHAT DATES

Legit version of the "Mama" television series, starring Peggy Wood in the title role and the rest of the video cast, will play two strawhat stands this summer. Ralph Nelson, the TV director, will stage it and Kenny Delmar and Ed Fitzgerald will play bit parts. The show, using the same characters as the TV edition, has also been scripted by Frank Gabrielson, using characters from the original Kathryn Forbes novel, "Mama's Bank Account."

The John van Druten play, "I Remember Mama," produced on Broadway some years ago by Rodgers & Hammerstein, was dramatized from the same novel. However, through a legal technicality, the video show and the new stage version are able to use the same characters and new story material without royalty to van Druten, Rodgers & Hammerstein or their show's backers.

The new legit edition of "Mama" will play the Ogunquit (Me.) Playhouse the week of July 14 and the Cape Playhouse, Dennis, Mass., the week of July 21. There are no present plans for additional bookings or for a Broadway production.

Congressional Probers Haunt Webs, Study Wide Program, Talent Control

There's been some Congressional snooping in Washington the past few weeks over the mounting octopus status of the major television networks with their far-flung controls embracing talent, programming and packaging, over and above their primary function as "space sellers."

From reliable sources it's reported that the D. C. eyebrow-raising may soon crystallize itself into some concrete sifting of the situation. To the Congressional viewers-with-alarm the situation as it presently exists today at NBC-TV and CBS-TV is no different from that which pertained to the major film companies, such as 20th-Fox, RKO, Metro, Warners, etc., which found themselves out on a Dept. of Justice antitrust divorcement limb, as both producers and theatre chain owners. (In the latter status they're likened to the networks, whose basic function is to sell facilities.)

It's no secret that the major TV webs today are in virtual control of the programming situation. The agencies are practically out of the picture today, represented with but

(Continued on page 71)

Royalty's Royalties

Washington, May 13.

The King of Siam has just copyrighted seven new unpublished songs here. They will be registered in the name of "Pumiphol Mahidol (H. M. King of Thailand)," although the royal composer uses a phoney name in his statement of authorship.

Songs are "March of the Royal Bodyguard," "Life's Destiny—Elegy," "'Tis Sundown," "Falling Rain," "Sweet Words," "Lovelight in My Heart," and "Dream of Love, Dream of You."

Hornblow Sees Pix Outstepping Amus. in Clicks

Hollywood, May 13.

Metro producer Arthur Hornblow, Jr., declared this week that Hollywood in its output of pix outdistances various other creative fields in terms of commercial hits. The big rub though, he added, is that the public too often is prone to rap the film industry despite its record.

Hornblow claims that 25 of every 100 film productions make the hit bracket, that is, provide a profit for the producer, distributor and exhibitor. Group of theatremen discussing the subject with Hornblow agreed with these figures.

Film-maker said he doesn't have the statistics covering any long period but contends it's a certainty that the legit stage turns out far fewer clicks on an overall percentage basis, i.e., where the angels receive a profit and the producer also

(Continued on page 71)

Backstage Show Mapped by R&H

Next show by Richard Rodgers and Oscar Hammerstein 2d will probably be a backstage musical with an original story about the genesis and preparation of a Broadway production. Team reportedly is already at work on it, but may not have it finished in time for presentation before the fall of 1953. It's not yet titled.

As usual with the collaborators, Hammerstein is trying to get the book into shape first, working in frequent conference with Rodgers. Meanwhile, the composer is busy

(Continued on page 71)

EDGEWATER BEACH HOTEL
Chicago
Proudly Presents
EVELYN and her MAGIC VIOLIN
with
The Hour of Charm
ALL GIRL ORCHESTRA AND CHOIR
Under the Direction of Phil Spitalny
Starting MAY 9 and through JUNE 6

Deplore Yank Filmites as 'Backward' In Brushing Off Int'l Film Festivals

By ABEL GREEN

Cannes, May 13.

A large representation here from the American film industry and the U. S. State Dept. here finally agreed that Hollywood has been heinously backward in sneering and ignoring international film festivals, notably at Cannes and Venise, and henceforth must go more aggressively into international competitions from the standpoint of nationalistic pride and economic determination.

Such film personalities at the just-concluded Cannes festival as Eric Johnston, prez of the Motion Picture Assn. of America; John G. McCarthy, director of MPAA's international division; Phil Reisman, RKO foreign chief; Nathan D. Golden, motion picture division chief of the U. S. Commerce Dept.; Alfred Crown, sales manager for Samuel Goldwyn Productions, and Gerald Mayer, U. S. State Dept. rep, saw first-hand how the rise of the foreign film industry has been sparked in important worldwide markets via this extraordinary ballyhoo.

Particularly voluble over the advantages to be had by participating in the festivals is Reisman. "It costs us nothing to send our best pictures over and not sneer at these competitions," he said, "because it's a great worldwide publicity springboard."

Some 350 journalists representing as many papers from 38 nations filed tremendous wordage on the festival from this Riviera resort. In addition, the scribes are following up with features to spark both films and various participating film industries.

"We can't buy that kind of space," declares McCarthy, while Reisman emphasizes that "instead of cutting ads and ballyhoo we should send over our best and most serious product and not let the upsurging Italian and French film industries 'out-Hollywood' us.

"If they judged films more seriously and favored more realistic subjects," Reisman adds, "then maybe it's a mistake to send over 'An American in Paris' despite the fact that it won our top Oscar. The answer is that minor player Lee Grant wins here as 'best actress' for her performance in 'Detective Story' and Marlon Brando for 'best actor' in 'Viva Zapata.'"

"Moreover," Reisman points out, "we permit Orson Welles' film version of 'Othello' in English to win top split honors as a Moroccan entry despite its American star and its backing from a medleyed Franco-Italian financial syndicate."

Reisman, incidentally, has a verbal option for RKO's distribution of "Othello" and has already bought the French-made exploration feature, "Greenland," for worldwide distribution.

How the Italian film industry capitalized on the two Uruguay film festivals and subsequently surged into the South American market was informally told by Reisman to a group of top American film execs and stars which included Johnston, McCarthy, Mack Sennett, William Holden and Gene Kelly. In contrast to the Italians' technique, the RKO foreign chief charged, the greatest democracy in the world—America—was remiss with only one Warner and three RKO pictures entered.

Johnston, McCarthy At Fete 'Unofficially'

Cannes, May 13.

Eric Johnston, prez of the Motion Picture Assn. of America, and John G. McCarthy, director of the MPAA's international division, attended the International Film Festival here in an unofficial capacity before the event wound up Saturday (10). However, both toppers were primarily concerned with negotiations for the new Franco-American film agreement.

Johnston and McCarthy returned to Paris Sunday (11) where the MPAA prexy is pitching for no restrictions upon film imports. French picture treaties generally set the world pattern. Johnston is sanguine that a successful conclusion will be reached by the end of the week, when he planes back to the U. S.

Welles' 'Othello,' Italo Pic Split Cannes Honors

Cannes, May 13.

For the second year there's a split in the first prize awarded for the best feature-length film screened at the Fifth International Film Festival here. Following three weeks of showings, a jury of reviewers gave a joint grand prize to "Due Soldi di Speranza" ("A Bit of Hope"), an Italian entry, and Orson Welles' film version of "Othello." Latter was submitted by Morocco.

Over five years of Cannes film festivals Italy has won. Conversely, trade observers point out, the French usually get top honors in the Venice festivals, leading to a belief that politics may be involved in the naming of the best film.

Festival was expertly handled under auspices of the Chamber of Commerce and French Tourism, with press and VIP's neatly coordinated, roomed and partied for the entire 18 days of the event. Windup of the affair featured a blaze of receptions and cocktail parties tossed by many of the participating countries.

In other prize categories "Cops and Robbers" (Italy) carried off laurels for the best screenplay; "She Danced One Summer" (Sweden), best music; "The Story of Genji" (Japan), best photography; "Jetons Les Filets" (Netherlands), best short. No prize was awarded for the best decor.

Special jury prize went to "We Are All Murderers" (French) for the best picture as a group production. Best selection by country was voted to Italy. Christian Jaque, who megged "Fanafan La Tulipe," was rated as best director.

"The Medium" (U. S.) won a special lyric cinema prize; "Greenland" (French), special documentary prize; "Hinsu Village" (Sweden), best scientific short. Special jury prizes went to Holland for the best shorts and to French director Alexandre Astrouc for "The Red Curtain."

5/14

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Tijuana Bullfights Pitch for Hollywood Pic Names as Fan Lure

Tijuana, Mex., May 13.

With a $35,000 gross in the till from the opening bullfight (4), Promoters Alfonso Bres and Enrique Jorda are planning at least five more programs this season and expect to top the record of $60,000 set last year.

Big pitch is for more Hollywood names in the stands as a magnet for film fans. Thesp Gilbert Roland, whose father was a matador, is Hollywood's top aficionado and has encouraged attendance by other players. Regulars last season were Paulette Goddard, John Wayne, Louis Calhern, Lana Turner, Mel Ferrer, Gene Kelly, Ava Gardner, David Wayne and Antonio Moreno.

Tijuana's bullring, built in 1938, seats 10,860. Prices start at $3.50 for "sunny side" seats, range to $10 for "shady side." Promoters have tentative plans for new, concrete arena, seating 20,000.

Only in the last three years has the Tijuana corrida become big league. It is now rated only below Mexico City's program in prestige. Major factor has been the bid for Hollywood personalities by Publicist Ray Garcia, who doubles as San Diego sports announcer. Garcia also advises on bullfight showmanship geared for American audiences.

Dividing the work, Bres handles business details while Jorda schedules matadors and bulls. Promotion is costly. Matadors are paid at least $2,000 a performance, with the stars such as Carlos Arruza and Luis Miguel Dominguin demanding $5,000-$10,000. Three matadors work on a program, each tackling two bulls in alternate sessions.

Each bull costs $1,000, including air freight from the ranch. After Jorda makes a purchase, the bull is placed in a wood-plank crate with steel straps and transported by air. When the bulls arrive in Tijuana they are displayed until the corrida, all of which are scheduled at 4 p.m. Sundays.

Biggest draw is Arruza, a Mexican who has never had an offday in Tijuana. Every appearance here has brought a sellout. He has promised to appear here at least once this season. Others among the aficionado's favorites are Antonio Velazquez, Rafael Rodriguez and Jesus Cordoba, all of Mexico. Top Spaniards are Dominguin, Martorell, Manolo Gonzales and Aparicio.

Robeson Wins Injunction Vs. Seattle Nix of Date

Seattle, May 13.

Paul Robeson got an injunction against the city building superintendent, who cancelled the singer out of the Civic Auditorium for his appearance there May 20.

Superior Judge Robert Jones granted the injunction after Robeson was cancelled under city ordinance prohibiting use of hall for speeches and lectures which "tend to engender racial or religious antagonism."

Robeson's attorney argued the singer was coming here to "express in song his feelings, beliefs and ideas," and that to bar him would be in violation of constitutional guarantees of freedom of speech and assembly. It was promised politics would be kept out.

The judge ruled that he saw no hazard.

George J. Nathan

Continued from page 1

most managers don't touch them. The few that may agree that they are good, can't get the backing."

What the theatre needs, says Nathan, are editors, similar to the setup in publishing firms. An editor-critic, he said, could follow up an author or a script that had good things in it, but wasn't just right for production, and see that the proper changes were made. He cited such men as the late Maxwell Perkins at Scribner's, who discovered the late Thomas Wolfe, encouraged him, edited his work and made him a success. "The theatre has nothing like that," said Nathan. "Producers ought to have good editors on scripts. That's one immediate hope for the theatre."

Nervous Public

Nathan isn't impressed with what ANTA has done this year. As for its Play Series, except for "Desire Under the Elms," he found the selections "highly questionable," "ANTA ought to do important things, or important revivals like 'Desire,'" he said, "But not 'Golden Boy,' which is strictly commercial, or a 'Mrs. McThing.' They ought to do revivals like 'My Heart's In The Highlands,' or 'What Price Glory' or even a William Gillette's 'Secret Service' as a curiosity." He's afraid that today's public is too nervous and jittery to sit through O'Neill's marathon-length "Mourning Becomes Electra" and "Strange Interlude."

As to the book just published, Nathan said he had nothing to do with the selections. "I wouldn't have the patience to go through 39 books," he explained. Angoff, longtime associate and friend, and managing editor of the American Mercury, which Nathan co-founded, picked all the material. Nathan approves highly of the choices. His favorite among the selections is "Critic and the Drama," which is the first chapter from his book, "Esthetic Jurisprudence." Angoff used the whole chapter.

Only Triviality Dates

Nathan denies charges that some of the material used might be dated. There are dates attached to each selection, giving year of publication; hence the stuff isn't dated, according to Nathan. "Is it interesting, amusing and mentally teasing?—that's the criterion," he said. "What dates," said Nathan, "is triviality. An idea dates only because a lot of inferior men have stolen it and repeated it since."

There is a difference between drama criticism and legit reviewing, Nathan says, and he still feels, as his book has him saying back in 1929, that reviewing a legit show from 11 to midnight for a daily newspaper isn't criticism. "Writing takes thought and quiet and time," he wrote then, and still thinks so. "As for all this rubbish we've seen this year," he said, "you could write your review in your seat. Anybody can write a review, but serious criticism of a play takes time."

Nathan feels that fresh young talent, certain types anyway, need drumbeaters. He doesn't want to appear vain, he says, but he feels that certain playwrights might have remained lost causes except for his early efforts, O'Neill and O'Casey particularly.

LESTER'S 112G SUIT CLAIMS NBC BREACH

Jerry Lester has filed suit in New York Federal Court charging NBC with "breach of contract" and seeking $112,000. NBC-TV comic, whose "Broadway Open House" had a brief meteoric success, claims that the chain failed to pay him $4,000 weekly under an option agreement of September, 1951. He contends that NBC stopped paying him last April 5 and that 28 additional payments are due him.

Lester's suit declares that the pact was for five years, with a $4,000 weekly paycheck during the first year. Under an escalator arrangement, weekly fee would go to $5,000 for the second year, $6,500 for the third, $8,000 for the fourth and $10,000 for the fifth year, if options were picked up. Action was originally started in N. Y. Supreme Court, but was removed to federal jurisdiction on NBC's request.

Smaller Pull Vs. Upped Scale, Run Tilt R-B Circus

Ringling Bros.-Barnum & Bailey Circus wound up its 37-day stand at Madison Square Garden, N. Y., Sunday (11) night with a gross reported to be a bit in excess of last year's figure, although the circus played to fewer people. Last year's gross was in the $2,000,000 class.

Tilt in this year's take was accounted for by an increase in scale and by the fact the show ran four days longer than normal in N. Y. Admission prices were hypoed from a $6 top to $6.50, with commensurate rises all along the line.

There had been some concern as to what effect Paramount's "Greatest Show on Earth" would have on the circus b.o., since the Cecil B. DeMille pic gives a detailed and colorful view of the RB-B&B circus. Prexy John Ringling North said after the New York run, which was the first place the show had followed the film, that he thought the pic had been very beneficial to the b.o. His belief is that it amounts to free advertising. In addition, of course, the circus got a tidy sum for the rights and a piece of the film's profits.

Smaller attendance at the Garden this season was attributed by North to the increased scale rather than the film.

Show took off from New York for Boston, where it opened yesterday (Tues.) and, runs through Sunday (18). It then goes to Washington. It will play through Chicago and the northwest to Denver and then through the southwest until it lands at winter quarters in Sarasota in November.

Instead of the all-winter layoff, circus reopens in Havana, under a roof, on Dec. 17 for three weeks. On Jan. 17 it opens under canvas in Caracas, Venezuela, returning to Sarasota prior to next April's Garden preem.

New York run was marked by an unusually small number of accidents. Only serious one was to animal trainer Oscar Konyot, who got clawed by a lion and was out of the show for 10 days.

While the mags were handsome with space for the circus, newspaper publicity continued to wane. Trend by the dailies has been evident for the past three years and is attributed by the press department to the curtailment of passes, which began with the 1950 show.

Publicity men have been hammering to revive the open-handed policy for which the RB-B&B management was noted, but have had no success in convincing general manager Arthur Concello that there's a measurable payoff in the ducats.

KAYE TO DEBUT IN BRIT. RURALS AFTER GI TOUR

Hollywood, May 13.

Danny Kaye, after completing tour of Army bases in North Africa, France and Germany in June, goes to Britain for several weeks of personals, opening in Dublin first week in July. That date will be followed by one, two and three-nighters in the provinces, under auspices of Harry Fielding. He won't play the Palladium, London.

Marks first time for Kaye appearances in provinces. Ed Dukoff, Kaye's personal manager, goes to Britain in June to line up a supporting show and will accompany Kaye on the tour.

Arlen, Harburg to Team For Pagnol Musical

Harold Arlen will compose the score and E. Y. Harburg will supply the lyrics for a musical being adapted by Albert and Frances Hackett from three French plays of Marcel Pagnol. The show, not yet titled, is to be produced in the fall by David Merrick.

The composer, currently vacationing in Europe, is due back soon. Harburg is on the Coast, where Edwin Lester is readying a production of "Jollyanna," a revised edition of "Flahooley," last season's Broadway musical by Harburg, Fred Saidy and Sammy Fain. The Hacketts are reportedly in the east, but are due on the Coast soon.

DISTRIB STREAMLINING CLOSER

Rackmil in 'Substantial' Offer to Rank For Buyout in Decca's U Merger

Trend of talks between Milton R. Rackmil and J. Arthur Rank in London was a closely guarded secret yesterday (Tues.) on both sides of the Atlantic, but best indications were that Rackmil has made a substantial offer for the purchase by Decca Records of Rank's stock in Universal.

If they can get together on price, which would probably amount to between $2,500,000 and $3,000,000, all obstacles would be removed from a merger of U and Decca. Rackmil leaves London today (Wed.) on the Queen Elizabeth, apparently to present to his associates and financial people in New York and Boston terms of the deal he can obtain from Rank. On the other hand, Rank is cogitating Rackmil's offer.

Talks between the prexy of Decca, which owns a controlling interest in U, and the British film tycoon during the past week have been amicable. They reportedly made considerable progress in agreeing to other terms of a deal aside from price.

Primarily concerned in this regard are the mutual contracts between U and Rank's General Film Distributors. These provide for GFD handling of U product in Britain and U as the prime outlet for distribution of Rank films in the U. S. Both pacts have long terms to run, and Rackmil and Rank apparently agreed that they will remain undisturbed, come what may.

Rank holds 134,900 shares in U. Rackmil, when he acquired his

(Continued on page 18)

Reds Failed in H'wood, Bergman Tells Legion; Defends Film Industry

Cincinnati, May 13.

The complete record of the hearings before the House Un-American Affairs Committee in 1951 proves conclusively that Communism suffered failure, frustration and defeat in Hollywood, Maurice A. Bergman, Universal's public relations chief, told the American Legion here tonight (Tues.).

The committee record discloses, Bergman pointed out, "that Communist propaganda never has appeared in films, Communists have been routed from leadership and positions of influence in the guild, trade and craft unions, Hollywood 'front' organizations have been reduced to an ineffectual handful, their membership shorn of 'names' and the flow into Communist coffers reduced to a mere trickle."

Bergman's address was part of a 12-day speaking tour of Ohio comprising 22 talks before civic and service groups which he is marking under auspices of the Council of Motion Picture Organizations.

The U exec stressed that the committee's report clearly indicates that the film industry has done an outstanding job of ridding itself of Communists and has cooperated fully with the House committee. A fact generally overlooked, he noted, is the number of anti-Communist pictures made by Hollywood. He cited such efforts

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Par Pix Of His TV Tour Gifted to Prez Truman

Washington, May 13.

Motion pictures of the President's TV tour of the White House have become part of the Trumans' personal film archives as well as of the nation's permanent film records.

A 50-minute 35m film record of the now-historic May 3 tour was presented to President Truman last week by Paramount prexy Barney Balaban. Library of Congress also received a film record of the tour, made by the three participating webs. This becomes part of the permanent film archives of the Library.

Par Execs Back

Majority of Paramount's home-office execs were back or due in N. Y. this week following the week-long meeting with division sales managers and top production personnel on upcoming lensing and distribution plans. Barney Balaban, president; E. K. O'Shea, assistant sales chief, and advertising head Sid Blumenstock returned to Gotham early this week.

A. W. Schwalberg, distribution topper, is skedded to be back at his office today (Wed.), and Jerry Pickman, ad-pub director, returns in a few days.

COMPO Having Problem Filling Three-Man Job

Problem which the Council of Motion Picture Organizations has been having in filling the president's chair now appears similarly present in naming members of the three-man committee proposed to share the prexy's job. Only Allied States has named its rep, Trueman Rembusch, while Theatre Owners of America and the Motion Picture Assn. of America have yet to come up with their candidates.

Difficulty in selecting one-third of a prez is the same as it has been in electing one individual for the spot. Execs are nixing the offers because, they say, they can't afford the time it would require. Austin C. Keough, Paramount v.p. and general counsel, for example, said he couldn't be available because of the pressure of his Par activities.

TOA president Mitchell Wolfson

(Continued on page 69)

Ed Small to N.Y. To Wrap Up Indie Deal

Edward Small hopped into N. Y. from the Coast this week to put the final wraps on the projected deal whereby he resumes straight indie production via a multiple pic arrangement with United Artists for distribution. Small is bowing off the Columbia lot, where he has been operating the past couple of years, to set the pact with UA.

Arthur Krim, UA prez, has plans to wing out to the Coast next time when, it's hoped, final details on the Small deal will have been worked out.

Ross to Paris to Huddle Zanuck on 'Robe'

Frank Ross planed to Paris yesterday (Tues.) for huddles with Darryl F. Zanuck on plans to produce "The Robe" for 20th-Fox. Studio recently acquired the property, which Ross has owned for a number of years, and has made a deal with him to produce it.

Ross flew east over the weekend with his wife, Joan Caulfield. She's set to appear on the Robert Montgomery television show next Monday (19). If Ross's confabs with Zanuck take longer than the week or 10 days he anticipates, Miss Caulfield may fly to Europe to join him.

Producer is also planning to make a series of 13 half-hour video pix starring his wife. She appeared in "The Lady Says No," which he made and which is currently in release by United Artists.

MPAA COMMITTEE PROBES CHANGES

Streamlining of the industry's antiquated distribution system appears more likely at the moment than at any time in the 20 years since talk began of updating the present hoss-and-buggy setup. Eric Johnston's call for "streamlining" in his annual report to the Motion Picture Assn. of America last week gave impetus to thinking on the subject and led to the disclosure that considerable exploration has already taken place.

MPAA distribution committee, chairmanned by Al Schwalberg, v.p. in charge of distribution for Paramount, and made up of sales chiefs for the majors, has been delving into the problem on a broad scale. It has come to no workable conclusions as yet, but intends plenty of further discussions and scouting for new methods.

Schwalberg committee is loathe to talk publicly about its exploratory work for several reasons. One is that yak-yak on "streamling" is said to upset field staffs of the majors throughout the country, since it obviously means economies through more efficient operation and that can lead only to wholesale personnel-cutting.

Second fear that is holding public discussion to a minimum is that the efforts will be misinterpreted by exhibs. Distribs are cautious that theatremen will think they are

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Theatre TV Eyes Ray-Maxim Fite

Theatre television, which has been virtually silent on the programming side since last fall, may break out into the open again by lining up rights to the upcoming Sugar Ray Robinson-Joey Maxim lightheavyweight title fight. Theatre Network TV officials this week confirmed reports that they had talked with the International Boxing Club about the fight, but said that no deal has been signed yet.

Fight is to be staged June 5 in Philadelphia. Since that is a Thursday night, it automatically rules out inclusion of the bout in the Pabst-sponsored fights on CBS-

(Continued on page 53)

See 20th Splitting Production 4 Ways Under Moskowitz in Studio Revamp

All 20th-Fox production will be divided among four major units at the studio, with Joseph H. Moskowitz, now eastern studio rep, in general charge of coordinating their activities under the supervision of Darryl F. Zanuck. That appears to be the most substantial appraisal of coming events at 20th, growing out of a welter of rumors of a major reshuffle of personnel and operations on the lot.

Zanuck, according to reports in New York and on the Coast, will be in charge of one unit to produce two or three big special pix a year. Sol C. Siegel, who a few weeks ago was named to head production of musicals, will be in charge of a unit for that purpose.

Julian Blaustein, who has been making a number of 20th's "idea" pix, will take over exec supervision of all lower-budgeters. Head of the fourth unit reportedly has not been selected as yet and may either come from studio ranks or outside. He would head up the making of the bulk of the "A" non-musical product.

The Moskowitz and other switches reportedly will take place when Zanuck returns from his present

(Continued on page 48)

Jack Warner to London

Hollywood, May 13.

Jack L. Warner, Warner Bros. production chief, is slated to leave for London some time in June on company business.

One of the main objects of Warner's trip is to huddle with Sir Philip Warter, Associated British topper, on setting up a laboratory for the processing of Warner Color in England.

Mayer-RKO Talks Continue; Dembow In Film Stock Bid

Hollywood, May 13.

Louis B. Mayer and RKO board chairman Noah Dietrich have engaged in new huddles here in further pursuit of a setup which would have Mayer functioning as an independent producer—similar to Samuel Goldwyn—on the RKO lot with full autonomy. Both sides were silent on progress made, if any, but the fact that the discussions are continuing was seen significant.

Meanwhile the entire RKO situation took a new twist with a reported bid for Howard Hughes' film company stock by Sam Dembow, Jr., head of Producers Service, N. Y. Dembow returned to N. Y. after a brief hop here without offering any public statements.

However, persons on the inside relate that he has clients willing to pay Hughes $6 per share for his holdings for a total investment of close to $6,000,000. Identity of

(Continued on page 23)

Swanson in Mex for TV Shorts

Mexico City, May 13.

Gloria Swanson has apparently decided to stay here for some time.

Here to make six TV shorts in English for the film company headed by Miguel Aleman, Jr., the President's son, Miss Swanson has leased a furnished house in Coyoacan, local suburb, for one year.

Robson-Wise Backer Educating Himself In Prod. by Samoa Visit

Harry Lenart, Wall Streeter backing the Mark Robson-Robert Wise indie unit, flies to Samoa next week for the filming of "Return to Paradise" there. He expects to be with the company most of the three months it is on the island.

Lenart is a partner in Lenart & McHugh, floor trading specialists on the exchange. Lenart joined with Aspen in its initial pic, "Captive City," now in release, and is personally putting up all the second money and guarantees for "Paradise." First money is being provided by Walter E. Heller &

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National Boxoffice Survey

Key Cities Still Way Off; 'Belles' New Champion, 'Queen' Second; 'Marrying,' 'Show' Next Best

Unusually early warm weather and few new, strong pictures are being blamed for downbeat at the boxoffice this session. Film theatre biz generally sluffs off around this season of year prior to Memorial Day but this year the decline is more severe than usual with economic conditions partly blamed.

"Belles on Toes" (20th) is new champ nationwide, according to reports from VARIETY correspondents in 25 representative key cities. In first weeks in most houses, the sequel to "Cheaper By Dozen" (20th) is doing good to bright biz in most localities. "African Queen" (UA) again is displaying surprising strength to take second place, with several big sessions pushing up its total.

"Marrying Kind" (Col) is copping third money with "Greatest Show on Earth" (Par) will push up to fourth as a result of some new bookings. "Macao" (RKO), while inclined to be spotty, is showing enough to land fifth spot.

"Deadline-U.S.A." (20th) will finish sixth, with "Pride of St. Louis" (20th) is seventh. "Song in Heart" (20th) is capturing eighth position. "Six Convicts" (Col) rounds out the Big Nine.

"Singin' in Rain" (M-G), now almost entirely on extended-run; "Man in White Suit" (U) and "My Son, John" (Par) are runner-up films in that continuity.

The batch of new entries is not so encouraging. "Carbine Williams" (M-G) is mild in N. Y. and Philly. "Denver" and Rio Grande" (Par) looms disappointing so far. "San Francisco Story" (WB) is in same category. However, "Walk East on Beacon" (Col), due at N. Y. Victoria soon, is doing big in Boston.

"Talk About a Stranger" (M-G), nice in Frisco and St. Louis, is rated okay in Portland, Ore. And "No Room For Groom" (U) shapes fine in Philly. "Scaramouche" (M-G) is rated just okay on first N. Y. Music Hall week.

"Mara Maru" (WB), which is playing in some 10 keys this round, is mostly tepid to slow. "Wild North" (M-G) likewise is a disappointer. "Anything Can Happen" (Par) ranges from dull to okay this frame.

"Mutiny" (UA), good in Denver and okay in Toronto, looks light in Detroit. "Hoodlum Empire" (Rep) is fair in K.C. and Pittsburgh. "Sailor Beware" (Par) is torrid in Pitt to pace field.

"Ma, Pa Kettle At Fair" (U) looms fancy in Washington. "Lion and Horse" (WB) shapes okay in St. Louis.

"Outcasts of Poker Flat" (20th) is mild in L.A. "Flesh and Fury" (U) looks lusty in Chi. "Green Glove" (UA) is rated nice in Frisco.

(Complete Boxoffice Reports on Pages 8-9).

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35 New Ozoners in 5 Years Absorb Some of Slack of 156 Chi Closings

Chicago, May 13.

Chicago theatre situation continues to flounder. Although the drive-ins, now numbering 35 in the exchange area, have raised the seating capacity in the territory during the last five years by 47,250 seats, they do not take up the slack left by the 156 houses (88,060 seats) which have shuttered during the same period.

Although the usual summer closings have not taken effect as yet, the shutterings seem to have accelerated again with two closings last weekend. Also more than a half dozen houses are scheduled to cease operations before June 1. While many of these are so-called fringe operation, three of the latest closers are more than 1,000 seaters.

Abnormal summerlike weather hasn't helped the regular houses here either, especially over the weekends, with people flocking to parks and beaches. On the other hand, drive-ins have been doing mid-summer business with several reporting $4,000 takes on the past few Saturdays.

More and more of the nabe houses have gone into art picture operation, with about 75 regularly showing import product mostly British. In most of these cases, operator books the art pic for the early part of the week and shows American product for the weekend.

In several instances, cognizant of the meaning of having a theatre open in the neighborhood to draw trade to adjoining stores, merchants have taken over houses and reopened them, perhaps even at a small loss in operation. There have been three instances of that in the last month here.

There is almost a total lack of promotion and publicity by the operators, including the largest circuits. Some have returned to dishes and like merchandise stunts. In the Loop itself, parking facilities have become worse and worse, and with the major stores having branches in the suburban areas, people are trading more near home.

4 Mpls., 2 St. Paul Closings

Minneapolis, May 13.

Twin Cities' theatres continue to toss in the sponge. Four local

(Continued on page 68)

UA DISTRIB DEAL SET WITH CO. IN SPAIN

Deal has been set with C-B Films of Madrid for distribution of United Artists' films in Spain, Arnold Picker, UA international chief revealed last week on his return from a seven-week tour of the European market. Picker reports that although the U. S. companies cannot get coin out of Spain now, there are indications there may soon be changes.

Picker says UA's operation in Italy is off to a good start with its affiliation with DAI, and the German operation, too, is in high gear with "Arch of Triumph" set for a 34-city day-and-date break. He notes, however, that German pix are beginning to make inroads on American playing time there.

Picker reveals that deals for UA films have been concluded with the CMA, Odeon and GB circuits in England.

According to Picker, European biz brings in between 25 and 30% of the company's foreign earnings.

4 H'wood Pix, 1 Italo Get Nix From Legion

National Legion of Decency last week bracketed four Hollywood films and one Italian import in its Class B (Morally Objectionable in Part for All) category. Warners' Steven Cochran-Ray Teal starrer, "The Lion and the Horse," was rapped for tending "to condone the taking of the law into one's own hands."

"Geisha Girl" (Realart) merited disapproval for a "suggestive sequence," while "Outlaw Woman" (Lippert) was criticized for "suggestive situations and a low moral tone." Lippert's George Raft starrer, "Loan Shark," drew an objection for "suggestive costuming and dialog." The Italian story, "Life of Donizetti, also drew a B.

Darnell Jinxes Jamaica

Jamaica's tourist bureau has nixed a proposal for a press junket for the preem of United Artists' "Island of Desire," which was shot there, because it is burned at Linda Darnell. Actress, who starred in the film, made a crack in an interview upon her return that the island was all "heat and bugs."

UA sent its assistant pub-ad chief, Al Tamarin, to Jamaica as an emissary, but he couldn't budge the island powers. Fourth estaters, in any case, are willing to wait a while for another Caribbean junket since a flock of them are still recovering from dysentery acquired in Haiti a couple weeks ago at the opening of 20th-Fox's "Lydia Bailey."

TV-Hit Theatres Granted Generous Tax Cuts in Chi

Chicago, May 13.

Pic houses which have been affected by TV and other causes in Cook County (in which Chicago is located), will get immediate local tax reductions. Board of Tax Appeals here pointed out 100 out of 400 theatres had closed since 1949, presumably due to video.

A 40% cut will be allowed for those operating weekends and 20% for those that have closed their balconies. For those that have removed equipment and seats, a 90% slice will be allowed.

It's expected that the number of appeals will at least double before the June 1 deadline for asking tax concessions.

Mexico Plans Fewer Pix, Concentrates on Quality

Hollywood, May 13.

Fewer and better pictures is the 1952 plan backed by the Mexican Government, according to Rodolfo Lowenthal, German-born Mexican producer, currently in Hollywood. Lack of quality, he added, has caused the Mexican film industry to lose the country's first-run theatres.

Lowenthal is on his way to Germany where he will produce "We Shall Never Forget," starting in August. Steve Sekely will direct and several Hollywood players will appear in the picture.

Okla. Film Biz Kept On High Level in '51

Oklahoma City, May 13.

Film biz in Oklahoma is being maintained on a high level with only an insignificant drop of .01% being recorded for the year 1951. Tax collections from film houses under Oklahoma's 2% sales tax show $388,799 collected from theatres in 1951 as against $383,194 for 1950.

These figures give an accurate picture of film conditions in the state, since unlike the tax figures issued by the U. S. Treasury Department, they do not include taxes collected from sporting events and other amusements. One of the best recent years for the film industry in Oklahoma, according to the tax figures, was the 1949-50 period, which showed a 7.8% upbeat, with tax coin jumping to $388,779 from $360,840 recorded for the 1948-49 stanza. The 1947-48 period revealed an increase of 2.7% with the tax coin going from $337,558 to $346,689. Since 1947, a study of the tax collections reveals there has been a steady upbeat in biz.

Oklahoma's film theatres have not been plagued by video saturation. There are only two television stations in the state, WKY-TV, Oklahoma City, and KOTV, Tulsa, both of which started operating in 1950. It is thought that the small decline in film biz in 1951 is partially due to the operation of the two tele outlets.

London, Rome Parleys For Col's Europe Mgrs.

Columbia will hold meetings of its European managers in London and Rome in June. London confab, set for June 13, will include company's reps in the British Isles, and Rome get-together, slated for June 20, will be for Continental and Near East staffers.

Attending the palaver from the homeoffice will be Joseph A. McConville, international topper; Harry Kosiner, his aide; Herman Golden, assistant treasurer, and Lawrence Lipskin, foreign pub-ad chief.

Jones, Roz Films Get Bank Backing

Deals for financing two indie pix have been set by Bankers Trust Co., N. Y. They are "Ruby Gentry," to be produced by Joseph Bernhard with Jennifer Jones starred, and "Never Wave at a Wac," to be produced by Frederick Brisson with Rosalind Russell (Mrs. Brisson) in the top role.

"Gentry" is to be released by 20th-Fox and is understood to be budgeted at around $800,000. King Vidor will direct. It will be Miss Jones' first film in several years. Vidor made the highly successful "Duel in the Sun," in which she starred.

"Wac" will be distributed by RKO. Its budget is understood to be around $600,000. Bankers Trust participation is believed to be around 50% in each case, which is the usual extent to which banks will go now.

Spokesman for the bank said that the two loans did not mark any revival of great interest by the institution in pic deals. Aside from two others which he disclosed were now pending, he said Bankers had no further loans in immediate prospect and was seeking none.

Banks have been highly conservative in the past few years on pic deals, with many of those once active in the field out of it altogether now. First money, ordinarily put up by banks, is now generally being advanced for United Artists producers by Walter E. Heller & Co., Chicago factoring house, which has a tieup with UA. While banks are restricted to 6% interest on the coin outstanding, Heller is free to accept a hunk of the pic as compensation for the risks involved.

YANKS GET $1,200,000 FROM ICED ITALO COIN

American film companies this week will be permitted to remit $1,200,000 of their blocked money in Italy. Figure represents 37½% of the U. S. outfits' total earnings during the first three months of this year.

U. S. deal with Italy provides for convertibility of 37½% of the net computed on a quarterly basis. The pact was formalized last summer, consequently comparison figures covering the first quarter of 1951 could not be precisely determined.

Jack Warner's 30,000 Sale to WB Firm

Warner Bros.' production chief Jack L. Warner reported to the Securities & Exchange Commission last week that he had sold 30,000 shares of WB stock to the company as part of its tender offer last month. That leaves him with 373,748 shares.

R. E. Dowling Realty Corp., major stockholder in City Investing Co., reported sale of 9,000 shares of CI to Allan D. Dowling, a director. That leaves Dowling Realty with 160,944 shares and gives Allan Dowling a total of 138,286. City Investing owns the Astor and Victoria Theatres, N. Y., and other theatre properties, as well as a heavy interest in Lopert Films Distributing Corp.

Europe to N. Y.

Van Heflin
Patricia Medina
Anna Neagle
Louis Novins
Jonas Rosenfield, Jr.
Cecil Tennant
Herbert Wilcox

Neanderthal's B.O. Went Sour, Too

Tears of terror and dismay which are being shed by exhibs and distribs alike over the slump in biz which has overtaken the industry since the last week in April were likened this week by David E. Lipton, Universal's pub-ad chief, to the reaction of Neanderthal man. "Primitive people," he said, "got frightened every fall when the cold weather set in, and trees and plants lost their leaves, because they couldn't remember that this happened every year and that winter was always followed by spring."

Lipton's thesis was that the same decline in biz takes place every year when warm, pleasant weather hits most of the U.S. and that it is always followed by a pickup that begins later in the summer and usually carries through the fall. Though distribs and exhibs have been familiar with this phenomenon for years, Lipton asserted, the same cries go up every spring.

While most pic execs are privately expressing no long-range optimism, particularly in light of the lifting of the TV station freeze, prospects for the rest of this year are generally seen as good. There will be no new tele outlets for a considerable time, general economic conditions through most of the country continue to be strong and there's a welter of solid b.o. product on the way. Much of it will begin to go into release in July. It should give a considerable spurt to biz, especially if last year's pattern is repeated. The b.o. started to climb early in June, rather than in late July and early August, as has been customary.

Actually, grosses appear to be off less this year than they usually are when warm weather first sets in. However, since many houses were experiencing business that was already weak, even a lesser spring decline than usual is a blow.

New Eng. Indies Peeved At 20th's TV Application

Boston, May 13.

Disclosure that 20th-Fox New England, Inc., subsidiary of 20th-Fox, has made application for permit to build a TV station here, resulted in members of Independent Exhibitors of New England requesting group's execs to write Spyros Skouras, 20th's prez, for details of the proposed action.

Noting that TV is largely responsible for depressed receipts and expressing belief that exhibs are the foundation of 20th's biz, indie group felt justified in requesting Skouras to explain the reason for film company's excursion into a rival entertainment medium.

Links Sale of Theatre Interest to Par as Key To Product Availability

Washington, May 13.

Documentary evidence of deal to acquire half interest in a theatre in exchange for product was presented to the Federal Communications Commission yesterday (Mon.) during testimony by A. H. Blank on proposed merger of American Broadcasting Co. and United Paramount Theatres.

Under examination by Commission counsel Benito Gaguine, Blank, head of Tri-States Theatre Corp. and a director of UPT, admitted he signed an agreement with Ely E. Seff of Sioux City, Ia., in 1933 to take over management of the Rialto there. However, he said, he could not remember whether the agreement took effect.

Questioned regarding a clause in the agreement declaring that "the second party (Blank) is in a position to control the booking of certain motion pictures which may be used for display in the said theatre," Blank testified that neither he nor anyone in his employ ever represented that he controlled product.

Agreement provided that Blank circuit would receive 4% of Rialto's gross receipts for management expenses, 40% of its net profits, and stipulated that while Blank would share in profits, it "shall not be liable for any losses sustained through operation of the theatre." It was further provided that Seff

(Continued on page 70)

N. Y. to L. A.

Sammy Cahn
Bosley Crowther
Vernon Duke
Eddie Elkort
Patricia Medina
Marvin H. Schenck
William L. Taub
Sam Ward

N. Y. to Europe

Claudio Arrau
Guy Bolam
John Boulting
Roy Boulting
Dane Clark
Greta Garbo
Paul Gregory
Claude Kingston
Vincent Korda
Richard Myers
Hildegarde Neff
Lilian Okun
Mila Raymon
N. Peter Rathvon
Ethel Linder Reiner
Frank Ross

FCC Record Of Par-Scophony Told at Hearing

Washington, May 13.

With the aid of diaries and documents, the Federal Communications Commission has been building up an exhaustive record of the former relations of Paramount Pictures Corp. and the Scophony Corp., in which Par held a one-sixth interest it was forced to relinquish in 1949 by consent decree. The testimony, designed to show whether Par acquired and used that interest to hold back theatre TV, was given at hearings before Examiner Leo Resnick last week on issues bearing on Par's qualifications to hold TV licenses.

The story of Par's interest in Scophony was unfolded by Arthur Levey, prexy of Skiatron Corp., which acquired some 36 TV patents held by Scophony. Through his diaries, which he has been keeping for over 20 years, and photostats of documents taken from Paramount and Skiatron files, Levy traced the events leading from the showing of the Scophony large-screen TV system at the Odeon Theatre, London, in 1939; demonstrations at the Rialto in New York in 1941, storage of the projector in the organ room of the Para-

(Continued on page 22)

L. A. to N. Y.

Robert Ardrey
Barney Balaban
Anne Baxter
Sid Blumenstock
Steve Broidy
Geraldine Brooks
John Boulting
Roy Boulting
John P. Byrne
Joan Caulfield
Joan Crawford
Nat Deverich
David Diamond
Marlene Dietrich
Howard Dietz
Sol Dolgin
Mitchell Gertz
Leonard Goldenson
Paul Gregory
June Havoc
Russell Holman
Edward Everett Horton
Joseph Kaufman
Andrea King
Edward Lasker
Alan Jay Lerner
Robert Q. Lewis
Arthur Lubin
Joseph H. Moskowitz
E. K. (Ted) O'Shea
Hugh Owen
Dorothy Parker
Jerry Pickman
Gene Raymond
Gale Robbins
Frank Ross
A. W. Schwalberg
Arthur Schwartz
Si Seadler
Bob Shawley
Mike Sloane
Paul Small
Wilbur Snaper
Robert Taylor
Franchot Tone
Joseph A. Walsh
Robert M. Weitman
Howard Young

SEE ALLIED FALLING IN LINE

'Ingenious' Selling Stressed to Exhibs At Studio Junket Hosted by Metro

By GENE ARNEEL

Hollywood, May 13.

A hundred key exhibs came away from Metro's three-day film "festival" last week convinced that the selling of product must be more ingenious and, overall, simply more capable of bringing the dollars to the b.o. As M-G pulled a new approach in inviting the theatremen to the Culver City screenings, and proving itself a hep host, the visitors confided that they must think up new ways to reach the public, akin to M-G's method of coming up with a new twist in socking across its message to the theatremen.

Film outfit showed off six of its new pix and also unveiled clips from other productions as yet uncompleted. M-G demonstrated plenty of confidence in its own lineup and clearly much of it brushed off on the showmen who trekked west to see it. But getting the proper b.o. return is the problem, say the exhibs, and combining to form the solution is the collection of old methods which have long since proved effective, plus new ideas to somehow further whip up public interest.

M-G's novel junket—which was flawlessly organized over the entire three-day going — provided an abundance of stimulation for the exhibs. They were visibly impressed and applauded their appreciation on several instances. The how-to? problem that confronts the circuit and indie ops still centers on the audience which has strayed

(Continued on page 18)

Some Comedy, Too

Hollywood, May 13.

Biggest chuckle at the three-day Metro meeting with theatremen was provided by M-G ad-pub v.p. Howard Dietz in relating the twists and turns in Dore Schary's career before taking over production four years ago.

Said Dietz: "He had been sinking lower and lower, and finally became production head of RKO. He left there when Howard Hughes transferred his interest from the tool business to whatever business he transferred to."

Grinieff Group Buys Wanger Shares in U Pix

Jacques Grinieff, international film financier, and a syndicate of associates have acquired from Walter Wanger the 50% interest in four films he made for Universal. Grinieff, through the deal, also bought Wanger's interest in a lawsuit the producer had filed against Universal.

Buyout of Wanger occurred some time ago, but was not disclosed until this week, when U reported on the settlement of several other suits which were pending against it. It's understood the Grinieff deal involved about $250,000. Pix were "Arabian Nights," "Salome—Where She Danced," "Gung Ho" and "Eagle Squadron."

Films had played off in the U.S. by the time the deal was made, but had never been shown in many foreign countries. U recently also has arranged to reissue them in the U. S. through its tieup with Realart for re-releasing its product.

Suit brought by Wanger charged that U had failed to account accurately to him for monies collected. He claimed he was owed several hundred thousand dollars more than was paid him. Grinieff is continuing to push the charge.

In notification to the Securities & Exchange Commission last week, U disclosed that two minority stockholder suits filed in U. S. District Court in New York in 1947 had been dismissed. Both involved warrants for purchase of common stock issued to officers and employees pursuant to employment contracts.

SEC report also served to give official notification that U had been named a defendant in the recent Government antitrust action aimed at National Screen Service.

French, Italo Pix For Mkts. There Mapped By Rathvon as Starter

A picture in France and one in Italy, both to be made solely for domestic markets in those countries, are being planned by N. Peter Rathvon, former prez of RKO and now an indie producer and financier. Rathvon, who has been in the U. S. since April 16, sails for France Friday (16) on the Ile de France.

Italian pic will go into production in July and the script is now being prepped for the French. Rathvon in each case will have a local co-producer. His aim, he explained, is to "get his feet wet" in production in the two countries with the least possible investment. He expects to follow up with bigger pix, probably in English, for U. S. distribution.

Rathvon has established offices in Paris and Rome and will probably also go into production of telepix there, he said.

$1,050,000 BKLYN. SUIT RAPS MAJORS, CIRCUIT

Charging they were forced out of business in April, 1950, two Brooklyn theatre corporations and their officers brought a $1,050,000 triple-damage antitrust suit in N.Y. Federal Court yesterday (Tues.) against the eight majors, several of their subsidiaries, Randforce Amus. Corp. and Metropolitan Playhouses.

Plaintiffs in the action are Hopkinson Theatre, Inc., Peoples Cinema, Inc., Abe Rotner and Julius Charnow. The majors, it's alleged, conspired to restrain trade and eliminate competition in licensing films. Complaint also asserts that the distrib defendants set up a system of preferred runs and clearances irrespective of admission prices, seating, character and location, rental terms and license fees paid.

Organized in 1937, Peoples Cinema, Inc., operated the Peoples Cinema in the Bushwick section of Brooklyn from 1937 through 1940. Hopkinson Theatre, Inc., ran the house from 1940 through 1950.

(Continued on page 70)

Int'l Pix Authors Ask Share in Film Profits

Cannes, May 13.

Congress of International Film Authors, which held a three-day meet here last week, approved a motion that the members do not consider themselves salaried employees but as independent contributors to the creative aspects of the film. They also demand the right to exercise complete control over adaptation of their works to the screen so as to uphold their original intentions.

In addition, CIFA members insist on the right to be paid from a percentage of the gross accruing from films they work upon rather than draw compensation solely from a salary. Among other things it was voted that a jury committee be created to pass upon all matters confronting the organization. Jack Kirkland, American dramatist-writer, sat in as an observer and will report his impressions to the Screen Writers Guild. Latter is not a CIFA member.

EXPECT APPROVAL ON ARBITRATION

Alternating hot and cold air being blown on arbitration proposals by Allied States Assn. left the rest of the industry a bit bewildered prior to the two-day drafting session by lawyers that began in New York yesterday (Tues.) but the general belief was that the indie exhib outfit would finally see fit to compromise its views and go along.

When the showdown arrives the current lawyers' sessions and at the May 26 general meeting, it is thought that Allied's board chairman and general counsel, Abram L. Myers, will be lined up with the rest of the industry in acceptance of an arbitration setup that will be acceptable to all. The organization otherwise will be in the position of sticking the spike in a scheme that the whole industry favors, and it is figured that neither Allied nor any other single group would want to be labeled "villain" on that basis.

In light of the occasional enthusiasm for arbitration shown by Myers, lawyers representing other organizations expressed disappointment at his failure to show up yesterday for their rule-drafting session. Myers wired regrets, saying other obligations prevented his being in New York. Attorneys' opening huddle concerned itself with broad issues. Specifics are expected to be mapped today.

Point on which Allied and the distribs are openly at odds is the

(Continued on page 23)

$4,500,000 Trust Suit Hits Majors

Los Angeles, May 13.

Former owners of the Vogue Theatre, Hollywood, have filed a $4,500,000 treble damages suit against eight major film companies and a theatre chain charging violation of the Sherman antitrust act. Suit was filed here yesterday (Mon.) in United States District Court.

Complaint, instituted by Howard Sheehan of Los Angeles, Ellis J. Arkush and E. J. Arkush, Jr., both of San Francisco, charges that the film companies, during an eight-year period beginning in 1935, engaged in "monopolistic" practices, including price fixing of film rentals and admission charges, plus "combinations and conspiracies to restrain trade and commerce," which allegedly forced the plaintiffs out of business because of inability to obtain the right kind of pix.

Named in the suit were 20th-Fox, Warner Bros. Pictures, Warner Bros. Distributing Corp., Columbia, Universal Film Exchanges, Paramount Distributing Corp., RKO Pictures, United Artists, Loew's and the National Theatres Corp. Latter is parent company of Fox-West Coast Theatres, present operators of the Vogue Theatre. Sheehan, brother of the late Winfield Sheehan, production topper of the old Fox Film Co., is a former v.p. of the Fox-West Coast Circuit.

Attorney for the plaintiffs is Nick Spanos, who handled a similar case for the defunct Brookside Theatre Corp. in Kansas City. Under Supreme Court ruling, former operators of the Brookside received $1,331,000 in damages.

Jules Buck Launches Indie Prod. Abroad

Jules Buck pulled out for Paris to produce a number of pictures with the backing of David and M. A. Getz, French financiers. He was recently a producer at 20th-Fox.

First of the films will be based on an original by John Steinbeck, still untitled. It will be made in the English language, with several Americans in the cast.

Par Widens L.A.'s 1st-Run Zoning System; Now Includes Seven Houses

Hollywood, May 13.

Paramount, in a revolutionary move, is widening its first-run zoning structure in the L. A. area. Starting in late July with general release of "Greatest Show on Earth" and continuing with subsequent releases, Par will first-run product day-and-date in seven theatres throughout greater Los Angeles.

Becoming first-run zones for the first time will be suburbs such as Pasadena and Inglewood. Par is continuing practice of first-runs on pix at the Hollywood Par and Downtown Par. One aspect behind Par move is effort to get more impact from first-run ad coin outlay.

Par plans tryout of new plan with four pix. Following "Greatest Show" will be "Jumping Jacks," "Carrie" and "Son of Paleface." Pix are to be offered competitively for day-date first-runs in downtown L. A., Hollywood, the western area embracing Beverly Hills, Westwood, Santa Monica, Inglewood and southern area, Huntington Park-Compton area, Pasadena and Glendale.

Veepee of distribution Al Schwalberg says plan to expand so-called showcase policy, which Par has always believed in, is being tried here because development of self-contained communities within the vast area of greater L. A. is somewhat similar to plan for first-runs started last year by Universal here, but reportedly hasn't been too successful getting films played off. Schwalberg opines Par's four pix are "sufficiently diversified to give the company an opportunity to determine if the expanded first-run policy will best serve the public, customers and ourselves."

No Speeches, Please

Hollywood, May 13.

Liz Scott is back in town from a "Movietime U.S.A." tour in the east convinced that the public doesn't want to hear any formal speech-making from stars like herself. Straight talks on film industry operations designed to upbeat the business simply don't register, she declared.

Miss Scott related that her audiences responded only to lighthearted chatter about herself and a few gags. In many cases, she added, the formal addresses prepared by the Council of Motion Picture Organizations for the "Movietime" troupers produced little audience interest.

Korda Unit Back To England After Cinerama Study

Vincent Korda, who flies back to London today (Wed.), has been working for the past few weeks at the Oyster Bay, N. Y., studios of (Lowell) Thomas-(Michael) Todd Productions studying Cinerama, the three-dimensional-effect film process which his brother, Sir Alexander Korda, will launch in Europe. Deal with Thomas-Todd gave Alex Korda the exclusive European rights to the new filming method.

With the return of Vincent Korda and his technicians, Sir Alexander is expected to begin work on his first Cinerama project. British producer has three stories lined up for filming in the new process. All are of the outdoor spectacle type to take full advantage of the wide, panoramic theatre screen necessary for the showing of a Cinerama film.

Pix will be shot both in Cinerama and in the conventional manner. Aim is to present the Cinerama pictures on a roadshow basis to be followed by the general release of the conventional footage. Sir Alexander's Cinerama films will be handled in the U. S. by Thomas-Todd, Method of distributing the regular films was not disclosed.

Meanwhile, Thomas-Todd is proceeding with plans to unveil the Cinerama process in New York in September. Outfit is currently dickering for a Broadway house and expects to close a deal within 10 days. Following installation of the special Cinerama equipment, the company will show "This Is Cinerama," a documentary-travelog pilot film.

Balto Nabe Sues Major Cos. in Trust

Baltimore, May 13.

Theatre Enterprises, Inc., operating the Crest, deluxe nabe, instituted suit against all the major film companies in U. S. Federal Court here this week charging discrimination and violation of the antitrust laws.

Case being tried before a jury and Judge William C. Coleman, filed originally in Philadelphia but transferred here, asks for an injunction and treble damages in the amount of $615,000 as well as the right to show first-run films.

Companies sued are Paramount, Loew's, Inc., RKO Radio, 20th-Fox, Universal, United Artists, Warner Bros Distributing Corp., Warner Circuit Management Corp. and Columbia Pictures

20th Must Complete Plan For Divorce by June 28; Competitive Sales by June 6

Twentieth-Fox will complete its plan for reorganization and divorcement of theatres on June 28 instead of June 6 as had been indicated earlier. However, on June 6 the production-distribution end of the corporation must begin selling its product to National Theatres, its circuit subsid, and the Roxy in N. Y. on the same competitive basis that non-affiliated theatres are licensed.

Under the terms of 20th's antitrust consent decree with the Department of Justice, the company could put off the severance of theatres for still another year. However, company toppers feel that the splitup this summer is more desirable since the privilege of selling to National non-competitively definitely must cease on the June 6 date.

FINE ARTS SELLING 7 MAYER-KINGSLEY PIX

Fine Arts Films, N. Y. headed by George Roth, has become sales agency for seven pix imported by Arthur Mayer-Edward Kingley, Inc. FA will handle the product on a fee basis under supervision of Kingsley, who will give him time to prepping these and other pix for release. Mayer, who resigned as exec v.p. of the Council of Motion Picture Organizations two weeks ago, is currently in Europe and may bring back additional product.

List includes three French entries to be released within the next three months and four foreign pix already in distribution. New ones are "The Strange Ones," "Life Begins Tomorrow" and "Les Casses Pieds." The ones that have already preemed in New York are "The Young and the Damned" ("Los Olvidados," Mexican; "The Big Day" ("Jour de Fete"), French; "Penny Whistle Blues" (formerly "The Magic Garden"), South African, and "David," Welsh.

The Quiet Man
(SONGS—COLOR)

Romantic drama, with humor and action highlights, filmed in Ireland. Good entertainment.

Hollywood, May 12.

Republic release of John Ford, Merian C. Cooper (Argosy) production. Stars John Wayne, Maureen O'Hara; Barry Fitzgerald; features Ward Bond, Victor McLaglen, Mildred Natwick. Francis Ford. Directed by John Ford. Screenplay, Frank S. Nugent; from story by Maurice Walsh; camera (Technicolor), Winton C. Hoch; editor, Jack Murray; music score, Victor Young. Previewed May 7, '52. Running time, 129 MINS.

Sean Thornton	John Wayne
Mary Kate Danaher	Maureen O'Hara
Michaeleen Flynn	Barry Fitzgerald
Father Lonergan	Ward Bond
"Red" Will Danaher	Victor McLaglen
Mrs. Tillane	Mildred Natwick
Tobin	Francis Ford
Mrs. Playfair	Eileen Crowe
The Woman	May Craig
Rev. Playfair	Arthur Shields
Forbes	Charles Fitzsimmons
Father Paul	James Lilburn
Owen Glynn	Sean McGlory
Feeney	Jack McGowran
Guard	Joseph O'Dea
Engine Driver	Jim Gorman
Fireman	Kevin Lawless
Porter	Paddy O'Donnell
Station Master	Web Overlander

Republic has an excellent money picture in this Argosy presentation by John Ford and Merian C. Cooper. It is a robust romantic drama of a native-born's return to Ireland, beautifully filmed in Technicolor. The marquee value of the names of John Wayne, Maureen O'Hara and others insure a good start for the picture and there is a worthwhile word-of-mouth potential to help trade thereafter.

Ford took cast and cameras to Ireland to tell the story against actual backgrounds. The lush, green scenery, gentle streams, quaint cottages and customs add a travelog interest to the plot. In fact, Ford evidences such a fondness for the picturesque values that he goes overboard on them, stretching the picture out to an unnecessary 129 minutes.

Wayne is the quiet man of the title, returning to the land of his birth to forget a life of struggle and violence in the states and the fact that he had killed a man in the prizefight ring. In Inisfree, Wayne buys the cottage where he was born, immediately arousing the ire of Victor McLaglen, a well-to-do farmer who wanted the property himself, the land dividing his from that of a wealthy widow in whom he is interested.

The intro assures that Wayne will not find the quiet life he seeks, and his next mistake is to fall for Miss O'Hara, McLaglen's sister. Custom decrees the brother must give consent to marriage, so Wayne's suit is hopeless until newly-made friends are able to trick McLaglen long enough to get the ceremony over with. Safely married, Wayne finds himself with a bride but not a wife, as she refuses to honor the marriage bed until he forces her brother to turn over her dowry.

Film kicks this setup around for full values until Wayne is forced to overcome his reluctance to fight and tackle the burly McLaglen. In a big brawl that sprawls over the village streets and pubs and through the fields, the two big men go at it, with spectators making it a donnybrook. The fight quiets the bad start Wayne had gotten off to in his home town, his wife assumes her marriage duties and McLaglen becomes friendly.

Despite the length of the footage, film holds together by virtue of a number of choice characters, the best of which is Barry Fitzgerald's socko punching of the Irish type with which he has become identified. The Frank S. Nugent script feeds him some fat comedy lines, and he wallops them. While his character and those of a number of others might not be realistic Irish, they are along the lines of popular conception and add to the film's enjoyment.

Wayne works well under Ford's direction, answering all demands of the vigorous, physical character. Miss O'Hara is perfect as the Irish maid, complimenting the Technicolor hues and doing well on the performance end by displaying a fitting vitality. McLaglen, Ward Bond, a parish priest; Mildred Natwick, the widow; Francis Ford, Arthur Shields, Eileen Crowe and the others come over excellently.

While the humor in the film hits an Irish note, Ford turns to good, old, standard outdoor action of the type often seen in westerns for the big fisticuff sequence. He lets the story pacing slow down in several sequences, mostly because of camera attention to countryside, but, overall, hits an entertainment flavor that should strike public fancy.

Winton C. Hoch did the beautiful color lensing and Victor Young the music score. Adding to the picture's charm is the use of a number of Irish tunes like "Galway Bay," "The Wild Colonial Boy," "Mush Mush" and "The Humour Is On Me Now." *Brog.*

Clash by Night

Wavering b.o. drama will have to depend on Stanwyck-Douglas-Ryan-Monroe names.

RKO release of Wald-Krasna (Harriet Parsons) production. Stars Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe; features J. Carrol Naish, Silvio Minciotti, Keith Andes. Directed by Fritz Lang. Screenplay, Alfred Hayes, based on play by Clifford Odets; camera, Nicholas Musuraca; special effects, Harold Wellman; music, Roy Webb; music director, C. Bakaleinikoff; editor, George J. Amy; song, "I Hear a Rhapsody," sung by Tony Martin, Tradeshown in N. Y., May 12, '52. Running time, 105 MINS.

Mae	Barbara Stanwyck
Jerry	Paul Douglas
Earl	Robert Ryan
Peggy	Marilyn Monroe
Uncle Vince	J. Carrol Naish
Joe Doyle	Keith Andes
Papa	Silvio Minciotti

Clifford Odets' "Clash by Night," which Billy Rose presented on Broadway over a decade ago, has finally reached the screen in a rather aimless drama of lust and passion. Produced for Wald-Krasna by Harriet Parsons, "Clash" is diffused by erratic direction, its major flaw, and a story that develops uncertainly. The boxoffice will have to be dependent on such names as Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe, all of whom get star billing.

"Clash" captures much of the drabness of the seacoast fishing town, background of the pic, but only occasionally does the narrative's suggested intensity seep through. It is the story of a woman, buffeted by life's realities, who returns to her hometown after 10 years, only to find that the escapism she has sought is still beyond her reach. Her life in the small town becomes governed by her loyalty to a rugged, honest fisherman who loves her and her animalian attraction to a film theatre projectionist. She marries the fisherman for security reasons, ultimately being forced to choose between the two men.

Barbara Stanwyck plays the returning itinerant with her customary defiance and sullenness. It is one of her better performances. Paul Douglas is somewhat miscast as the fisherman, the characterization calling for the kind of simplicity that is inconsistent with his by-now standard screen personality.

Robert Ryan plays the other man with grim brutality, typical of his standard unsympathetic roles, while Marilyn Monroe is reduced to what is tantamount to a bit role despite her star billing. The latter, however, does manage to get over her blonde sexiness in one or two scenes, and the film could have used more of her. J. Carrol Naish and Silvio Minciotti give good supporting performances, while Keith Andes, in his introduction to a major film role, also acquits himself neatly.

The film's pace is too often leisurely instead of developing suspense at the film's high points, while the ending notably lacks credibility. At the finale Douglas takes back his straying wife, after her affair with Ryan, accepting her with a benevolence that fails to ring true. *Kahn.*

Pat and Mike

Adult comedy with sports background, sparked by Spencer Tracy, Katharine Hepburn and Aldo Ray. Average chances.

Hollywood, May 13.

Metro release of Lawrence Weingarten production. Stars Spencer Tracy, Katharine Hepburn, Aldo Ray; features William Ching, Sammy White, George Mathews. Directed by George Cukor; written by Ruth Gordon and Garson Kanin; camera, William Daniels; editor, George Boemler; music, David Raksin. Previewed May 7, '52. Running time, 94 MINS.

Mike Conovan	Spencer Tracy
Pat Pemberton	Katharine Hepburn
Davie Hucko	Aldo Ray
Collier Weld	William Ching
Barney Grau	Sammy White
Spec Cauley	George Mathews
Mr. Beminger	Loring Smith
Mrs. Beminger	Phyllis Povah
Hank Tasling	Charles Buchinski
Sam Garsell	Frank Richards
Charles Barry	Jim Backus
Police Captain	Chuck Connors
Gibby	Joseph E. Bernard
Harry MacWade	Owen McGiveney
Waiter	Lou Lubin
Bus Boy	Carl Switzer
Pat Pemberton's Caddy	William Self

Also: Gussie Moran, Babe Didrikson Zaharias, Don Budge, Alice Marble, Frank Hyer, Betty Hicks, Beverly Hanson, Helen Dettweiler.

The smooth-working team of Spencer Tracy and Katharine Hepburn spark the fun in "Pat and Mike." It's an adult comedy that should show generally satisfactory results in the overall release, although some spotty bookings will be encountered.

Film repeats a combo of stars, authors, director and producer that have twice before paid off for Metro, a fact that should help this Lawrence Weingarten presentation in its more metropolitan engagements. Tracy and Miss Hepburn pair slickly in realizing the most from the Ruth Gordon-Garson Kanin screen story and George Cukor's direction points up the general comedy flavor.

The pro sports background of the plot is apt to the title and Miss Hepburn is quite believeable as a femme athlete taken under the wing of promoter Tracy. Actress, as a college athletic instructor engaged to eager-beaver prof William Ching, enters an amateur golf tournament to prove to herself and to Ching that she is good. Deed attracts the attention of Tracy, who quick-talks her into signing a pro contract for a number of sports. Still out to overcome the inferiority complex Ching gives her, Miss Hepburn goes along with Tracy.

Film settles down to a series of laugh sequences of training, exhibitions and cross-country tours in which Miss Hepburn proves to be a star—except when Ching is in the audience. Whether she'll be able to beat the complex is cleared up in a rowdy, climactic brannigan when Miss Hepburn saves Tracy from a beating by his racketeering financial backers, and decides to cast off Ching in favor of the promoter as a romantic partner.

Miss Hepburn gets one of her too few film chances to display the gams that were a feature of her Broadway legit appearance in "As You Like It." The stems make her tennis scanties more attractive. There's other courtside glamor in Gussie Moran and Alice Marble, who appear in pro tennis exhibitions with Miss Hepburn, Don Budge and Frank Parker.

Tracy has been given some choice lines in the script and makes much of them in an easy, throwaway style that lifts the comedy punch. Costarred is Aldo Ray, Columbia studio's white hope, and he scores as a punchy heavyweight fighter in Tracy's sports stable. Ching handles his stuffy character acceptably. Among others in cast providing excellent support are Sammy White, George Mathews, Loring Smith, Phyllis Povah and Jim Backus.

In addition to the tennis aces playing themselves, there are golf appearances by Babe Didrikson Zaharias, Betty Hicks, Beverly Hanson and Helen Dettweiler, plus Chuck Connors, L.A. Angels' first-sacker, as a police captain.

William Daniels' cameras do a neat job, and David Raksin provided a good background score. *Brog.*

Scaramouche
(COLOR)

Name-studded costumer. Disappointing b.o.

Metro release of Carey Wilson production. Stars Stewart Granger, Eleanor Parker, Janet Leigh and Mel Ferrer; features Henry Wilcoxon, Nina Foch, Lewis Stone. Directed by George Sidney. Screenplay, Ronald Millar and George Froeschel, based on novel by Rafael Sabatini; camera (Technicolor), Charles Rosher; editor, James E. Newcom; music, Victor Young. At Music Hall, N. Y., May 8, '52. Running time, 115 MINS.

Andre Moreau	Stewart Granger
Lenore	Eleanor Parker
Aline de Gavrillac	Janet Leigh
Marquis de Maynes	Mel Ferrer
De Chabrillaine	Henry Wilcoxon
Marie Antoinette	Nina Foch
Philippe de Valmorin	John Litel
Gaston Binet	Richard Anderson
Georges de Valmorin	Robert Coote
Isabelle de Valmorin	Lewis Stone
Andre Moreau	Elisabeth Risdon
Michael Vanneau	Howard Freeman
Fabian	Curtis Cooksey
Doutreval	John Dehner
Dr. Dubuque	Owen McGiveney
Sergeant	Jonathan Cott
Pierrot	Dan Foster
Punchinello	Hope Landin
Mme. Frying Pan	Frank Michell
Harlequin	Carol Hughes
Pierrette	Richard Hale
Perigore	

Metro's up-to-date version of "Scaramouche" bears only the most rudimentary resemblance to its 1923 hit or to the Rafael Sabatini novel on which they both were based. Pic never seems to be quite certain whether it is a costume adventure drama or a satire on costume adventure dramas. Audiences may be expected to find the indecision baffling to the point where b.o. results will be disappointing.

The muted, natural Technicolor is superb and a strong cast has been provided in Stewart Granger, Eleanor Parker, Janet Leigh and Mel Ferrer. But the kidding of the theme—and director George Sidney and writers Ronald Millar and George Froeschel must be kidding—is confusing. It's made more so by the fast cutting to maintain action.

The highly-complex Sabatini plot has been greatly simplified for present purposes. It finds the French Revolution all but eliminated from the story, because of the inevitable Red analogy were the hero allowed to spout the 1789 theme of "Liberty, Equality, Fraternity."

Granger is a brash young man (played by Ramon Novarro 30 years ago) who is determined to avenge the death of a friend at the hand of nobleman Mel Ferrer, the best swordsman in France. Granger has to keep under cover until he gets in enough lessons with the weapon to take on Ferrer. As part of his hideaway routine he takes the part of a clown, Scaramouche, in a traveling show. While doing so he has a violent affair with a violent dame in the company, the red-haired and very attractive Miss Parker.

Somewhere along the line Granger runs into Miss Leigh. They fall in love, but he thinks she's his sister (he's illegitimate and has been living with foster parents) and doesn't press his suit. Then he finds the marquis he's vowed to put his sword through is going to marry the gal. Just-in the nick, (a) he's elected to the French assembly, so he doesn't have to hide out anymore; (b) he discovers Miss Leigh is not his sister, so he can grab her, and (c) the marquis is really his brother. That leaves everyone mildly happy except Miss Parker, who, when last seen, is being hauled into a bedroom by Napoleon.

Miss Parker takes the major share of honors on both appearance and performance, although Ferrer, too, is convincing. Granger is handsome enough, but never seems quite able to keep from letting his smirk show through at some of the ludicrous lines and situations he's forced into. He's a busy kid with that sword when he's not making like a clown, galloping his horse, jumping over balconies, swinging on ropes or bouncing over furniture a la the late Doug Fairbanks.

Miss Leigh is just an ingenue and not much more can be said. She plays the part that Alice Terry had in the original. Lewis Stone, who held Ferrer's marquis role in 1923, is back again, this time as a sort of foster father of Granger. Miss Parker's part was a very minor one in the original story. The current cast, in addition to Stone, finds Henry Wilcoxon and Nina Foch in small supporting roles.

Sidney's direction was designed for speed and action. He's achieved that, but unfortunately at the expense of clarity and the story. Unfortunately, too, kidding a yarn seldom wins a payoff with screen audiences, and that appears likely to prevail with "Scaramouche." *Herb.*

Paula

Loretta Young topping distaff-slanted melodrama; well-made but b.o. chances modest.

Hollywood, May 13.

Columbia release of Buddy Adler production. Stars Loretta Young; features Kent Smith, Alexander Knox, Tommy Rettig, Otto Hulett, Will Wright, Raymond Greenleaf. Directed by Rudolph Mate. Screenplay, James Poe, William Sackheim; based on story by Larry Marcus; camera, Charles Lawton, Jr.; editor, Viola Lawrence; music score, George Duning. Previewed April 28, '52. Running time, 88 MINS.

Paula Rogers	Loretta Young
John Rogers	Kent Smith
Dr. Clifford Frazer	Alexander Knox
David Larson	Tommy Rettig
Lieut. Dargen	Otto Hulett
Raymond Bascom	Will Wright
President Russell	Raymond Greenleaf
Cora	Eula Guy
Dean Cornwall	William Vedder
Welfare Worker	Ann Doran
Gussie	Kathryn Card
Dr. Morris Cull	Sidney Mason

A straight-line soap opera melodrama is offered for the attention of the distaff trade in "Paula." Although smoothly fashioned and played, and with Loretta Young's name to provide some luster for the marquees, the boxoffice possibilities appear modest. Its best bookings should be as a companion feature rounding out routine dual bills.

Some merit is gained, productionwise, by approaching the tearjerker theme openly without any attempt to disguise the plot basis, relying on adult, even tasteful, projection to get it over. Meat of the screenplay by James Poe and William Sackheim, based on a story by Larry Marcus, concerns Miss Young's efforts to teach a young boy to talk again after he has become mute from injuries suffered in a supposedly hit-and-run accident. Miss Young, the unknown driver of the car and herself unable to bear children, is moved to the task because of a sense of guilt and a strong mother instinct.

Plot has its implausible moments, but Rudolph Mate's direction and the trouping smooth them over acceptably. The teaching of the youngster is making excellent progress until circumstance reveals to the lad Miss Young was the one who injured him. His desire to learn then is only for the purpose of revenge so he can expose her. The long police hunt for the hit-and-run driver also is closing in, but the denouement comes off with sound soap opera values, saving Miss Young from legal prosecution and winning the boy's love.

As to be expected Miss Young gives the principal role a lot of substance and doesn't let it go overboard. Young Tommy Rettig is appealing as the boy. Walking competently through the footage are Kent Smith, as Miss Young's college professor husband, and Alexander Knox, family doctor who was wise to the situation all along. Otto Hulett, police investigator, and Will Wright, the bigoted old rancher who brought the false charges of hit-and-run, also are good. Others have relatively small spots.

Buddy Adler put the production together with good taste, his supervision making the most of the material. Charles Lawton, Jr., supplied good lensing for the nice physical values. *Brog.*

Brave Warrior
(COLOR)

Redskin meller starring Jon Hall; mild dualer.

Columbia release of Sam Katzman production. Stars Jon Hall; features Christine Larson, Jay Silverheels, Michael Ansara, Harry Cording, James Seay, George Eldredge, Leslie Denison. Directed by Spencer G. Bennet. Screenplay, Robert E. Kent; editor, Aaron Stell; camera, William V. Skall. Tradeshown in N. Y., May 9, '52. Running time, 73 MINS.

Steve Ruddell	Jon Hall
Laura Macgregor	Christine Larson
Chief Tecumseh	Jay Silverheels
The Prophet	Michael Ansara
Shayne Macgregor	Harry Cording
Governor Harrison	James Seay
Barney Demming	George Eldredge
General Proctor	Leslie Denison
Barker	Rory Mallinson
Standish	Rusty Wescott
Gilbert	Bert Davidson
Chief Little Cloud	William P. Wilkerson
English Lieutenant	Gilbert V. Perkins

"Brave Warrior," another Indian thriller promises to mean very little wampum at the boxoffice because of a familiar, pat formula and lack of marquee names.

Production, is in nifty Technicolor, but wavering plot is full of implausibilities and weak direction. What starts out as a cloak-and-dagger story of counter-plotting of Americans and British sympathizers just prior to the War of 1812 degenerates into a tale of marauding Indians.

Action centers about Jon Hall's efforts as government emissary to uncover traitors to the U. S. who are stirring up the Indians for the British cause. In this he is aided by Tecumseh (Jay Silverheels). Hall struggles with his role, succeeding in part only by his own efforts. Christine Larson, a new comely face, supplies the slight love interest in a thankless role which includes only one romantic scene. Silverheels makes a vivid characterization of Tecumseh, the Shawnee chief, although too often he is lost in the welter of extraneous detail. Michael Ansara proves a villainous villain while James Seay is adequate as Governor Harrison. Support is headed by Harry Cording and Leslie Denison.

Robert E. Kent's screenplay, which starts out to show promise, is too reminiscent of other Indian stories. Spencer G. Bennet's direction fails to surmount the story material. Sam Katzman's production is lavish at times but at fault in scrimping with some obviously painted backdrops. William V. Skall's lensing is aces while the editing of Aaron Stell is adequate. Francis Cugat's color consulting work is topflight. *Wear.*

Desert Passage

Routine program western, final in the Tim Holt series at RKO.

Hollywood, May 13.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Joan Dixon, Walter Reed, Dorothy Patrick, John Dehner. Directed by Lesley Selander. Written by Norman Houston; camera, J. Roy Hunt; editor, Paul Weatherwax. Previewed May 9, '52. Running time, 61 MINS.

Tim	Tim Holt
Emily	Joan Dixon
Carver	Walter Reed
Rosa	Dorothy Patrick
Bronson	John Dehner
Warwick	Clayton Moore
Langdon	Lane Bradford
Burley	Michael Mark
Allen	Denver Pyle
Chito Rafferty	Richard Martin

Tim Holt's final RKO western release is no more than a routine oater for the programmer market. Light on both budget and action, it is just passable for relase intentions.

The Norman Houston story tells of a flock of characters all after $100,000 in loot for which Walter Reed has returned after serving a prison sentence for stealing it. Holt and his sidekick, operating a bankrupt stage line, are drawn into the plot when Reed hires their coach to take him across the Mexican border.

Hot after the stage are Dorothy Patrick, Reed's old girl friend; John Dehner, his crooked lawyer; Lane Bradford and Denver Pyle, two ex-cons, and Clayton Moore, present lover of Miss Patrick. Playoff of the major portion of the plot takes place at a roadside inn, as the heroes and the heavies try to ferret out where Reed has hidden his loot, which is concealed in

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FEAR MORE BRIT. & FRENCH CUTS

Film Industry Cites 'Sloughoff' By Dailies on Ad, Editorial Policy

Although heartened by two recent events which may bring about a better understanding between the film industry and daily newspapers, filmites—exhibs in particular — contend that films are treated as stepchildren by the Fourth Estate from the standpoint of news coverage and advertising.

Main beef on the advertising side is the "inequality" that exists in the rate structure in the majority of cities, with local retail stores receiving a lower line rate than film theatres. Exhibs feel they should be placed in the same category. A continuing campaign has been waged for many years for an equalization of the rates, and many adjustments have been obtained in some cities. However, exhibs point out that only the surface has been scratched.

Events perhaps ushering in a new era of film-newspaper relationship include the attendance of about 150 publishers and editors at the convention of North Central Allied in Minneapolis last week, and the recent intra-industry meetings held by Francis S. Murphy, editor and publisher of the Hartford Times. Out of this type of palaver exhibs hope that each medium can become better aware of the problems of the other. From the theatreowners' view, they aim to achieve advertising rates equal to those of local stores and the opening of news columns as much as possible to reporting of film items.

Hartford Times Encouraging

Particularly encouraging to the filmites of late has been the recent action of the Hartford Times, which increased its general ad rates from 24c. to 25c. a line, but did not increase the film rate, leaving it at 25c. a line. Progress is also being made in other cities.

From the editorial and promotional standpoint, exhibs believe they are being sloughed off by the newspapers. They point out that

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SWG Appeals Court's Nix on Arbitrator In Hughes Hassle

Los Angeles, May 13.

War between the Screen Writers Guild and Howard Hughes over screen rights for Paul Jarrico on "The Las Vegas Story" has moved into the District Court of Appeals. Guild filed a petition seeking a writ ordering Superior Judge Roy Herndon to appoint an arbitrator in its dispute with RKO.

Writers contend that Hughes' refusal to arbitrate constituted a breach of contract. Judge Herndon recently ruled that the Guild's rights were not involved.

Shipbuilding Job Problem Cues State Dept. Film

Washington, May 13.

State Department has completed plans for a documentary film dealing with economic problems in Richmond, Cal., after the war. Story will show what was done to ease unemployment caused by the halt in shipbuilding.

Picture, arranged by the international film division, will be shown overseas as part of the Government's informational program. J. Paul Productions will produce for the State Department.

Lewin's 3-Way Chore

Hollywood, May 13.

Dore Schary handed Albert Lewin a triple assignment calling for him to script, direct and produce "Saadia" in Morocco. Picture will be based on a French novel by Francis D'Authenville, dealing with a physician's adventures among Arab tribesmen.

Lewin will also scout locations and make arrangements for production, leaving for Morocco next week.

Aussie Censor Bans Only 1 Pic in '51—'Miracle'

Sydney, April 29.

Chief Commonwealth Censor Jack Alexander, in his report to the government, announced that two-thirds of the 427 feature films imported into Australia in 1951 were given the greenlight by his department for general exhibition. (In Australia, general exhibition means suitable for children.)

The total number of pix imported from the U. S. was 347—an increase of 3.7% over the previous year. Censor gave the full nix to only one pic, the foreign-made "The Miracle."

Newark Theatre Seeks Injunction Vs. 'Latuko' Nix

Newark, May 13.

A complaint, seeking an injunction against the action of the Newark police in confiscating the print of "Latuko," African documentary, and arresting the manager and two projectionists of the Newsreel Theatre here, is expected to be filed this week in the Chancery Division of Superior Court. Purpose of the injunction, according to Robert L. Hood, attorney for Guild Enterprises, Inc., of New York, owner of the theatre, would be to allow showing of the picture until a hearing and a decision is made on the case.

In all probability, the American Museum of Natural History, which is sponsoring the film, will join the action. Alfred Manson, attorney for the Museum, said he was studying the case and was still considering the method of procedure the Museum would use. However, he indicated that he would probably join Guild Enterprises in filing an injunction complaint.

Should the Chancery Division turn down the injunction request, the theatre and the Museum will have to wait for the outcome of the court hearing, which was postponed to May 21 after being originally scheduled for Monday (12).

Arrested Friday (9) were John Hart of Kearny, N. J., manager of the Newsreel Theatre, and George Stone of Newark and Paul Kearny of Maplewood, projectionists, who were continued under $1,000 bail each. They were charged with "showing an indecent and obscene film."

Meanwhile, the film was shown Monday night to a panel of civic leaders, clergyman and educators. Yesterday (Tues.) morning it was viewed by a Parents Teachers Assn. group from Essex County. Hood had suggested the formation of panels to see the pic and said that the management would not

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8 Filmites on 'Movietime' Tour Through South

Eight Hollywoodites are on a "Movietime U.S.A." tour this week through western Tennessee, northern Mississippi and Arkansas. Group includes thesps Frank Lovejoy, Wayne Morris, Rod Cameron, Susan Cabot and Terry Moore, plus George Waggner, producer-director, and Manny Seff and William Lively, writers.

Part of the delegation, at the invitation of "Movietime" committee chairman Sam B. Kirby of Little Rock, will stay over as guests of honor at the annual convention of the Independent Theatre Owners of Arkansas. Conclave is slated to be held in Little Rock May 19-21.

2 COUNTRIES CUE U. S. O'SEAS BIZ

Preliminaries during the past week to the current negotiations for a new film pact with France, plus the forthcoming discussions with Britain, indicate the Yank industry will have a tough fight on its hands to maintain the status quo. In both cases, unemployment and hard times among local filmmakers are back of demands that American imports be sliced.

The negotiations with France and Britain are particularly important to the U. S. industry for several reasons, and as a result considerable pressure is being exerted to at least hold present ground. A flock of execs of the Motion Picture Assn. of America, led by prexy Eric Johnston; of the Society of Independent Motion Picture Producers and of the U. S. Embassy in Paris are handling the present talks.

Prime reason for seeking favorable agreements with Britain and France is that much of the world keeps its eyes on those countries as far as film economics are concerned. Thus less favorable pacts, particularly with England, may be the signal to many other countries to attempt to cut down on dollar exports for films.

The fact that Britain and France are such important segments of the total foreign market is a second reason that Yank firms don't want to see cuts. France has no restrictions whatsoever on the withdrawal of American dollar earnings, while the British agreement is now liberal enough to have virtually eliminated all frozen currency.

The foreign market, which last year produced the second largest number of dollars in film history, is particularly important to the industry at this time. Percentage of

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WB Maps Annual Sales Promotion

With a 2 to 4% biz upbeat noted in the Canadian, southern and midwestern areas (excepting in the Chicago and Detroit areas), and a decline in the eastern and far western regions, Warner Bros. this week set plans for the launching of its annual sales drive, named this year in honor of the company's distribution chief, Ben Kalmenson.

Reports on business conditions in the various areas were conveyed by regional sales toppers at the recently-concluded palavers at New Orleans, Pittsburgh and Chicago. Annual sales drive, details of which were outlined at the regional confabs, gets underway June 1 for a 17-week period ending Sept. 27 and will cover a dozen of WB's principal upcoming pix. Total of $35,400 in prizes has been set aside for district, branch managers and other sales personnel in the U. S. and Canada. WB's 38 domestic and Canadian branches have been divided into competitive groups for the drive.

The 12 pictures included in the Ben Kalmenson Drive competition are "Mara Maru," starring Errol Flynn and Ruth Roman; "The San

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Decameron Stories For Frankovich's New Film

London, May 6.

Using the title of "Loves of Boccaccio," Mike Frankovich is to make a film based on the classic Decameron stories. Production is scheduled to cost about $800,000. It will be released in Britain through Eros. All the exteriors will be shot in Spain and Italy and interiors at the Gate Studios, Elstree. It will therefore classify as a British quota pic.

Picture is being made under the banner of Film Locations, Ltd. Hugo Fregonese is to direct.

Russians May Boast of Originality, But They Sure Borrow From Yank Pix

By MALVIN WALD

(Hollywood scripter now working on vidpix in Denmark)

Copenhagen, May 13.

The Russians boast of their originality, but they're obviously not ashamed to steal every gimmick ever used in a Hollywood western, war film or racetrack yarn. These devices, tossed into the script of "Kosakhest" ("Cossack Horse"), currently screening hereabouts, help get laughs for the film which—like most Russian pix—subtly dispenses the Soviet propaganda message of anti-German feeling.

"Kosakhest" is in color and is three kinds of film in one. First it is a western about a horse, then it is a horse racing story about a horse, two jockeys and a girl, and thirdly it is an anti-German film about World War II.

How do they squeeze so much into 10 reels? Simple. They just tack three stories together. A young Cossack cowboy raises a dapple gray horse and enters him in a race against a topnotch jockey who is also after the cowboy's girl. When war breaks out we discover that the cowboy and the jockey are both members of a band of Russian guerillas. But the jockey turns out to be a saboteur who escapes to the German lines after wounding the cowboy. The horse saves the cowboy's life and the team then blows up a train jampacked with German officers, including the ex-jockey. However, in the nick of time he was able to uncouple the baggage car in which his captured girl friend was held prisoner. After that the cowboy rides his horse in a race and sets a new Soviet record, winning the trophy at the fadeout in front of a huge, smiling picture of Uncle Joe Stalin.

The Russians keep pouring their stuff into Copenhagen. In the

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IMPPA, SDG Dispute On Pay Seen Resolved

Hollywood, May 13.

Much progress is reported in negotiations between the Independent Motion Picture Producers Assn. and the Screen Directors Guild.

Dispute over minimums is believed resolved. Another negotiation session is set for this week.

N.Y. Exhibs Prep Fight Vs. City's Re-Zoning Plan

New York City exhibs, burned at the proposed re-zoning plan submitted to the City Planning Commission, are preparing a report of their own for submission to the Commission. It will take exception to the proposals set down by Harrison, Ballard & Allen, the consultant engineers who prepared the report, and will call attention to sections of the report which they consider unfair to theatre ops.

A report is now being readied by the Metropolitan Motion Pictures Theatres Assn. and will be presented to the planning body "in a matter of weeks," according to a spokesman for the group. Actually, he pointed out, no emergency exists, for the HB & A suggestions are general in nature and long hearings will have to be held on every phase of the plan. In addition, he noted, this is the first planned re-zoning of the city since 1916 and it isn't expected that the city fathers would plunge into the job without thorough study. The Real Estate Board of New York, he reported, is also disturbed by the proposals submitted by the engineering firm.

Matter will also be taken up by the Independent Theatre Owners Assn. at the board of directors meeting tomorrow (Thurs.). ITOA group will study and discuss the report and weigh what action can be taken.

If recommended proposals are adopted, exhibs complain, it would prevent building of theatres in residential districts and the allied

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IATSE in UA Pact, Talks on With Reels

With a deal concluded this week on an employment pact for white collarites at United Artists, the N. Y. Motion Picture Homeoffice Employees Union, International Alliance of Theatrical Stage Employees Union, International Alliance of Theatrical Stage Employees sought to wind up talks with Paramount Newsreel and News of the Day. Union and newsreel outfits are reportedly near agreements.

With the signing of the newsreel units, the union will have completed its negotiations with all the film companies whose collarites it represents. With pact discussions out of the way, it will launch a campaign to unionize film collarites who are so far without representation. Among the companies whose clerical and typing help have no union affiliation are United Paramount Theatres, Loew's and National Screen Service.

Staffers at UA received a $5 across-the-board wage hike, increase of severance pay from five to eight weeks, and the computing of overtime on a daily basis rather than under the former weekly system. Pact will run until the fall of 1953, with the exact expiration date yet to be determined. Union's plan is to have all its pacts expire at the same time so industry-wide negotiations can be held in the future.

WB Subsids Would Be Used for Stepped-Up Eastern Shorts Prod.

Increased production of shorts in the east is being weighed by Warner Bros. Purpose of the stepped-up activity in New York is to make use of the elaborate facilities of Warner-Pathe News and the Warner-Pathe commercial films division.

Proposed shorts to be made would be the factual and informational type, which would allow use of Warners' large library of newsreel clips. In addition, company could make use of the newsreel and commercial division camera crews and editors.

WB's commercial subsid has been making films for the Defense and State Departments, and for large business concerns. It's conceivable that if Warners ever planned to enter vidpix production, this outfit would be the nucleous of the operation, similar to the way Columbia's Screen Gems and Universal's United World Films handle the telepix activities of those companies.

Charell Snares Pic Rights To 'Inn' From Warners

Paris, May 13.

Erik Charell has concluded arrangements with Warner Bros. for all the screen rights to "White H.rse Inn," former Broadway musical. Charell staged the original version in 1936.

Charell, backed by financing of a European syndicate, will shoot the film in Austria at the site of the story's locale. Plans are to make the film in three versions—English, French and German.

Musical, with a score by Ralph Benatzky, was produced on Broadway by Roland Stebbins, with Kitty Carlisle and William Gaxton starred. It has been a long-time success on the Continent and in Australia.

L.A. Still Lagging; 'Poker Flat' Slow $25,000, 'Rome' Medium 23G, 'Rio' Dim $8,500, 'Show' Great 12G in 12th Wk.

Los Angeles, May 13.

First-run biz here continues to lag with no help from new bills. Holdovers currently are predominate, further contributing to the slack pace. A mild $25,000 is shaping for "Outcasts of Poker Flat," playing four theatres. Slightly better but not strong is the $23,000 expected for "When In Rome" and "Young Man With Ideas," in two sites.

"Denver and Rio Grande" shapes slim $8,500 in two locations. Some holdovers are staying strong, notably "Greatest Show on Earth," with $12,000 for 12th frame in two situations. "Macao" is rated fair $16,000 in second session, two houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Outcasts Poker Flat" (20th) and "Loan Shark" (Lip). Mild $25,000. Last week, "Pride of St. Louis" (20th) and "Maytime Mayfair" (Indie), $22,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Mara Maru" (WB) and "Laramie Mountains" (Col) (Downtown only) (2d wk). Dull $13,000. Last week, $21,400.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"When in Rome" (M-G) and "Young Man With Ideas" (M-G). Medium $23,000. Last week, "Singin' In Rain" (M-G) (4th wk-8 days), $17,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1.10)—"Macao" (RKO) and "Road Agent" (RKO) (2d wk). Fair $16,000. Last week, $25,400.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (12th wk). Fine $12,000. Last week, $11,300.

Hawaii, United Artists (G&S-UATC) (1,106; 2,100; 60-$1.10)—"Denver & Rio Grande" (Par) and "Man Black Hills" (Mono). Slim $8,500. Last week, "Rancho Notorious" (RKO) and "Kid Monk Baroni" (Indie) (UA only) (2d wk-5 days), $3,300.

Hollywood Paramount (F&M) (1,430; 70-$1.10)—"Anything Can Happen" (Par) (2d wk). Mild $5,000 in 6 days. Last week, $5,700.

Fine Arts (FWC) (679; 80-$1.20)—"My Son, John" (Par) (3d wk). Fine $4,000. Last week, $4,900.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA) (20th wk). Oke $4,500. Last week, $4,400.

Four Star (UATC) (900; 85-$1.20)—"Encore" (Par) (2d wk). Nice $6,000. Last week, $7,300.

Canon (ABC) (520; $1.20)—"Rashomon" (RKO) (9th wk). Slow $1,700. Last week, $2,000.

Vogue (FWC) (885; 90-$1.20)—"Quo Vadis" (M-G) (4th wk). Neat $4,500. Last week, $5,300.

El Rey, Globe, Iris (FWC) (861; 782; 814; 70-90)—"Tembo" (RKO) and "Narrow Margin" (RKO) (2d wk). Dull $5,000. Last week, $8,800.

Broadway Grosses

Estimated Total Gross
This Week $398,900
(Based on 21 theatres)
Last Year $497,800
(Based on 20 theatres)

'Convicts' $8,000 Best Balto Bet

Baltimore, May 13.

Business remains dull here with nothing particularly stimulating in this week's list. However, "My Six Convicts" is fair at the Town while holdovers "Pride of St. Louis" at Mayfair and "Deadline, U. S. A." at the New are holding in modest fashion. Rest of lineup ranges from slow to poor.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Wild North" (M-G). Slow $6,000. Last week, "When in Rome" (M-G), $7,200).

Keith's (Schanberger) (2,460; 20-70)—"Bronco Buster" (U). Uneventful $5,000. Last week, "Something Live For" (Par), $5,400.

Mayfair (Hicks) (980; 20-70)—"Pride St. Louis" (20th) (2d wk). Holding mildly at $4,500 after better-than-average getaway at $6,100.

New (Mechanic) (1,800; 20-70)—"Deadline, U. S. A." (20th) (2d wk). Oke $5,500 after $7,800 opener.

Stanley (WB) (3,280; 25-75)—"Mara Maru" (WB). Poor $6,500. Last week, "Red Mountain" (Par), $7,300.

Town (Rappaport) (1,500; 25-70)—"My Six Convicts" (Col). Good $8,000. Last week, "Macao" (RKO), $5,900.

Omaha Trade as Spotty As Weather; 'Belles' 9½G, 'Marrying' Fancy $8,000

Omaha, May 13.

Spotty weather with storms off and on will keep biz spotty this round. Closing of the Paramount, Tristates' 2,800-seater, for a limited shuttering, had the effect of sending a few more customers to the other houses. Best bet this week looks like "Belles on Their Toes," at the Orpheum, with fairly good session. The Brandeis brought in Aldo Ray for personals opening day of "Marrying Kind," with fancy week in prospect. "African Queen" in third week at State shapes okay.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Belles On Toes" (20th) and "Talk About Stranger" (M-G). Good $9,500. Last week, "Battle at Apache Pass" (U) and "Chain of Circumstances" (U), $10,000.

Omaha (Tristates) (2,100; 16-70)—"Okinawa" (Col) and "Sound Off" (Col). Fine $7,500. Last week, "For Men Only" (Lip) and "Man Bait" (Lip), $7,000.

Brandeis (RKO) (1,500; 16-70)—"Marrying Kind" (Col). Fancy $8,000. Last week, "Big Trees" (WB) and "Pace That Thrills" (RKO), $6,000.

State (Goldberg) (865; 25-75)—"African Queen" (UA) (3d wk) and "Tales of Robin Hood" (Lip) ... $4,000. Last week, "African Queen" (UA), $6,500.

'Belles' Okay $13,000, Toronto; 'Mutiny' 11G

Toronto, May 13.

Biz is spotty here this round. "Deadline-USA" and "Belles on Toes" are leading but only at okay figures.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 604; 35-60)—"Mutiny" (UA) and "Rodeo" (Mono). Fair $10,000. Last week, "Hoodlum Empire" (Rep) and "Woman in Dark" (Rep), $14,000.

Imperial, Norton (FP) (3,373; 959; 50-80)—"Deadline-USA" (20th). Fair $13,000. Last week, "Sword's Point" (RKO), $11,000.

Loew's (Loew) (2,748; 40-80)—"African Queen" (UA) (3d wk). Good $10,000. Last week, $13,000.

Odeon (Rank) (2,390; 50-90)—"Six Convicts" (Col) (2d wk). Big $11,000. Last week, $14,000.

Shea's (FP) (2,396; 40-80)—"Song in Heart" (20th) (5th wk). Steady $10,500. Last week, $12,500.

Tivoli, University (FP) (1,436; 1,558; 40-80)—"Belles on Toes" (20th). Oke $13,000. Last week, "Woman Dangerous" (WB), $13,000.

Uptown (Loew) (2,743; 40-80)—"Belle N.Y." (M-G). Fair $7,000. Last week, "Battle Apache Pass" (U) (2d wk), solid $6,000.

K.C. Cooler Albeit Biz Drags; 'Deadline' Fair 13G, 'Convicts' Oke 8G

Kansas City, May 13.

Biz at first-runs is fair to medium here this stanza. "Deadline-U.S.A." is sluggish in four Fox Midwest first-runs while "Six Convicts" is sparking the Missouri to one of its better figures in recent weeks. Paramount is slow with "Mara Maru." Best of holdovers is "Man in the White Suit" going for fifth week at the Vogue. Unseasonally warm weather tapered off, and weekend trade spurted encouragingly. Annual American Royal Dairy Cattle Show and Rodeo, which ended Saturday, gave stiff competition to film houses.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Hoodlum Empire" (Rep) and "Cuban Fireball" (Indie). Okay $2,000. Last week, "Song In Heart" (20th) and "Stronghold" (Lip) (m.o.), $2,500.

Kimo (Dickinson) (504; 75-85)—"The Medium" (Indie) and "Dance Magic" (Indie) (2d wk). So-so $1,200. Last week, $1,500.

Midland (Loew's) (3,500; 50-69)—"Indian Uprising" (Col) and "Boots Malone" (Col). Dull $7,500. Last week, "Wild North" (M-G) and "Sell-Out" (M-G), same.

Missouri (RKO) (2,650; 50-75)—"Six Convicts" (Col) and "Yank in Indo-China" (Col). Got one strong review and getting oke $8,000. Last week, "Sound-Off" (Col) and "Thief of Damascus" (Col), $7,000.

Paramount (Tri-States) (1,900; 50-69)—"Mara Maru" (WB) and "Outlaw Brother" (Indie). Mild $7,000. Last week, "Something To Live For" (Par), $6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Deadline-U. S. A." (20th) and "Honeychile" (Rep) added at Tower and Granada. Modest $13,000. Last week, "Steel Town" (U) and "Treasure Lost Canyon" (U), $11,000.

Vogue (Golden) (550; 75-85)—"Man in White Suit" (U) (5th wk). Holding well at $1,500; goes another session. Last week, $1,500.

Warwick (Fox Midwest) (900; 50-85)—"Lady Possessed" (Rep). Mild $1,500. Last week "Mr. Peek-a-boo" (U), $1,000.

Strikes Hit Frisco But 'Margin' Strong $12,000; 'White Suit' Wow 6G

San Francisco, May 13.

Multitude of local strikes are blamed for the way biz is tapering off this stanza. The Fox is outstanding with the biggest money total for "Pride of St. Louis," where an okay session is in prospect. "Man in White Suit," however, is outstanding at the bandbox Stagedoor, with a smash session likely, extra weekend shows enabling it to get in far more biz than usual. Crix raves for "Narrow Margin," paired with "Talk About a Stranger" to rack up a nice round.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Narrow Margin" (RKO) and "Talk About a Stranger" (M-G). Nice $12,000 or near. Last week, "Frankenstein" (Indie) and "Dracula" (Indie) (reissues), $8,000.

Fox (FWC) (4,651; 65-95)—"Pride of St. Louis" (20th) and "Rose of Cimarron" (20th). Okay $15,000 or under. Last week, "San

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Det. Drags Low; Holliday Moderate $16,000, 'Maru' 12G, 'Queen' 20G, 2d

Detroit, May 13.

Nothing is doing well this week. A few houses are getting average biz but most are below par. "Marrying Kind" looks barely average at the Michigan. "Mara Maru" is below par at the Palms. Same applies to "Anything Can Happen" at Madison and "Mutiny" at United Artists. "African Queen" is off a bit in second week at the Fox. Last week's grosses were tossed into a cocked hat by record-breaking hot, humid weather late in week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"African Queen" (UA) and "Rose of Cimarron" (20th) (2d wk). Down to $20,000. Last week, good $29,000.

Michigan (United Detroit) (4,000; 70-95)—"Marrying Kind" (Col) and "Sound Off" (Col). Modest $16,000 for Judy Holliday pic. Last week, "Six Convicts" (Col) and "First Time" (Col), $14,000.

Palms (UD) (2,900; 70-95)—"Mara Maru" (WB) and "Wild Stallion" (Rep). Slim $12,000. Last week, "Hoodlum Empire" (Rep) and "Gobs and Gals" (Rep), $11,000.

Madison (UD) (1,900; 70-95)—"Anything Can Happen" (Par) and "Jim Forbidden Land" (Col). Slow $8,000. Last week, "Okinawa" (Col) and "Thief of Damascus" (Col), $6,000.

United Artists (UA) (1,900; 70-95)—"Mutiny" (UA) and "Tale of Five Women" (UA). Drab $6,000. Last week, "Rancho Notorious" (RKO) and "Aladdin Lamp" (Mono), $6,000.

Adams (Balaban) (1,700; 70-95)—"Quo Vadis" (M-G) (11th wk). Okay $5,000. Last week, $6,000.

Cincy Picking Up; 'Belles' Bright $10,000, 'Macao' Same, 'Lion' 5½ G

Cincinnati, May 13.

Downtown trade is a shade better this stanza, but still in the fair-to-middlin' bracket. "Macao" at Albee and "Belles on Their Toes" at Capitol are in lock step for front position with "Six Convicts" at Palace close by at moderate gait. Other new bills are "Aaron Slick" at Keith's and "Lion and Horse" at Grand. "Marrying Kind" is a sprightly movcover at Lyric.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Macao" (RKO). Oke $10,000. Last week, "Marrying Kind" (Col), $12,500, town's tallest in three weeks.

Capitol (Mid-States) (2,000; 55-75)—"Belles On Toes" (20th), Bright $10,000. Last week, "Steel Town" (U), $7,500.

Grand (RKO) (1,400; 55-75)—"Lion and Horse" (WB) and "Yank in Indio-China" (Col). Fairish $5,500. Last week, "When in Rome" (M-G) and "Jungle Jim in Forbidden Land" (RKO), $5,000.

Keith's (Mid-States) (1,542; 55-75)—"Aaron Slick" (Par). All right $7,000. Last week, "Rose of Cimarron" (20th), same.

Lyric (RKO) (1,400; 55-75)—"Marrying Kind" (Col) (m.o.). Sprightly $5,000. Last week, "Five Fingers" (20th) (m.o.) split with "Kim" (M-G) and "Vengeance Valley" (WB) (reissues), $3,500.

Palace (RKO) (2,600; 55-75)—"Six Convicts" (Col). Moderate $8,500. Last week, "Well" (UA), $8,000.

Key City Grosses

Estimated Total Gross
This Week $1,966,000
(Based on 25 cities, 220 theatres, chiefly first runs, including N. Y.).
Total Gross Same Week
Last Year $2,149,000
(Based on 25 cities, and 208 theatres.)

'Deadline' Crisp $12,000, L'ville

Louisville, May 13.

New bills in town this week are showing moderate boxoffice strength. Races are still on at Churchill Downs, and some exhibs attribute the slow-paced wicket trade to this fact. At any rate, biz is down at the first-runs. "Deadline-U.S.A." at the Rialto looks fairly good while "Belles On Toes" at the Kentucky is good. Others are just so-so to light.

Estimates for This Week

Kentucky (Switow) (750; 54-75)—"Belles on Their Toes" (20th). Good $4,000. Last week, "Pride St. Louis" (20th) (2d wk), about same.

Mary Anderson (People's) (1,200; 54-75)—"Mara Maru" (WB) (2d wk). Fair $4,500 after last week's $6,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Deadline-U.S.A." (20th) and "Rodeo" (Mono). Okay $12,000. Last week, "Whispering Smith Scotland Yard" (RKO) and "Rancho Notorious" (RKO), $8,000.

State (Loew's) (3,000; 45-65)—"Marrying Kind" (Col) and "Shadow In Sky" (M-G). Medium $11,000. Last week, "Wild North" (M-G) and "Sellout" (M-G) $9,000.

Strand (FA) (1,200; 54-75)—"Hoodlum Empire" (Rep) and "Oklahoma Annie" (Rep). Light $3,000. Last week, "Green Glove" (UA) and "Desert Pursuit" (Mono), $3,500.

'QUEEN' HUGE $42,000, DENVER; 'RIO' FAIR 7G

Denver, May 13.

"African Queen" is smash winner here this stanza, with a terrific total playing day-date in four theatres, first time this has been done here in some time. "Six Convicts" shapes socko at Paramount while "Mutiny" is proving a pleasing boxoffice surprise at the Tabor. "Denver & Rio Grande" is rated mild at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"African Queen" (UA) and "Royal Journey" (UA), day-date with Denver, Esquire, Webber. Nice $10,500. Last week, "Steel Town" (U) and "Corporal Dolan AWOL" (Rep), $8,500.

Broadway (Wolfberg) (1,200; 40-85)—"Young Man With Ideas" (M-G). Good $8,000. Last week, "Wild North" (M-G) (3d wk), $7,500.

Denham (Cockrill) (1,750; 40-85)—"Denver & Rio Grande" (Par) (2d wk). Mild $7,000. Last week, $10,000.

Denver (Fox) (2,525; 40-85)—"African Queen" (UA) and "Royal Journey" (UA). Fancy $22,000. Last week, "Belles on Toes" (20th) and "Wings of Danger" (Lip), $19,000.

Esquire (Fox) (742; 40-85)—"African Queen" (UA) and "Royal Journey" (UA). Fine $5,000. Last week, "Belles on Toes" (20th) and "Wings of Danger" (Lip), $4,500.

Orpheum (RKO) (2,600; 40-85)—"Singin' in Rain" (M-G) and "Smith vs. Scotland Yard" (RKO) (4th wk). Down to $7,500. Last week, mild $9,000.

Paramount (Wolfberg) (2,200; 40-85)—"Six Convicts" (Col) and "Jim in Forbidden Land" (Col). Fast $17,000. Last week, "Marrying Kind" (Col) and "Clouded Yellow" (Col) (2d wk), $8,000.

Tabor (Fox) (1,967; 40-85)—"Mutiny" (UA) and "Bill in Tomahawk Territory" (UA). Good $8,000. Last week, "Steel Town" (U) and "Dolan Goes AWOL" (Rep), $9,000.

Vogue (Pike) (600; 60-85)—"Dancing Years" (Indie). Trim $2,200. Last week, "Eroica" (Indie) (2d wk), $1,700.

Webber (Fox) (750; 40-85)—"African Queen" (UA) and "Royal Journey" (UA). Torrid $4,500. Last week, "Steel Town" (U) and "Dolan Goes AWOL" (Rep), same.

'Marrying Kind' Topper In Hub, 27G; 'Maru' 13G, 'Beacon' Big $20,000, 2d

Boston, May 13.

Not much action around town this stanza with "Marrying Kind" at State and Orpheum shaping as strongest of newcomers and "Walk East on Beacon" in second frame at Met still nice. "Okinawa" at Boston is fair but "Bronco Buster" at Memorial is no good. "Mara Maru" at Paramount and Fenway, looms so-so. "Song in Heart" in fifth stanza at Astor and "Man in White Suit" in fourth at Exeter are holding up okay.

Estimates for This Week

Astor (B&Q) (1,500; 50-95)—"Song in Heart" (20th) (5th wk). Near $7,800 following okay $9,500 for fourth.

Beacon Hill (Beacon Hill) (682; 50-90)—"The Medium" (Indie) and "Souvenir" (Indie). Slender $2,000, Last week, "Night Train to Trieste" (Indie) and "Adventuress" (Indie) (reissues), $3,000.

Boston (RKO) (3,000; 40-85)—"Okinawa" (Col) and "Wild Jungle" (Indie). Not too bad $10,000. Last week, "Laura" (20th) and "Snake Pit" (20th) (reissues), $7,000 for 6 days.

Exeter (Indie) (1,200; 60-80)—"Man in White Suit" (U) (4th wk). Still nice at $7,200 after $8,000 for third.

Fenway (NET) (1,373; 40-85)—"Mara Maru" (WB) and "Lady Possessed" (Rep) Tepid $4,000. Last week, "Fort Osage" (Mono) and "Aladdin and Lamp" (Mono), same.

Memorial (RKO) (3,000; 40-85)—"Bronco Buster" (U) and "Native Son" (Indie) split week with "Winchester '73" (U) and "Brute Force" (U) (reissues). Lean $7,000. Last week, "Macao" (RKO) and "Dance Magic" (WB) (reissue), $12,000.

Metropolitan (NET) (4,367; 40-85)—"Walk East on Beacon" (Col) and "Oklahoma Annie" (Rep) (2d wk). Near $20,000 following solid $28,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Marrying Kind" (Col) and "Shadow in Sky" (M-G). Oke $16,000. Last Week, "Wild North" (M-G) and "Rose of Cimarron" (20th), $14,500.

Paramount (NET) (1,700; 40-85)—"Mara Maru" (WB) and "Lady Possessed" (Rep). Slim $9,000. Last week, "Fort Osage" (Mono) and "Aladdin and His Lamp" (Mono), $11,000.

State (Loew) (3,500; 40-85)—"Marrying Kind" (Col) and "Shadow in Sky" (M-G). Okay $11,000. Last Week, "Wild North" (M-G) and "Rose of Cimarron" (20th), $11,200.

DeMille's Boy Scouts Pic

Hollywood, May 13.

Cecil B. DeMille, producer of colossal film spectacles, is readying a story with a Boy Scouts background. It is likely to follow "Helen of Troy," on which he is also working.

Producer explained that the Boy Scout project will not be a history of that organization.

Chi Cool, Biz Better; 'Show' Great $43,000, 'Steel' OK at 12G, 'River' 11G, 'Flesh'-Johnnie Ray Big 45G, 2d

Chicago, May 13.

There's more cheer around currently, after many gloomy weeks, a result of the "Greatest Show On Earth" opening at the Palace. It should reach great $43,000. Cooler weather is also a real help. But the other new product seems okay to slim.

Pairing of "Steel Town" and "Meet Danny Wilson" at the Roosevelt should hit okay $12,000 while the second-run of "The River" plus "Dark Man" at United Artists looks favorable $11,000. "Les Miserables" at World is light.

Biggest thing on the holdover scene is Johnnie Ray on stage and "Flesh and Fury" at the Oriental. Hypoed by personal of Tony Curtis, Wednesday (7) bill should be excellent in second frame. "5 Fingers" ends fourth stand at the Woods with lean takings. "Mara Maru" and "Barefoot Mailman" at State-Lake is drab in second week. Chicago is slow in second stint with "With Song in Heart" and Johnny Johnston in person.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Song In Heart" (20th) with Johnny Johnston onstage (2d wk). Passable $28,000. Last week, $42,000.

Grand (RKO) (1,500; 55-98)—"Laura" (20th) and "Snake Pit" (20th) (reissues). Light $7,000. Last week, "Viva Zapata!" (20th) (4th wk), $9,000.

Oriental (Indie) (3,400; 98-$1.25)—"Flesh and Fury" (U) with Johnnie Ray onstage (2d wk). Big $45,000. Last week, $57,600.

Palace (Eitel) (2,500; 98-$1.25)—"Greatest Show" (Par). Smash $43,000. Last week, "Singin' in Rain" (M-G) (4th wk), $8,000.

Roosevelt (B&K) (1,500; 55-98)—"Steel Town" (U) and "Meet Danny Wilson" (U). Okay $12,000. Last week, "Jack and Beanstalk" (WB) and "Thief of Damascus" (Col) (2d wk), $7,000.

State-Lake (B&K) (2,700; 55-98)—"Mara Maru" (WB) and "Barefoot Mailman" (Col) (2d wk). Thin $10,000. Last week, $16,000.

United Artists (B&K) (1,700; 55-98)—"Dark Man" (UA) and "The River" (UA) (2d run). Okay $11,000 or better. Last week, "Green Glove" (UA) and "Mutiny" (UA) (2d wk), $9,000.

Woods (Essaness) (1,073; 98)—"5 Fingers" (20th) (4th wk). Winds up stay here at $10,000. Last week, $13,000.

World (Indie) (587; 98)—"Les Miserables" (Indie). Below par with $3,000. Last week, "Miracle in Milan" (Indie) (4th wk), $3,000.

Ziegfeld (Lopert) (480; 98)—"Passion For Life" (Indie) (2d wk). Light $2,300. Last week, $2,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Groom' Sturdy $9,000 in Philly

Philadelphia, May 13.

Mild product and unfavorable weather tells the picture here this week. Rain over the weekend also hurt. Best showing is being made by "Honeychile" which is being given a boost by Louis Jordan heading stageshow at the Earle, with stout total likely. "Rancho Notorious" is only so-so at the Goldman and stays only one week. Top new pic looks to be "No Room for Groom," with nice session in prospect at the Midtown.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Anything Can Happen" (Par) (2d wk). Off to $5,000. Last week, big $10,000.

Boyd (WB) (2,360; 50-$1.50)—"Greatest Show" (Par) (12th-final wk). Nice $7,000. Last week, $8,000.

Earle (WB) (2,700; 50-99)—"Honeychile" (Rep) plus Louis Jordan combo and Willis Jackson orch onstage. Stout $17,000. Last week, "Sound Off" (Col) plus Tiny Grimes, Charioteers onstage, mild $12,000.

Fox (20th) (2,250; 50-99)—"Pride of St. Louis" (20th) (2d wk). Thin $8,500 in 5 days. Last week, $18,000.

Goldman (Goldman) (1,200; 50-99)—"Rancho Notorious" (RKO). So-so $11,000. Stays only one week. Last week, "Marrying Kind" (Col) (4th wk-5 days), $8,000.

Mastbaum (WB) (4,360; 50-99)—"African Queen" (UA) (4th wk). Off to $11,000. Last week, fine $16,000.

Midtown (Goldman) (1,000; 50-99)—"No Room for Groom" (U). Fine $9,000 or near. Last week, "Thief of Damascus" (Col), $5,500.

Randolph (Goldman) (2,500; 50-99)—"Singin' in Rain" (M-G) (5th wk). Nice $10,000. Last week, $15,000.

Stanley (WB) (2,900; 50-99)—"Carbine Williams" (M-G). Mild $12,000. Last week, "Mara Maru" (WB) (2d wk), $6,500.

Stanton (WB) (1,473; 50-99)—"Six Convicts" (Col) (2d wk). Way off to $6,000. Last week, 10,000.

Trans-Lux (T-L) (500; 85-$1.20)—"Son, John" (Par) (2d wk). Sock $6,800. Last week, $9,000.

Holliday Robust $9,000, Mpls.; 'River' Fine 8G

Minneapolis, May 13.

Grosses continue to scrape rock bottom here although with the temperature drop and rains is starting to help biz. There is a surplus of holdovers, only important newcomers being "The River" for a return date, at regular admissions, "Marrying Kind" and "Captive City." Former is big. Fourth week for "Greatest Show" still is stout.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)—"Greatest Show" (Par) (4th wk). Mild $5,000. Last week, $6,000.

Gopher (Berger) (1,000; 50-76)—"Captive City" (UA). Slow $3,500. Last week, "Young Man With Ideas" (M-G), $2,400.

Lyric (Par) (1,000; 50-76)—"African Queen" (UA) (4th wk). Fancy $6,500. Last week, $5,000.

Radio City (Par) (4,000; 50-76)—"Belles on Toes" (20th) (2d wk). Plenty of praise with holdover rounding out okay $6,500. Last week, blah $7,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Marrying Kind" (Col). No rush of customers despite Aldo Ray's personals opening day. Spurted later to big $9,000 for Ray-Judy Holliday pic. Last week, "Six Convicts" (Col), $7,200.

RKO-Pan (RKO) (1,600; 40-76) "Six Convicts" (Col) (m.o.). Good $5,500. Last week, 'Under Age' (Col) and "Missing Daughters" (Col) (reissues), $3,500.

State (Par) (2,300; 50-76)—"The River" (UA) (2d run). First time at regular scale. Very sturdy $8,000. Last week, "Flaming Feather" (Par), $4,000.

World (Mann) (400; 85-$1.20)—"Singin' in Rain" (M-G) (5th wk). Good $3,400. Last week, okay $3,300.

'Sailor' Sizzling $20,000, Pitt Ace

Pittsburgh, May 13.

Martin and Lewis are getting hotter all the time at the boxoffice here and their "Sailor Beware" at the Penn is having no trouble topping the town to give this house another hefty stanza. Nothing else is doing much downtown although "The San Francisco Story" is showing a bit more life than anything Stanley has had recently. Art policy at Squirrel Hill is hitting on all eights again with "Man in White Suit" after some dismal weeks.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Hoodlum Empire" (Rep). Not more than fair $5,000. Last week, "Battle Apache Pass" (U), okay $7,000.

Harris (Harris) (2,200; 50-85)—"Ma, Pa Kettle at Fair" (U) and "Flesh and Fury" (U). Mild $5,000 or less. Last week, "Deadline-U.S.A." (20th), $7,000 in 8 days.

Penn (Loew's) (3,300; 50-85)—"Sailor Beware" (Par). Torrid $20,000, more than enough to give it a holdover. Last week, Les Paul-Mary Ford stage unit, with Richard Hayes, and "When in Rome" (M-G), modest $18,000.

Squirrel Hill (WB) (900; 50-85)—"Man in White Suit" (U). New Alec Guinness starrer got great notices and is putting nabe art house back in biz again. Great $4,500 or near. Last week, "Laughter in Paradise" (Indie), $1,500.

Stanley (WB) (3,800; 50-85)—"San Francisco Story" (WB). Slow $8,000. Last week, "Mara Maru" (WB), $7,500.

Warner (WB) (2,000; 50-85)—"Fort Defiance" (UA) and "Mutiny" (UA). Sluggish $4,000. Last week, "Lion and Horse" (WB) and "Last Time" (RKO), same.

B'way Way Off; 'Scaramouche' Okay $130,000, 'Shark'-Vaude Stout 18G, 'Story'-Cavallaro 20G, 'Sniper' 10G

Despite six new bills, Broadway first-run film business is dragging bottom this session. Many managers have out the crying towel. About the only theatres to measure up near hopes are the small art houses. The favorable outdoor weather continued to be a handicap. Sunday (11) night's rain did not hurt as much as the warmer days ahead.

While the product currently is not as strong as it has been recently, a major factor in the current boxoffice downbeat undoubtedly stems from the sagging business in numerous industries in and about N. Y. This tightening of the money-belt naturally is hurting Broadway trade, and likely will continue to until out-of-town vacationers start coming into the city in sizable numbers early in June.

Biggest money is going to "Scaramouche" with stageshow at the Music Hall but a possible $130,000 is rated just okay for a first week. There is some doubt on whether it will run more than two weeks. In face of the offish trend, the new vaudfilm policy at the Palace is not doing badly. With "Loan Shark" as its pic and eight acts of vaudeville, the first week looks to hit $18,000.

Stageshow headed by Carmen Cavallaro band, the Continental and the Beachcombers with "San Francisco Story" shapes light $20,000 at the Warners, very disappointing.

The dismal returns extend down the line. The State's "Wild North" looks sluggish $11,000, while "Carbine Williams" is only mild $16,000 at the Capitol. Latter drew many strong reviews. "The Sniper" likely won't top $10,000, very light, at the Criterion. Bucking the trend, "Under Paris Skies" landed a sock $11,400 in first week at the Paris. "Man in White Suit" at Sutton and "Encore" at the Normandie, both in their sixth stanzas, are holding up stoutly.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80)—"Six Convicts" (Col) (7th-final wk). Still sagging with about $6,000 likely after mild $7,000 for sixth week. "Outcast of Islands" (UA) opens tomorrow (Thurs.).

Capitol (Loew's) (4,820; 70-$1.80)—"Carbine Williams" (M-G) (2d wk). Initial round ended last night (Tues.) got only mild $16,000 or near. In ahead, "My Son, John" (Par) (4th wk), $15,000.

Criterion (Moss) (1,700; 50-$1.80)—"The Sniper" (Col). First week winding tomorrow (Thurs.) looks like slow $10,000 or close. Holds. In ahead, "Green Glove" (UA) (2d wk), $8,500.

Fine Arts (Davis) (468; 90-$1.80)—"Lavender Hill Mob" (U) (30th wk-9 days). Held at $5,500 after nice $4,500 for 29th round. "Outcast of Islands" (UA) opens tomorrow (Thurs.).

Globe (Brandt) (1,500; 50-$1.80)—"Red Mountain" (Par) (3d-final wk). Down to $8,000 this session after good $12,000 for second round.

Holiday (Zatkin) (950; 50-$1.80)—"Loyola" (Indie) (3d wk). Down sharply to $4,000 in current session ending tomorrow (Thurs.) after sturdy $8,500 for second.

Mayfair (Brandt) (1,736; 50-$1.80)—"Atomic City" (Par) (2d wk). Off to $5,000 for initial holdover round of six days after mediocre $9,000 opening frame. "Outcasts of Poker Flat" (20th) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par) (7th wk). Sixth round ended last night (Tues.) continued stout with $10,500 after $10,900 for fifth. Stays indef.

Palace (RKO) (1,700; 55-$1.40)—"Loan Shark" (Lip) with eight-act vaude policy. First week ending Friday (16) shapes to land good $18,000. In ahead, with all-vaude bill headed by Betty Hutton, Herb Shriner (4th wk), was smash $39,500 for 10 performances at $4.80 top.

Paramount (Par) (3,664; 80-$1.80)—"Rancho Notorious" (RKO) with stageshow headed by Nat "King" Cole, Alan King, Russ Case orch. Opens today (Wed.). Last week, "Macao" (RKO) plus Pearl Bailey, Larry Storch, Buddy Baer, Herbie Fields topping stage bill (2d wk), was off to $47,000, with an assist from previews, after okay $60,000 opener.

Park Avenue (Reade) (583; 90-$1.50)—"When In Rome" (M-G). Opened Sunday (11). In ahead, "Can't Beat the Irish" (Indie) (2d wk), off to $2,000 in 4 days after fair $5,000 opener.

Paris (Indie) (568; $1.25-$1.80)—"Under Paris Skies" (Discina) (2d wk). Initial round ended Sunday (11) hit sock $11,400 in 6½ days. In ahead, "The River" (UA) (34th wk), $5,500.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Scaramouche" (M-G) with stageshow. Initial session ending today (Wed.) heading for barely okay $130,000. Holds. Last week, 'Singin' In Rain" (M-G) and stageshow (6th wk), slipped to $105,000. "Scaramouche" may not hold more than two weeks, based on prospects for first stanza.

Rivoli (UAT-Par) (2,092; 70-$1.80)—"Pride of St. Louis" (20th) (2d wk). Off to slow $10,000 or less in initial holdover round ending tomorrow (Thurs.) after mild $15,000 opening week.

Roxy (20th) (5,886; 80-$2.20)—"Belles on Toes" (20th) plus stage bill headed by Bob Haymes, Peggy Ryan & Ray MacDonald, Kean Sisters, Jose Melis Trio onstage (2d-final wk). Down to $52,000, with an assist from previews, after mild $62,000 opening round. "Kangaroo" (20th) with Jean Lion Destine and Haitian Dance Troupe heading stageshow opens Friday (16).

State (Loew's) (3,450; 55-$1.80)—"Wild North" (M-G). First week ending Friday (16) looks sluggish $11,000 or thereabouts. Holds. In ahead, "Tomorrow Is Too Late" (Indie) (4th wk), $13,000, to round out one of best runs here in many months.

Sutton (R & B) (561; 90-$1.50)—"Man in White Suit" (U) (7th wk). Sixth stanza ended Monday (12) held at $13,500 after sock $14,800 for fifth. Continues indef.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Narrow Margin" (RKO) (2d wk). Held at okay $7,000 after $8,500 for first round.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"High Treason" (Indie). Opened yesterday (Tues.). Last week, "No Resting Place" (Indie), landed $4,000 in first frame of 9 days ended Monday (12).

Victoria (City Inv.) (1,060; 70-$1.80)—"Marrying Kind" (Col) (9th wk). Hitting oke $8,000 in current week after $9,500 for eighth. Continues until later this month with "Walk East on Beacon" (Col) due in May 28.

Warner (WB) (2,756; 85-$2)—"San Francisco Story" (WB) with Carmen Cavallaro orch, the Continental, the Beachcombers. First week ending tomorrow (Thurs.) shapes to get light $20,000 or less, very disappointing for stagefilm policy. In ahead, "Mara Maru" (WB) plus Ballet Theatre onstage (2d wk-9 days), $19,000.

Prov. Helped by Rain; 'River' Slick at $8,000, 'Pride' Modest $11,000

Providence, May 13.

A fairly average week is in store for first-runs here currently. Rainy Mother's Day helped a bit, but not so very much. Steadiest are RKO Albee's "The River" and State's "Pride of St. Louis," but the latter is modest for this big-seater. "Lion and Horse" is slow at Met.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"The River" (UA) and "Tale of Five Women" (UA). Good $8,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Treasure Lost Canyon" (U), $7,000.

Majestic (Fay) (2,200; 44-65)—"Big Trees" (WB) and "Desert Pursuit" (Mono). Slow $5,000. Last week, "Battle at Apache Pass" (U) and "Kid Monk Baron" (Indie), neat $9,000.

Metropolitan (Snider) (3,100; 44-65)—"Lion and Horse" (WB) and "Sinner's Holliday" (WB). Poor $3,000. Last week, "Tembo" (RKO) and "Follow That Woman" (Rep), $4,500.

State (Loew) (3,200; 44-65)—"Pride of St. Louis" (20th) and "Just This Once" (M-G). Modest $11,000. Last week, "Wild North" (M-G) and "Rose Cimarron" (20th), $15,000.

Strand (Silverman) (2,200; 44-65)—"Scandal Sheet" (Col) and "Holiday in Havana" (Col) (reissue). Opened Monday (12). Last week, "Something Live For" (Par) and "Yank in India" (Col), fairly good $6,800.

Buff NSG; 'Pride' Fair $7,500, 'Maru' Fine 10G

Buffalo, May 13.

The boxoffice is swinging low this week. "Mara Maru" at Paramount and "Deadline U.S.A." at the Buffalo look best but neither are startling. "Pride of St. Louis" shapes fair at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Deadline U.S.A." (20th) and "Love Better Than Ever" (M-G). Oke $16,000 in 9 days. Last week, "Invitation" (M-G) and "Return of Texan" (20th), $9,000.

Paramount (Par) (3,000; 40-70)—"Mara Maru" (WB) and "Man on Run" (Indie). Hardy $10,000. Last week, "Lion and Horse" (WB), $8,000.

Center (Par) (2,100; 40-70)—"Green Glove" (UA) and "Tale of Five Women" (UA). About $8,000, fair. Last week, "Anything Can Happen" (Par) and "Wings of Danger" (Lip), $7,500.

Lafayette (Basil) (3,000; 40-70)—"Thief of Damascus" (Col) and "Okinawa" (Col). Fine $10,000 or less. Last week, "Flesh and Fury" (U) and "Treasure Lost Canyon" (U), $9,000.

Century (20th Cent.) (3,000; 40-70)—"Pride of St. Louis" (20th) and "Fabulous Senorita" (Rep). Fair $7,500. Last week, "Rancho Notorius" (RKO) and "Smith Vs. Scotland Yard" (RKO), same.

'Retreat' Trim $9,000, Mont'l; 'Song' 14G, 2d

Montreal, May 13.

"Retreat, Hell!" is one of best newcomers this week playing at the Imperial. "Invitation" also is fine at Palace. "Song in Heart" still is fancy in fifth round at Loew's.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Invitation" (M-G). Fine $15,000. Last week, "Room for One More" (WB) $16,000.

Capitol (C.T) (2,412; 34-60)—"Ten Tall Men" (Col) (2d wk). Okay $12,000 following socko $19,000 opener.

Princess (C.T.) (2,131; 34-60)—"Wild North" (M-G) (2d wk). So-so $9,000 after fine opening stanza at $14,000.

Loew's (C.T.) (2,855; 40-65)—"Song in Heart" (20th) (5th wk).

(Continued on page 22)

'Belles' Big 12G Paces Dull Cleve.

Cleveland, May 13.

Baffled by unprecented mild weather, theatre operators are worried about what will happen to biz when really hot weather arrives. There are few real grossers. State's "Wild North" is sluggish while "Belles On Toes," at the Allen, shapes big. "Macao" at Palace looms mild.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Belles On Toes" (20th). Sure-fire for family attendance and getting a big $12,000. Last week, "Mara Maru" (WB), same.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Valley of Eagles" (Lip). Weak $10,500. Last week, "Treasure Lost Canyon?" (U) and "Ma, Pa Kettle at Fair" (U), $9,500.

Ohio (Loew's) (1,244; 55-80)—"Singin' in Rain" (M-G) (4th wk) (m.o.). Excellent $6,000 following $7,000 last week.

Palace (RKO) (3,300; 55-80)—"Macao" (RKO). Mild $12,500. Last week, "Marrying Kind" (Col), moderate $10,000.

State (Loew's) (3,450; 55-80)—"Wild North" (M-G). Sluggish $9,000 or near. Last week, "Favorite Spy" (Par) $10,000.

Stillman (Loew's) (2,700; 55-80)—"Love Better Than Ever" (M-G). Oke $9,000. Last week, "Hoodlum Empire" (Rep), $5,000.

RKO Still Eyes Indie Releases: Offbeat, Foreign

Though the studio has resumed production this month, and has a backlog of 10 new films, RKO is still on the prowl for indie product to bolster its release slate.

With a dearth of films from American independent producers, company is viewing offbeat and foreign pictures. Its experience with this type of fare has varied. It had marked success with "Kon-Tiki" and is currently releasing "Rashomon," the Japanese import, and "Faithful City," an Israeli film. "Rashomon" did sock biz in its New York engagement, but is reportedly doing n.s.g. in out-of-town runs. For its subsequent run in the N. Y. metropolitan area, RKO has set up a unique booking, with the pic slated to play the RKO Theatres, Randforce, Skouras and Century circuits, plus indie houses which run day-and-date with the chains. Pic will be part of a double bill in a mid-week engagement June 2-4. Film's co-feature has not yet been set.

"Faithful City," which received fair notices, did poor biz during its run at the Park Ave., N. Y. Feeling is that the east side sureseater was not the right house for the entry and that it might have done better biz on the west side, where it might have picked up passerby trade. For its subsequent run in the N. Y. area, RKO is attempting to steer clear of exclusive art house bookings. Plan is to play the film in selected houses throughout the city on a day-and-date basis. On basis of the N. Y. preem run, RKO execs feel it is too early to judge the pulling power of "City." Pic is slated to open shortly in Montreal, Philadelphia and Miami.

Among pictures RKO is weighing for release is "Umberto D," Italian languager directed by Vittorio De Sica. If company decides to take on the film, it will be faced with an ironic situation. Italo director, currently collecting background material in Chicago for a picture he'll make for Charles K. Feldman, originally came to the U. S. to work out details for a proposed deal with RKO which never materialized.

In addition to its search for indie product, company has also been combing its film vaults for suitable re-releases. It has chalked up a degree of success with chiller combinations, presently readying its third horror package. Based on results it achieved with "The Hunchback of Notre Dame" and "The Cat People," it is currently bringing out "King Kong" and "The Leopard Man." For latter combination it has set up an area preem in Ohio, Michigan and Indiana, with 200 playdates set. Third combination will be "Body Snatcher" and "I Walk With a Zombie."

At the same time, company is considering the re-release of "Mourning Becomes Electra" for the art house trade. Film brodied during its regular engagement a few years ago, and in dual-situation areas ended up on the second half of the bill. It's anticipated that the film version of the Eugene O'Neill play may fare better now on the art house circuit.

Ealing to Make Sequel To 'Vultures' in Africa

London, May 6.

Ealing studios is cooperating with the Schlesinger Organization of South Africa for a sequel to last year's command film, "Where No Vultures Fly," which was released in America by Universal under the title, "Ivory Hunters." Director Harry Watt, who recently returned from that dominion, is prepping the script.

Story will spotlight the same family, and Anthony Steele and Dinah Sheridan may again play the leads, with William Simons as their son. Location will be switched from the bush country to the coast, river and lake areas of East Africa.

Williams Joins 20th

Phil Williams, who resigned last week as theatrical sales manager of March of Time, has joined 20th-Fox's homeoffice shorts subjects sales department.

He'll work under shorts topper Peter Levathes.

RKO Rolls 'Beautiful'

Hollywood, May 13.

RKO rolled Monday (12) for the first time since Feb. 18, teeing off "Beautiful But Dangerous," starring Jean Simmons and Robert Mitchum, with Lloyd Bacon directing.

Wald-Krasna's "Lusty Men," made in February, was the last prior RKO pic.

Sees H'wood Missing Out On Proper Exploitation Of Its Own Fashions

Hollywood is missing out on millions of dollars of free publicity, a source of additional coin and added world-wide prestige by not properly exploiting the creative talent of its fashion designers. It can rival Paris and Rome as a global fashion center if the Hollywood creations are correctly channeled and promoted. These are the views of Ben Lichtenstein, pub-ad topper of Russeks, big 5th Ave., N. Y., femme shop.

Lichtenstein, who has worked closely with the filmeries on joint promotions, opines that some of the best dress designing talent in the world is domiciled in Hollywood. "They're as good as any in Paris or Rome," he said, "and if given free reign to design wearable, sensible clothes their names could become fashion bywords as those of Dior and Fath."

Lichtenstein suggests that Hollywood emulate the Paris-Rome system of introducing new styles. His idea is that the 10 or more leading film designers hold annual or semi-annual showings on the Coast, either at a leading hotel in the Hollywood area or in Palm Springs. Each designer would present a collection of his or her clothes for the forthcoming season. "Every important store and manufacturer," Lichtenstein said, "would send a rep to view the showings. The store or the manufacturer would then purchase the rights to reproduce the garments.

For Paris and Rome originals, Lichtensein explained, U. S. sources have shelled out anywhere from $300 to over $1,000 for the reproduction rights. He sees no reason why the Hollywood-inspired creations could not bring in as much. Since the designers are under contract to the studios and devote most of their time to designing clothes for pictures, he believes some percentage arrangement could be devised whereby the studios get a cut, especially in the case of clothes that'll be worn in upcoming pix.

For a while, Lichtenstein noted, tieups between stores and filmeries were getting out of hand because the studios were getting "greedy" and would agree to any type of publicity gimmick, being satisfied with poor adaptations of the clothes worn in any pictures instead of concentrating on the topnotch creations of their own designers. Studios are now taking a more sensible view, he said, and are holding out only for their top product and for clothes which will have femme acceptance.

Canada's NFB Develops 2-Sound Track System

Ottawa, May 13.

With two official languages, French and English, in this country, Canada film producers always have had to make two separate language versions of every production, upping distribution costs uncomfortably. But now, relief is in sight with a double sound-track system developed by the National Film Board which allows two sound tracks in the same space formerly occupied by one on a single film. An adapter, costing $10 to $15, is used on the projector. The split track, which allows both languages to be recorded on the same print, so far has been used only on 16m but 35m experiments are under way.

The same process reputedly enables a projectionist to push three buttons: one to screen the print in the usual way, another to cut music and allow only voice and sound effects, and a third to cut voice and effects and let through only the music. Using the split track, each track is 50 thousandths of an inch wide.

The device was developed under Gerald Graham, NFB's director of technical operations, with chief maintenance engineer Chester Beachall of the sound division.

EMI Seen Buying Denham Studios

London, May 13.

The danger of Denham Studios passing out of the industry is to be raised as a matter of urgency in the House of Commons this week by S. T. Swingler. He has tabled a question to the Board of Trade prexy which implies that the lot already has been sold to a non-film producing company.

Since the shuttering of the Denham plant last year, a large number of industrial organizations have been eyeing the property, and at one time it was reported that the U. S. army was interested. In recent weeks, however, negotiations have been carried on secretly with Electrical and Musical Industries (EMI) which operates the biggest diskery in Europe.

According to available information, the EMI negotiations have government backing. The studios would be used for the manufacture of equipment required for the defense program, such as radar and radio transmission equipment.

The J. Arthur Rank Organization disclaim all knowledge of the negotiations although admitted at EMI headquarters. It is not known, however, whether the company is negotiating an outright buy or a lease, or whether the deal embraces the entire outfit or only one or two stages.

The Denham studios have been dark most of the time since the crisis in British production three years ago and have been used for limited periods for Yank-sponsored filming. Twentieth-Fox and Disney produced at the lot for some time. Built before the war by Sir Alexander Korda, it has seven stages, with a total floor space of over 110,000 square feet. During peak production more than 1,200 workers were permanently engaged.

Another British studio has been lost to production. The British Lion lot at Worton Hall, Isleworth, has been sold to the National Coal Board, which will use it as a control research establishment. As a result of this deal, the British Lion-Korda group will concentrate their filming at Shepperton studios. All the producing equipment from Isleworth will be transferred there.

Coordination of production in a single studio is regarded by British Lion as being more economical and they claim that the deal does not imply any reduction in the producing activities of the company. Plans are being readied to adapt and extend the Shepperton facilities with the aim of doing the type of film hitherto made at Worton Hall. There is currently nothing on the floor at Isleworth. Last film to be lensed there was "Twice Upon a Time," starring Elizabeth Allan and Hugh Williams.

AB Cinemas Setting Pension for Boothmen

London, May 13.

Introduction of a pension scheme for projectionists has been announced here by D. J. Goodlatte, managing director of Associated British Cinemas. It will operate on a non-contribution basis and provide benefits for male boothmen from the age of 65 and for females from 60. Plan will apply to all chief, co-chief and relief-chief projectionists who on last Oct 1 were over 25 and under 65 and who had joined the firm before the age of 50.

The circuit is to set up a trust fund, with their contribution to exceed $56,000 annually. This will be administered by a committee of five, with three nominees by the employers and two from the staff. Pensionable salary will be based on average annual earnings in the 10 years prior to retirement.

British Film Gala, Oct. 27

London, May 6.

The Queen has confirmed the dates for this year's two command shows. First will be the film gala Oct. 27, while the annual vaudeville show follows a week later.

The command film performance which is being held at the Empire, Leicester Square, is in aid of the Cinematograph Trade Benevolent Fund. The variety gala raises coin for the Variety Artists Benevolent Fund.

Amusement Stock Quotations

(For the Week Ending Tuesday (13)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	19	10	9⅝	9¾	
CBS, "A"	36	35⅛	34½	35⅛	+ ¼
CBS, "B"	27	34¼	33½	33⅞	— ¼
Col. Pic.	14	12⅞	12½	12½	— ⅜
Decca	32	8⅜	8	8⅛	
Eastman Kodak	117	43½	42⅞	43½	+ ½
Loew's	67	16¼	16	16⅛	— ⅛
Paramount	38	27⅛	26½	27	+ ¼
Philco	83	29¾	29	29¼	+ ¾
RCA	324	26⅞	25¾	26⅛	+ ½
RKO Pictures	284	4¼	4	4⅛	— ⅛
RKO Theatres	54	3½	3¼	3⅜	
Republic	46	4¾	4¼	4⅜	— ⅛
Rep., pfd.	3	10⅝	10½	10½	+ ⅛
20th-Fox	73	18	17⅜	17¾	+ ⅜
Un. Par. Th.	65	17⅞	17⅜	17⅝	+ ⅜
Univ.	46	12⅜	11¾	12⅛	+ ⅜
Univ. pfd.	1.6	60¾	60	60¼	
Warner Bros.	50	13⅝	13½	13½	
Zenith	40	76½	74¼	74¼	
N. Y. Curb Exchange					
Du Mont	127	16⅜	16	16	— ⅛
Monogram	12	3⅛	3	3	— ⅛
Technicolor	21	21½	21¼	21½	+ ⅜
Over-the-Counter Securities			Bid	Ask	
Chesapeake Industries (Pathe)			4¼	4⅜	— ⅜
Cinecolor			1⅜	1⅞	
U. A. Theatres			4¾	5¾	
Walt Disney			6⅝	7¼	— ½

(Quotations furnished by Dreyfus & Co.)

Foreign Cuts

Continued from page 7

income it is providing in comparison to overall take has been growing steadily with the decline in domestic grosses. It is felt particularly vital that overseas income remain strong now that the U. S. market is faced with further difficulties as a result of the lifting of the freeze on new TV station construction.

U.S. Team Into High Gear

After preliminary talks with French officials at the film festival in Cannes last week, American negotiating team went into high gear in Paris Monday (12). They are seeking the end of the restriction on imports in the present pact. It has allowed only 121 Hollywood pix yearly into France for dubbing since 1948.

While the Yanks went boldly into the fray with their request for lifting of the limitation entirely, French unions and producers were bringing every kind of pressure on their government to have the 121 imports reduced still further. The Americans may have a victory if they hold their own.

French pact runs until June 30 and the British until Sept. 30. MPAA and SIMPP are trying to push off the latter talks as long as possible, hoping things will improve in England. As they stand now, they are pretty sad with two more British studios in the process of sale for other uses.

In an ugly mood, the Film Industry Employees Council decided Monday (12) to ask the Chancellor of the Exchequer and president of the Board of Trade to receive a deputation before meetings with the Hollywood reps start. They will urge limitation on American imports, a reduction in permitted uses of frozen funds and restriction on remittances. They'll also ask increased screen time for British pix.

A federation of trades unions engaged in film production, FIEC embraces the Assn. of Cine & Allied Technicians, British Actors Equity Assn., Electrical Trades Union, Film Artists Assn., National Assn. of Theatrical & Kine Employees and the Musicians Union.

Aside from the labor pressure, the United Kingdom government is not too happy with the present Anglo-U. S. pact inasmuch as the Americans have been so keenly successful at getting out virtually all of their earnings. The Yanks are obviously in for a fight.

French talks are being carried on by Johnston, John G. McCarthy, director of the international division of the MPAA, and Alfred W. Crown, sales chief for Samuel Goldwyn and rep of SIMPP. Acting officially for the Americans is Ambassador James Dunn, who has assigned several members of his staff to sit in on the talks.

Johnston expects to fly back to the U. S. over the weekend. He'll return to London later for the British huddles. James A. Mulvey, prez of Goldwyn Productions, who repped SIMPP at previous British meetings, is thought likely to be there again, rather than Crown.

IRISH EQUITY TO PREP FILM-STAGE EXHIBITION

Dublin, May 6.

Irish Actors Equity will organize a National Theatre and Film Exhibition here in April, 1953, as part of the Festival of Ireland promotions, Denis O'Dea, Equity prexy, declared at a recent meeting.

Exhibition will cover the history of the Irish theatre and may be extended to represent international theatre affairs. Film side will include presentation of representative films made in, or about, Ireland.

Most of John Wayne Pic To Be Shot in Honolulu

Honolulu, May 6.

John Wayne is busy here, producing and acting in a film. Working title is "Jim McLean" or "Jim McLain"; Wayne spokesman says it'll be changed anyway. Wayne's co-producer is Robert Fellows. Nancy Olson is femme lead.

Most of footage will be shot in Honolulu, with only a week or 10-day shooting schedule in Hollywood. Some exteriors may be filmed on nearby Molokai Island, near site of historic leper colony of Kalaupapa.

Airline-night club magnate Ruddy Tongg, in exchange for letting Wayne use Tongg's Waikiki beach showplace home, will get a permanent lanai (porch, Hawaiian-style), designed especially for the picture.

Crew of almost 50 is headquartered at Edgewater Hotel. About 35 Islanders, mostly beach boys, are getting extra roles.

It's the fourth Hollywood opus filmed here in as many years, others being "Million Dollar Weekend," "Pagan Love Song" and "Bird of Paradise."

'Ivanhoe' Preem Set For London Variety Club Gala

London, May 13.

Royal gala at Metro's London showcase, the Empire, Leicester Square, June 12, sponsored by the London tent of the Variety Club in aid of the National Playing Fields Assn., will mark the world preem of "Ivanhoe," British-made Technicolor opus which stars Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders and Emlyn Williams.

Duke of Edinburgh, who is president of NPFA, will attend the premiere, tickets for which will range from $29.50 to $1.50.

This will be the first of two royal premieres at the Empire this year. The second will be the Royal Command Performance Oct. 27.

Ozoner Shows 4 Features

Hamilton, O., May 13.

Plenty of quantity entertainment is being dished out by two drive-ins in this vicinity.

The Holiday Drive-in is offering three full-length features, while the Acme is showing four complete features nightly. No advance in admissions.

WARNER
POWER
WB

"MARA MARU" ERROL FLYNN RUTH ROMAN

"THE SAN FRANCISCO STORY" JOEL McCREA YVONNE DeCARLO SIDNEY BLACKMER RICHARD ERDMAN FLORENCE BATES A FIDELITY-VOGUE PICTURE

"ABOUT FACE" COLOR BY TECHNICOLOR GORDON MacRAE EDDIE BRACKEN DICK WESSON VIRGINIA GIBSON PHYLLIS KIRK AILEEN STANLEY, JR.

"CARSON CITY" COLOR BY WARNERCOLOR RANDOLPH SCOTT LUCILLE NORMAN RAYMOND MASSEY

"SHE'S WORKING HER WAY THROUGH COLLEGE" COLOR BY TECHNICOLOR VIRGINIA MAYO RONALD REAGAN GENE NELSON DON DeFORE PHYLLIS THAXTER PATRICE WYMORE

"TOP SECRET" CORNEL WILDE STEVE COCHRAN KARL MALDEN PHYLLIS THAXTER

"JIM McLAIN" JOHN WAYNE

"THE CRIMSON PIRATE" COLOR BY TECHNICOLOR BURT LANCASTER NICK CRAVAT A NORMA PRODUCTION

"THE IRON MISTRESS" COLOR BY TECHNICOLOR ALAN LADD VIRGINIA MAYO

ABBOTT AND COSTELLO MEET 'CAPTAIN KIDD' IN SUPERCINECOLOR ALSO STARRING CHARLES LAUGHTON A WOODLEY PRODUCTION

"I CONFESS" MONTGOMERY CLIFT A QUEBEC PRODUCTION

"3 FOR BEDROOM C" COLOR BY NATURAL COLOR GLORIA SWANSON JAMES WARREN FRED CLARK HANS CONRIED STEVE BRODIE JANINE PERREAU ERNEST ANDERSON MARGARET DUMONT A BRENCO PRODUCTION

"THE WINNING TEAM" DORIS DAY RONALD REAGAN FRANK LOVEJOY

"WHERE'S CHARLEY?" COLOR BY TECHNICOLOR RAY BOLGER ALLYN McLERIE

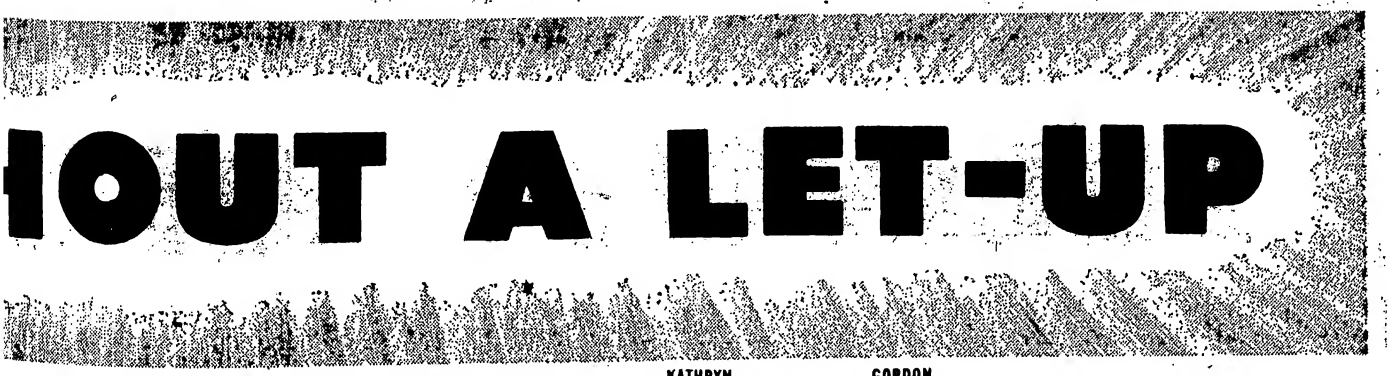
"THE STORY OF WILL ROGERS" COLOR BY TECHNICOLOR WILL ROGERS, JR. JANE WYMAN JAMES GLEASON AND AS HIMSELF: EDDIE CANTOR

"THE MIRACLE OF OUR LADY OF FATIMA" COLOR BY WARNERCOLOR

"SPRINGFIELD RIFLE" COLOR BY WARNERCOLOR GARY COOPER

"APRIL IN PARIS" COLOR BY TECHNICOLOR DORIS DAY RAY BOLGER CLAUDE DAUPHIN

"TOP OF THE WORLD" First Story of the danger-missions of the Air Force Weather Patrol in the Arctic!



"THE DESERT SONG" COLOR BY TECHNICOLOR KATHRYN GRAYSON GORDON MacRAE SIGMUND ROMBERG'S GLORIOUS MUSIC

"THE MAN BEHIND THE GUN" COLOR BY TECHNICOLOR RANDOLPH SCOTT PATRICE WYMORE DICK WESSON PHILIP CAREY

"THE JAZZ SINGER" COLOR BY TECHNICOLOR DORIS DAY DANNY THOMAS

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Jack L. Warner

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"HIS MAJESTY O'KEEFE" COLOR BY TECHNICOLOR BURT LANCASTER

"KISS ME AGAIN" COLOR BY WARNERCOLOR VICTOR HERBERT'S IMMORTAL MUSIC

"BY THE LIGHT OF THE SILVERY MOON" COLOR BY TECHNICOLOR DORIS DAY GORDON MacRAE

"THE GRACE MOORE STORY" COLOR BY TECHNICOLOR

"THE SYSTEM" HUMPHREY BOGART

"BROADWAY REVISITED" JANE WYMAN COLOR BY WARNERCOLOR

"COME ON, TEXAS" RANDOLPH SCOTT COLOR BY WARNERCOLOR

"THE END OF THE RAINBOW" COLOR BY WARNERCOLOR

"HELEN OF TROY" COLOR BY WARNERCOLOR

"SALLY" COLOR BY TECHNICOLOR

"STOP YOU'RE KILLING ME" COLOR BY WARNERCOLOR BASED ON A COMEDY BY DAMON RUNYON

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WARNER PATHE NEWS

WB

Predict Sponsored British TV For At Least Trial Run in Short Time

London, May 6.

The odds are now heavily in favor of sponsored TV being given a trial run in Britain in the not too distant future. After years of campaigning, and months of uncertainty, it now seems likely the government will bow to political and business pressure and make some provision for advertisers to use commercial television.

In the current month the government is due to issue a White Paper indicating its policy for a renewal of the British Broadcasting Corp. charter. This originally expired last year, but because of the change in government its life was extended six months. Therefore, between now and the end of June, Parliament must determine the BBC's future.

Because of restrictions on raw materials and limitations on capital expenditure, there is little or no hope of an alternative wavelength being offered for commercial telecasting. The best that can be expected is that "dark time" on the BBC wavelength will be made available for sponsored programs. At present the BBC has between one and two hours in the afternoon and two to three hours at night.

Sponsors are alert to the fact that this will confine their programs to off-peak periods, but they feel that the investment involved (although it cannot pay off immediately), will give them the opportunity of providing an alternative to the BBC. Thus, for the first time since its creation 30 years ago, it would break the monopoly stranglehold which it holds on British radio and TV.

According to informed political insiders, it may take two years or more before the first commercial program will go on the air, and the limitations that the government will propose are designed to appease the traditionalists who have consistently stood against any form of broadcast advertising. It seems certain that sponsorship, if it does come about, will be restricted to TV. Radio has no additional wavelengths available, and the three main programs have a full broadcasting schedule.

Pix Grosses Still Hefty In B.A.; U.S. Films Leading Despite Complications

Buenos Aires, May 6.

Film grosses continue hefty here. Producers are trying hard to monopolize the choicest playing-time for locally-made films, and make imposing comparisons between their grosses and those of imported pix.

"Monsieur Verdoux" (UA) held for 13 weeks at the Trocadero and Libertador Theatres (which, between them, have a total seating capacity of around 2,000) for a gross of $68,080. The French prize film, "La Justice Est Faite" (DIFA) completed 23 weeks at the Biarritz recently having grossed $65,665.

Locally-made "Sala de Guardia" ("Emergency Ward") (Horizonte) broke all records for the 2,636-seat Ocean Theatre, where it held for eight weeks, having grossed $61,985 (U. S.) in the first six weeks. Picture is a great improvement on the ordinary run of Argentine films and featured a new male lead, Carlos Thompson, now a top favorite with the femmes.

"Cinderella" (RKO-Disney) grossed $49,470 for a total of nine weeks day-and-date at the Astor, Los Angeles, Capitol and Palacio del Cine Theatres. "The Window" has now run 24 weeks at the tiny Radar and had grossed $46,230 up to the end of the 18th week.

High cost of living is obviously cutting down on pix attendance during the week, but this picks up sharply over the weekends, with action-type pictures, however corny, paying off well. "The Flame and the Arrow," for instance, grossed $26,680 at the Metropolitan, and "Two Flags West" grossed $21,045 at the Monumental in three weeks.

"September Affair" (Par) at the Gran Rex grossed very high in the first week ($18,515), before running into trouble when the theatre was penalized and made to seal off the balcony seats for structural alterations.

Diana Morgan's 'Fashion' Looks Likely in London

London, May 13.

Diana Morgan's comedy, "After My Fashion," which opened at the Ambassadors Theatre last Thursday (8), after a provincial tryout, is given an even chance of success here. The John Forbes-Sempill production, story of a dead explorer's heroism that is debunked during a filming expedition, received a warm reception. Sonia Dresdel and Valerie White are outstanding as wife and mistress. Other leading roles are played by Michael Shepley, Richard Johnstone and Miss Morgan. Reginald Tate is director.

"The Moonraker," a swashbuckling 17th century adventure play, lasted only five performances after opening at the Saville May 7. The Edward Dryhurst production was regarded as little more than a pleasant historical novel, too limited in incident and dated in dramatic appeal to last. Griffith Jones and Jean Kent headed a capable cast.

N.Y. Ballet, Hub Orch Wow Paris

Paris, May 13.

Two of America's three major participants in the current Paris festival, tabbed here "Twentieth Century Masterpieces," have displayed their wares in the fest's first week, with both socko. The Boston Symphony Orchestra, performing for the first time in Europe, gave a concert at the Opera Tuesday (6) under its conductor, Charles Munch, with the concert hailed as an outstanding event.

Then the N. Y. City Ballet appeared Saturday night (10)—the first time a foreign dance troupe has given a full-evening show on the Paris Opera stage—and wowed a packed house.

The Boston orch's concert was so strongly received that Munch had to reprise the third movement of the Ravel "Daphnis and Chloe" Suite, something rarely done by symphony orchs. French press has been acclaiming the extreme virtuosity of the BSO, admitting it's never heard such brilliance, and pointing with pride to the fact that the conductor and 23 of the players are French.

The N. Y. City Ballet, under direction of George Balanchine, staged four of its best-known works, Balanchine's "Swan Lake," "La Valse" and "Bourree Fantasque," and Jerome Robbins' "The Cage." Paris, with a great ballet tradition of its own, was simply bowled over. Dancers took 29 curtain calls. Maria Tallchief, in "Swan Lake," and Nora Kaye, in "The Cage," got eight curtain calls each. Troupe gives five more shows for the fest, returning for its own season later.

Third major U. S. entry, the legit opera "Four Saints in Three Acts," will be presented during the exposition's final week, May 25-31.

Festival, organized by the Congress of Cultural Freedom, to show the Reds the strength of western culture, and backed mainly by U.S. coin raised by Julius Fleischmann, officially opened May 2 with a fine performance of Alban Berg's "Wozzek." A so-so concert of the Paris Opera House Orchestra, under Bruno Walter, followed.

Lola Flores Mex City Hit

Mexico, City May 13.

Current sensation of Mexican show biz is Lola Flores, the Spanish dancer-singer, who is doubling at the Teatro Iris and the swanky Capri nitery. She opened her 20-month American tour here, for which she was inked in Madrid exclusively by Carcho Peralta for a reportedly new high in Spain of $225,000.

Peralta, who owns the Capri and the Hotel Regis, in which the nitery is located, is La Flores' exclusive impresario for her playdates in America.

Scot Strolling Players

Edinburgh, May 13.

Scotland is again becoming a land of strolling players. More and more vaude and drama units are going to rural districts. Scottish Arts Theatre unit has been touring villages of Dumfriesshire since last fall. In the last five years it has played in over 430 small villages.

Robert Wilson, Scot singer, will take a vaude unit to the Highlands this summer. The new comedy, "Bachelors Are Bold," with legit actor Duncan Macrae, also will tour.

Italian TV Makes Bow In Milan With Comedy Of Technical Errors

Rome, April 29.

TV made its bow in Italy last week at the International Fair in Milan. DOXA, the Italian agency of surveys and statistics, estimates that there are about 2,500 receiving sets in the Milan and Turin districts.

The Milan programs, sent out on Channel XXX, as it is now called, was projected as far as Turin, or a radius of around 100 miles. The only other TV apparatus is the Vatican City outfit, which is not commercial at this time.

Norman Lawrence, an American singer, was the only foreigner on the programs, which came from the Milan Fair Bldg. Three cameras were used, plus a standing mike on the bare stage, resembling a radio program. Programs consisted of local orchestras, one-act plays, instrumentalists, skits, speakers and singers.

The productions were poor, as viewers had nothing to see except the bare stage and the artist standing in front of the mike. All read from a paper in front of them. Even the singers read their lyrics from sheet music, and those playing roles in the skits read their parts from the scripts; sans props, sets or effects. There was many a slip when a camera had to pick up another angle, and sometimes the viewers had nothing to view.

Backstage headaches ran high, since no one seemed to be quite sure what he was supposed to do. In one instance, when there seemed to be quite a technical tangle, the stage went bare for about five minutes. The director rang down the velvet curtains, but not so fast that the TV audience could not see him come into view, holding his head and crying out, "Why did they have to bring us TV? Don't we have troubles enough?"

It's likely that an expert from England or France will be brought in, for a few days, at least, to get the Italians started.

Two schools, advertising a course in radio-TV technology, one in Rome and one in Milan, have opened. However, TV looms in the distance. The schools are not doing a rushing business. Nevertheless, cinema heads are busy getting together reports. They are eager to know what part motion pictures will play in the new medium. They want to be ready for it when it comes to them.

Actors are happy about the prospect of hypoed production skeds. They think it will mean more work for them. Producers are anxious and distributors visualize their stock of oldies diminishing.

In any case, it will be some time before Rome and the other cities see TV, perhaps months or even years.

India Crime Upbeat Due To Pix, Sez Madras Premier

Madras, May 6.

Immediately after taking his oath of office, Madras Premier C. Rajagopalachari told a press conference that films were responsible for an increase in violence and crime in the land.

Being noted for stern administration and as a stickler for action, trade circles here wonder whether C. R. (as he's known) will follow Morarji Desai of Bombay and order a cleanup program. Regional authorities are expected to be advised to keep stricter vigil on theme and content of films brought for censoring.

Other Foreign News
On Page 16

London Film Biz Way Off But 'Noon' Handsome $10,000 in 6 Days; 'Carbine' Thin 8G in 4, 'Belles' Light $5,300

Aussie Pix Houses Drop Bands in Economy Move

Sydney, May 6.

Exit of top stage bands from the Aussie ace cinemas is seen here as an economy measure to keep pace with the present retrenchment all over this territory. Greater Union Theatres finally decided to cut out the stage band, long at the 2,584-seater State here. This decision is in line with dropping the band policy by Hoyts some time ago at key houses.

Australia, unlike America, has no name bands or high-pulling solo acts. Currently, the 1,390-seater Prince Edward, Sydney, operated by Carroll-Musgrave, longtime Paramount showcase, is the only house using a stage band. Metro dropped the band at its 1,600-seater St. James, here a long time ago.

Top Mex Banks Back Legit Try

Mexico City, May 13.

Financial interest in the remarkable revival of the theatre here has spread from individual bankers, who are building playhouses with the intention of operating the houses themselves (a switch from their usual amusement biz investment, the cinema), to top banks.

The Bank of Mexico, government institution, and the National Bank of Mexico, this country's largest private bank, have put up considerable coin to back Jerber Darien, who did well here some time ago present "The Respectable Prostitute" in an art theatre. Banking houses are backing Darien not only to obtain a worthwhile playhouse, but also to put on his shows. National has actually put up coin for him to produce "Archipielago Le Noir" at once. Darien is rehearsing the cast for that production.

Showbiz is pondering this backing of the experimental theatre by Mexico's two top banks.

4TH TV SETUP, WITH U.S. TIE, IN HAVANA BY '53

Havana, May 6.

Edward Chester, former director of international broadcasts for CBS, is part owner and representing other American interests in a group which recently bought Radio Cadenas Azul, the Blue Network in Cuba. With title of general manager, Chester is working with Heriberto Hernandez, president and representative of local capital, in operating the 12-station system.

Plans are under way to put into operation a TV station by end of the year in the Havana area, and the company already has licenses for six channels throughout the island.

This will make four TV studios operation in Havana, since El Mundo TV expects to begin operations at about the same time, and CMQ-TV and Union Radio-TV have been operating over a year.

Although the city has somewhat over 600,000 population, with only 40,000 receivers, it supports no less than 31 radio stations, and more than twice as many daily newspapers as New York.

Chester stated that the chief work being done at Radio Cadenas now is administrative coordination and strengthening of program structure. Preliminary checks are being made on the present building located in downtown Havana to see if it will support a TV antenna, and the television studios will be located there if it does.

Actual work on the television part of the plans will probably not begin to be put into operation for another month or so, though equipment for the station is ready and available.

London, May 6.

A bunch of new entries has not helped to spark West End biz this past stanza and takings in several theatres were below average, for time of year. The Empire's "Carbine Williams" is being pulled after a single week, almost unprecedented for this theatre, but is said to be mainly because of congestion of releases. It got $8,000 in its initial four days, below expectations.

Strongest of newcomers is "High Noon," currently preeming at the Odeon, Leicester Square, which hit nice $10,000 in first six days. "Cry, Beloved Country" got a handsome press but it is very disappointing with $5,000 for its first Carlton week. The crix liked "Belles on Toes" was very mild in first week at Leicester Square Theatre at $5,300.

Of the holdovers "Quo Vadis" is setting the pace. Its 14th week at Ritz, with $5,600.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15)—"Cry, Beloved Country" (B-L). Below hopes at around $5,000 after particularly unanimous favorable press. Stays.

Empire (M-G) (3,099; 55-$1.70)—"Carbine Williams" (M-G). Fair $8,000 for first four days. Holds only this frame. "Skirts Ahoy" (M-G) follows May 8.

Gaumont (CMA) (1,500; 50-$1.70)—"The River" (UA) (2d wk). Holding at about $3,700; modest. Opened day-date at smaller Marble Arch Pavilion where gross was almost identical. "Down Among Sheltering Palms" (20th) opens May 8.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Belles on Toes" (20th) (2d wk). First round was moderate $5,300, and second weekend was $3,000, in same groove "Emergency Call" (Indie) and "Fort Defiance" (GFD) set to follow.

London Pavilion (UA) (1,217; 50-$1.70)—"Salesman" (Col) (2d wk). Not up to expectations in first frame and just under $4,000 looms for second week. "San Francisco Story" (WB) comes in May 9.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"High Noon" (UA). Above average attraction with handsome $10,000 in first 6 days. Stays for three weeks.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Song In Heart" (20th) (3d wk). Second stanza was steady $7,800 and third weekend hit $5,000. "Battle at Apache Pass" (U) and "Curtain Up" (GFD) follow on May 8.

Plaza (Par) (1,902; 70-$1.70)—"Stolen Face" (Indie) and "Denver & Rio Grande" (Par). Began modestly with $2,500 for first 3 days. Continues.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (14th wk). Holding up with hefty $5,600 this frame, best in 10 weeks. Stays on.

Warner (WB) (1,735; 50-$1.70)—"Bugles in Afternoon" (WB). Opened with pleasing $7,300 in initial 4 days. Holds.

Irish Mull Cent-Per-Seat Theatre Tax to Angel Pix Production; Exhibs Cold

Dublin, May 6.

A cent-per-seat tax on all cinemas in Ireland is being mulled by the Irish government as a possible levy to form an initial bankroll for film production. Yield would be in the region of $600,000 a year. Plan is idea of a municipal employee, James Comberton, whose association with film industry is as honorary secretary of the Irish Film Society, which screens art-type productions.

Plan calls for establishment of a processing laboratory, and appointment of a government films officer to okay loans to independent groups and supervise work of imported producer who would be brought from U. S., England or Europe on a five-year basis to train technicians. New films act would call for processing of all films shown in Ireland to be done in Irish laboratories, in order to help finance new productions.

Exhibs are cold to the tax plan, but think the laboratory idea might help create a small short-producing industry. They nix the idea of a government films officer as suggesting dictatorship. Finance should come from commercial sources, without government strings, they say.

British Film Trade Assured Govt. Will Check on Admission Tax Setup

London, May 13.

On assurance from the Chancellor of the Exchequer R. A. Butler that the government would reexamine the structure of the admission tax system, the film industry offensive for a revision of the tax setup has been withdrawn in the House of Commons. Official policy statement was made after an industry-conceived amendment had been moved by Tom O'Brien, M.P., in behalf of the opposition Labor Party.

The amendment, designed to give greater flexibility to exhibs in fixing admission charges, was aimed at making the 10c seat tax free and making it possible to restore the 18c admission which has always been one of the most popular.

In stating the opposition case, O'Brien urged the government not to regard the exhibition industry as a sort of permanent Eldorado. There were between 2,500 and 3,000 theatre operators who owned one or two houses. Average weekly wage was under $14 for males and $6 for females, and had been negotiated because thousands of exhibitors could not afford to pay any more. They would gladly pay more to their staff if they were allowed to retain more of the money paid in at the boxoffice.

Boyd Carpenter, financial secretary to the Treasury, said the difficulty with the proposed amendment was that it would cost the government around $5,600,000, but he conceded that it would be desirable to find an alternative structure for the tax.

Brit. Pix Execs Disclaim ACT Charges of American Discrimination Vs. Films

London, May 6.

Allegations of unfair trading, dumping of American film, and a desire to see the elimination of British production, made during the course of a debate on the Wilson-Johnston agreement at the annual meeting of the Assn. of Cine and Allied Technicians, have been called completely false by leading industry execs.

In commending the resolution to his members, George H. Elvin, ACT general secretary, suggested that the government should consider as an alternative to the present free importation of Hollywood product, the limitation of imports to an absolute minimum, and giving the British authorities the right to determine which films should be admitted into the country. It was in this way, he suggested, that the government could best serve the interests of the British production industry, and also reduce the drain on dollar reserves.

A spokesman of the London bureau of the Motion Picture Assn. suggested that this statement made it clear that ACT did not fully understand the use of the term "dumping." What the ACT was after, he averred, was the establishment of a completely new principle of trading in place of the present system, which gave the Hollywood industry the right to offer all its product to British exhibs.

American distribs and leading British exhibiting interests were angered at the Elvin claim that Hollywood was seeking to abolish British production as an industry, pointing to the fact that the Eady fund, which was paid by exhibitors from money earned mainly from the screening of American product, was now contributing more than $8,000,000 annually for British production. As one exhibitor put it, the British producers were now virtually "living off the backs of Hollywood."

Mexican B'casts Woo U.S., Central America Tourist

Mexico City, May 6.

Mexico, Central America and parts of the U. S. are served daily by a news and cultural broadcast, sponsored and prepared by Promociones Radiofonicas de America (PRASA), tourist agency, and handled by local station XEX (500,000 watts). Audience of 22,000,000 in Mexico, 10,000,000 in Central America and 2,000,000 Spanish-language users in the U. S., is claimed.

Limerick Gets Pix Again After Six-Month Strike

Dublin, May 6.

A six-month shutdown of Limerick's nine cinemas ended last Thursday (1) when the strikers resumed work and ended a problem for the city's cops. Since the strike started, teenagers with no place to go have become a headache for the police, with petty crime and hooliganism on the upgrade. Clergy, too, sought to effect a settlement on principle that the cinema certainly kept the youngsters out of mischief.

Labor Court intervention failed to effect settlement of row, which started when employers rejected workers' demand for an all-round upping of wages by $3. Finally a local attorney and an auctioneer took a hand, when civic officials, clergy and others had not succeeded, and they achieved a settlement which gives workers a raise of approximately $1 for males and 75c for women. Strike lasted 184 days and left city without entertainment for the whole period, except for a single week's Shakespearean show.

Longhair Sock In Arg. Series

Buenos Aires, May 6.

Concert managements in Buenos Aires report heavy advance bookings on a varied assortment of longhair events scheduled for the Colon, Gran Rex and Broadway theatres here. Boff sale has belied all gloomy forecasts for this season, and is quite contrary to what's happening in all other business fields.

Iriberri Concerts Mgt. reports sales of $33,000 (U. S.) in the first week's booking for the cycle of 15 concerts at the Colon Opera Theatre. Conciertos Daniel (Quesada), with a 16-concert cycle to offer at the same theatre, did even bigger business. In fact, longhair booking has never been better. Managers believe that when advance sales start for the more popular-priced longhair concerts at the Gran Rex Theatre, results will be still more encouraging.

Iriberri concert series includes pianists Alfred Cortot, Friedrich Gulda, Grant Johannesen and Paolo Spagnolo; violinists Louis Kaufman and Renato de Barbieri, and dancers Alicia Markova and Harald Kreutzberg. Conciertos Daniel has on its list pianists Claudio Arrau, Antonio de Raco, Arturo Michelangeli, Alexander Uninsky, Ventsislav Yankoff and Sigi Weissenberg; violinists Zino Francescatti, Henryk Szeryng, cellist Antonio Janigro and soprano Victoria de los Angeles.

Symphonies will be conducted by Sir Malcolm Sargent, Erich Kleiber, Albert Wolff, Sergiu Celibidache, Enrique Jorda, Hans Rosbaud, Alceo Galliera and Hans Schmidt Isserstedt.

REP TRUCOLOR TINT PLANTS DUE IN EUROPE

London, May 6.

Sidney Solow, general manager of Consolidated Film Labs, and Dan Bloomberg, technical manager of Republic Studios, are due to leave London today (Tues.) to set up printing facilities for Trucolor product in France and Britain. They have spent about six days in London and four days in Paris on preliminary investigations.

Setting up printing facilities for Trucolor is becoming urgent, since almost one-half of the Republic output is now produced in that medium. Latterly, two pix released in this country, "Transcontinental Express" (known as "Rock Island Trail" in America) and "Golden Stallion," necessitated shipping of color prints from Hollywood. This involved dollar payments which could be avoided if processing facilities were available in Europe.

A decision is expected to be made by Herbert J. Yates, Republic topper, after Solow and Bloomberg return to America.

Film Production Low Seen for Mex in 1952

Mexico City, May 6.

Looks like a new low for pic production here. Output has been 30 films up to April 30. Trade figures if level continues, only 90 pix will be made this year. Factors cited are mounting production costs and reduced yield on pix.

Pic production last year was 108, while 1950 saw the record high of 126. Many of those are still shelved.

Shows Abroad

LONDON

(Week ending May 17)
(Figures indicate weeks of run)
"After My Fashion," Ambassadors (1).
"And So to Bed," Strand (30).
"Bet Your Life," Hippodrome (12).
"Blue for Boy," Her Majesty's (76).
"Call Me Madame," Coliseum (9).
"Deep Blue Sea," Duchess (10).
"Excitement," Casino (10).
"Knights of Madness," Vic Palace (113).
"Little Hut," Lyric (84).
"London Laughs," Adelphi (5).
"Love of 4 Colonels," Windham (52).
"Lyric Revue," Globe (33).
"Merry Widow," Stoll (4).
"Moonraker," Saville (1).
"Mortimer Touch," Duke of York (2).
"Much Ado Nothing," Phoenix (18).
"Other Heart," Old Vic (4).
"Paris to Piccadilly," Prince Wales (5).
"Penny Plain," St. Martin (46).
"Red Letter Day," Garrick (12).
"Relative Value," Savoy (23).
"Reluctant Heroes," Whitehall (97).
"Rendezvous," Comedy (2).
"Seagulls Over Sorrento," Apollo (97).
"South Pacific," Drury Lane (28).
"Under Sycamore Tree," Aldwych (3).
"Vortex," Criterion (5).
"Waters of Moon," Haymarket (57).
"White Sheep Family," Piccadilly (31).
"Winter Journey," St. James's (7).
"Young Elizabeth," New (7).
"Zip Goes a Million," Palace (30).
(CLOSED LAST WEEK)
"Nightmare Abbey," Westminster (10).
(OPENING THIS WEEK)
(Figures denote preem dates)
"Dragon's Mouth," Winter Garden (13).
"Mr. Pickwick," Westminster (15).

AUSTRALIA

(Week ending April 30)
"Peep Show," Royal, Sydney.
"Kiwis," Empire, Sydney.
"Black Chiffon," Independent, Sydney.
"Phoenix Too Frequent," Mercury, Syd.
"Kiss Me, Kate," Majesty's, Melbourne.
"To Dorothy, Son," Tivoli, Melbourne.
"Seagulls Serrento," Comedy, Melb'ne.
"Midsummer Dream," Royal, Adelaide.
"Swanlake," Majesty's, Brisbane.

PARIS

(Week ending April 26)
"Amant de Mme. Vidal," Antoine.
"Back Street," Fontaine.
"Caprices de Vichnou," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Derniers Outrages," Vieux Colombie.
"Don d'Adele," Wagram.
"Eternal Mari," Gaite Montparnasse.
"Etranges Camarades," Montceau.
"Grande Roue," St. Georges.
"Heritiere," Mathurins.
"Jesus la Caille," Gramont.
"J'y Suis j'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Nuit des Rois," Ambigu.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"On ne voit pas les Coeurs," Rochefort.
"Pays du Sourirle," Gaite Lyrique.
"Plein Feu," Empire.
"Profanateur," Hebertot.
"Quarante et Quatre," Michel.
"Resurecction des Corps," Oeuvre.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tete des Autres," Atelier.
"Tout pour elles," Bouffes.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vraie Folle," Folies Borgere.

STOCKHOLM

(Week ending March 22)
"Antony and Cleopatra," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who Is Sylvia?" Vasa.

SCOTLAND

(Week ending May 17)
"Shadow of a Man," King's, Glasgow.
"Constant Wife," Alhambra, Glasgow.
"Brigadoon," King's, Edinburgh.
"Tobias and Angel," Festival, Pitlochry.
"Sprigs Shillelagh," Metropole, Glasgow.
"Gog and Magog," Citizens', Glasgow.

BUENOS AIRES

(Week ending May 10)
"Mother-in-Law Is a Fury" (Mi Suegra es Una Fiera), Apolo.
"Tears Also Dry" (Las lagrimas tambien se Secan), Ateneo.
"Song From Spain" (De Espana llego una Cancion), Argentino.
"When Ghosts Hunt Partridge" (Cuando los Duendes Cazan Perdices), Astral.
"Wrong Love" (El Mal Amor), Casino.
"F.B." (F.B.), El Nacional.
"Perversity" (Perversidad), Empire.
"Whirlpool" (Torrente), San Martin.
"Jezabel" (Jezebel), Lasalle.
"Cousin Is Mad" (Mi Prima Esta Loca), Cervantes.
"Medea" (Medea), Nuevo.
"Espousals of Blood" (Bodas de Sangre), Odeon.
"7 Cries in Sea" (Site Gritos en el Mar), Politeama.
"Men in My Life" (Hombres en mi Vida), Smart.
"Saint Eugenie" (Santa Eugenia), Pueblo.
"Eyes Full of Love" (Ojos Llenos de Amor), Versailles.

MEXICO CITY

(Week ending May 3)
"Medea," Bellas Artes.
"Husband Has Complexes," Sala Chopin.
"Golden Isles," Colon.
"Counts of Clerambard," Caracol.
"Little Spanish Girl in N. Y.," Ideal.
"Pharon's Court," Arbeau.
"La Soif," Moliere.
"Lady's Not For Burning," Bolivar.

Great Upsurge in Night Trotting Looms as Aussie Exhibs' Headache

Sydney, May 6.

Next spring will introduce the biggest upsurge in night trotting this city has ever seen, according to those behind this outdoor sport, with a resulting downbeat at the pix boxoffice during the spring-summer period. Last season, Asher Joel, local publicist, set the films biz back on its heels with night trotting bally that carried prize money to $170,000. He also staged a lush garden party right on the racing track that pulled in Sydney's society and politico leaders. What that one show alone took out of the boxoffice had all the film managerial moguls reaching for the headache pills.

Joel again is acting for a powerful racing group this season with prize money upped to $200,000. Understood that he will also bring in the best U.S. horses and top drivers.

Night trotting has captured the imagination of the Aussie populace, now being recognized as the No. 1 sport and an undoubted menace to the cinema biz here, especially on Saturday nights.

Those powerful groups back of the sport are currently pressing to get a governmental greenlight for a break into the plush Brisbane field. And they may succeed despite protests from the film biz. Figuring presently is that night trotting will bow there next September. Feared certain that Down Under night trotting is going to take thousands of dollars weekly away from the film boxoffice.

Pix Pact With Belgium Signed by MPEA for '52

A compromise film agreement governing marketing of Hollywood films in Belgium throughout 1952 was formally approved in Brussels last week with an exchange of letters between Eric Johnston, prez of the Motion Picture Export Assn., and the Belgian Minister of Economics.

One-year pact, under which the MPEA member companies have voluntarily agreed to limit their releases to last year's total of 251 feature films, is retroactive to Jan. 1, 1952. The letter, officially accepting the agreement on behalf of MPEA members, was signed by Johnston upon his arrival in Paris last Wednesday (7).

'Excellency' Set For B'way in Fall

London, May 13.

Roger Stevens who has been here for the past month inspecting the legit scene, has closed deal to stage "His Excellency" on Broadway next fall. It is proposed to recruit an all-British cast. Play was a hit in London when Eric Portman played the star role, and subsequently was filmed by Ealing Studios. Stevens will open negotiations to hold the release of the film until after his stage version has run its course.

Another project in which Stevens is financially interested is the presentation this Thursday (15) of "The Trial of Mr. Pickwick" at the Westminster. This is a comedy by Stanley Young drawn from incidents in the Pickwick Papers. Stevens is viewing this London production as a possibility for N. Y. If the play clicks, he may restage it on Broadway with an American cast.

The director of the New York Playwrights Co. is also dickering for other plays including John Gielgud's production of "Much Ado About Nothing." If this deal materializes, it would be done in association with the Theatre Guild.

EIRE PIX TAX AT 40%; '51 TAKE $5,580,000

Dublin, May 6.

Film biz is increasingly the goose that lays golden eggs for the Irish government. Recent survey shows that the pix entertainment tax 10 years ago totalled $1,161,000, while last year this had been parlayed up to $5,580,000. Tax is now approximately 40% of the gross take.

Tax on terperies, given a play for the past three years, has not proved a money-gainer for the government and has been dropped. Last year it only brought in $420,000, and has now been dropped as not worth the trouble of collection.

British Council to Probe Pix Quota Defaulters

London, May 6.

Position of exhibs who defaulted on their quota in the year 1950-51 is to be examined by a full meeting of the Films Council set for May 27. Last week the defaults subcommittee of the council gave preliminary consideration and will make a full report.

In the quota year 1949-50 there were 2,335 defaulters on first features, plus 2,195 on the supporting program. The following year, 771 theatres failed on first features and 2,340 on the supporting bill.

The non-prosecution of defaulters, which was spotlighted in Anthony Asquith's presidential address at the annual conference of the Assn. of Cinematograph and Allied Technicians, has been answered by W. R. Fuller, CEA general secretary, who declared that non-fulfillment indicated that the previous quota was too high.

Brit. Technicians Union Preps 2d Film Venture Despite 1st Co-op Snafu

London, May 6.

Undeterred by criticism that greeted their first cooperative production, ACT Films (the organization set up two years ago by the technicians union) is making final arrangements to launch a second venture. This time, however, they are bringing their big guns into play. Film will be based on a script by Terence Rattigan, directed by union prexy Anthony Asquith, and produced by R. J. Minney.

Production, skedded to start rolling in the fall, is to be called "The Final Test" and is based on a Rattigan play written specially for TV. The original is being completely revamped by the author to make it a more suitable cinematic vehicle.

For their original enterprise, "Green Grow the Rushes," ACT Films received an almost 100% advance from the National Film Finance Corp., and distribution was arranged while the film was in production. Position of NFFC finances however, has led to a revision of their policy, and they are no longer prepared to meet the budget commitment in full. Under the new setup, ACT is treated like any other producer, and needs a distribution contract before government coin can be made available.

Consequently, negotiations are now in progress to set a distribution deal, and this should be finalized within the next month. The distribution contract will need to be discounted at the banks to provide the normal front money necessary for production, and the balance of about 30% will be forthcoming from NFFC coffers. The usual condition of providing a completion guarantee is, however, likely to be waived.

After its rejection by the three major circuits, and its nixing by the Board of Trade Selection Panel for a compulsory showing by one of the majors, "Green Grow the Rushes" is now on general release and reportedly having widespread screenings in provincial centres. Pic cost around $250,000 and is distributed by British Lion.

'Lydia' Preem for London

London, May 6.

W. J. Kupper, managing director of 20th-Fox in London, has received okay from Spyros P. Skouras for "Lydia Bailey" to have its London preem ahead of its New York presentation.

Dale Robertson-Anne Francis co-starrer is scheduled to open at the Plaza May 16.

20th CENTURY-FOX OFFERS

FREE TV TRAILERS ON "KANGAROO!"

THE FIRST AMERICAN PICTURE MADE IN AUSTRALIA...WITH THESE GREAT STARS- MAUREEN O'HARA, PETER LAWFORD, FINLAY CURRIE, RICHARD BOONE.

HERE'S HOW TO GET THEM:

Special TV trailers are available free of charge on "Kangaroo!"—directed in Australia by Lewis Milestone, who gave you "Halls of Montezuma."

They have been produced specifically to help you sell all the action and adventure of this exciting attraction. One runs one minute; the other, 20 seconds. Both are 16mm. with open-end for local theatre credits.

We'll send them to you promptly if, along with your request, you include detailed information as to your time-buys and the stations you are using.

Get them from 20th Century-Fox Exploitation Dep't., 444 West 56th Street, New York 19, N.Y.

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

100 Exhibs Hear Schary, Reagan Wax Optimistic

Hollywood, May 13.

Couple of Metro's top execs in the past week made an all-out pitch to lighten the hearts of exhibs across the country. Dore Schary, v.p. in charge of production, and Charles M. Reagan, distrib chief, both played a plenty upbeat tune for an audience of 100 theatremen who were the guests of M-G for the three-day series of screenings of new product.

Reagan never has been so "thrilled" as now over completed product and plans for the future, he declared, adding: "Once the public gets even an inkling of what is in store for them—if we can work out ways and means of telling them far enough in advance—nothing can stop the boxoffice onrush that will take place."

Schary branded as "absurd" predictions anticipating the end of theatres because of television. He offered these thoughts: "I do not know nor does anyone, what coperations will exist in the future between our industry and television. Certainly, there will be some, either in advertising, exploitation, production or by television screens. I don't believe that the population of America is going to become rooted to its television screen, any more than I believe it ever became rooted to the motion picture screen. I don't believe that television has a strong enough attraction to divorce completely the American public from all its other enjoyments.

Other Diversions

"I have a hunch that, despite television, people will still read good books, go to church, see ball games, go to the movies and go for moonlight drives—and that they will ultimately accept television as something they can use when they choose to use it.

"These are some constant factors that remain in the human mind in terms of interest, and television will not take the place of all these interests. I don't believe that singing commercials, quiz shows and 20-year-old potboilers will take the place of movies and other healthy diversions.

Schary said that M-G decided a couple of years back "to stop worrying about TV, based on the theory that if we made our pictures good enough and big enough, TV would start to worry about us. And I am confident that as our new list of product rolls out into your theatres, we are again going to prove our point."

The production topper thereupon announced a sked of pix which, he said, represents "the most ambitious program of films that have ever been planned at one time by any studio." This, he declared, should clearly demonstrate that M-G has full faith in the future.

Schary revealed that 83 films will be turned out by the studio by Jan. 1, 1954. Of these, 19 are completed and awaiting release. Eleven are in production and 53 are in active preparation. Thirty-nine of the total will be in color, the majority in Technicolor with a few in the new Anscolor.

Dailies' Slough

Continued from page 7

in such large cities as St. Louis, Kansas City, Mo., Oklahoma City and Omaha very little space is devoted to film news. In addition, they note that in smaller situations the film section were frequently edited by inexperienced reporters.

New York theatre execs were particularly incensed at the crix. One charged N. Y. crix with employing a too intellectual approach. He said they strove for clever phrases and a play on words rather than fair apprisal of the film.

Another exhib complaint is that newspapers are neglecting theatres in their promotions. Example cited was a newspaper house ad calling attention to Saturday department store advertising. Exhibs maintain that the newspapers could have just as easily mentioned theatres in the ad.

Metro Junket

Continued from page 5

away. The exhibs related they're confident that M-G and Hollywood in general are batting at an improved average, and it's this thought which must be rammed across to the potential ticket buyers.

Slogans, Tours

The spotlighting of slogans, the "Movietime" tours and other industry-wide gimmicks in past probably all produced some measure of upbeat results. But the fact remains that too often non-industryites who ask the oldie, "why doesn't Hollywood make better movies," have seen too few pix to realize the advances in quality achieved over the past years. That about sums up the theatremen's complaint.

Expanding upon it, they point to the virtual absence of "sleepers" at the b.o. Past couple of seasons have produced a good number of moderate budgeters stacked with entertainment value, it was emphasized. They're the type of product which in earlier years caught the public's eye and scored a handsome commercial success. Now, however, even the crix raves rarely help the "little" films; only the big productions are drawing attention.

Purpose of the Culver City conclave was to hypo exhib interest in M-G and its pix, and to spur a greater amount of promotional drive in the selling. M-G billed it, "Seeing Is Believing."

Opening round got underway Thursday (8) with a luncheon at Rehearsal Hall "A" with production chief Dore Schary, sales v.p. Charles M. Reagan and ad-pub v.p. Howard Dietz offering the welcoming remarks. Studio brass occupied the dais and numerous of the lot's producers and directors were spotted at the tables with the exhib guests. Two-hour tour of the studio followed.

Pattern for the screenings was set with the showing of "Pat and Mike," Spencer Tracy-Katharine Hepburn costarrer. Following the unveiling, Dietz led a discussion on the ad-pub campaign for the film, inviting theatremen to offer suggestions. As a result of the exchange of views it was more or less decided to play down the film's sports background in selling to the general public, with a good deal of stress on the comedy angles. Line to be used widely in copy was taken directly from the script, which has Tracy offering this appraisal of Miss Hepburn: "Not much meat but what there is is cherce."

Bally Talks

Ad head Si Seadler and exploitation chief Dan Terrell joined in subsequent talks on bally for the other films which were screened, including: "The Merry Widow," "Lovely to Look At," "Ivanhoe," "Because You're Mine" and "Scaramouche."

Climax was a dinner at Studio 25 highlighted by a special revue produced by Joe Pasternak, with numerous of the players on the M-G roster doing entertainment bits. Added touch was the presence of several stars at each table with the exhibs.

Film outfit overlooked no detail in dazzling its potential customers with the royal treatment, including the traditional red carpet upon arrival. Right from the start it was a carefully skedded program daily, from the hotel (the Ambassador in L.A.) to the lot on chartered buses, around to the various sets, to the screenings and foodfests and back to the hotel.

Guests were nationally prominent circuit men, indie operators from the hinterlands and reps of the various trade associations. That the word-of-mouth will get around about the M-G pix looks like a certainty as the visitors return to the hometown colleagues at the local Variety Club tents and over luncheon tables. In that way, M-G hopes, virtually all U.S. exhibition will get hep to what's coming on the distribution schedule.

M-G also had some suggestions on how the exhibs might derive some public relations benefits from their trek west. This was in the form of a four-page "press book" with a sample interview the theatremen could give to local newspapermen, a speech for luncheon clubs and newsreel material, all underlining the big production activity and product already completed and on its way to theatres.

Extras Okay Pact

Hollywood, May 13.

By an overwhelming vote of 2,402 to 20, the members of the Screen Extras Guild approved the new six-year basic contract with the film producers. Wage hikes will be retroactive to Oct. 25, 1951, subject to confirmation by the Wage Stabilization Board.

New Pact raises general extras from $15.56 to $18.50 a day, and dress extras from $22.23 to $25.

Briefs From the Lots

Hollywood, May 13.

Marilyn Monroe and Jeffrey Hunter renewed for another year by 20th-Fox... Eddie Foy, Jr., checked into 20th-Fox for "The Farmer Takes a Wife."... George F. Wasson, Jr., resigned as head of 20th-Fox's legal staff after 20 years on the job... John Farrow signed Rhonda Fleming as femme lead in his forthcoming indie production, "Plunder in the Sun," to be filmed in Yucatan... Alex Nicol drew the male lead opposite Maureen O'Hara in "Cattle Kate" at UI... Republic took "The Woman They Almost Lynched" off the shelf, for production by Allan Dwan... Michael Kidd assigned to choreography and dance direction on Metro's "I Love Louisa."... Dr. Miklos Rozsa will score "Plymouth Adventure" for Metro.

Wallace MacDonald has three pictures, "Target Hong Kong," "Jungle Joan" and "El Alemain," on his production slate at Columbia... Alex Gottlieb signed Brandon de Wilde to star in "One Little Boy," based on a psychological book by Dorothy W. Baruch... Paramount took over Hal Wallis' next three commitments for the services of Wendell Corey... Colbert Clark is readying two Technicolor westerns, "The Nebraskan" and "Ambush at Tomahawk Gap," both scripted by David Lang at Columbia. John Sturges will direct "Riptide," a Sol Fielding production at Metro. Barbara Ruick assigned as Gilbert Roland's femme lead in "Apache Trail" at Metro.

Republic assigned Herman Millakowsky to produce "Follow Your Star" in Italy next August... Mae Clarke and Barton MacLane signed for Republic's "Thunderbirds."... UI bought "The Long Hunters," colonial tale by Robert Hardy Andrews, for production by Aaron Rosenberg... Audie Murphy will star in UI's "Roughshod," based on a novel by Norman Fox... Stephen Dunne drew the male lead opposite Judy Canova in Republic's "The WAC from Walla Walla."... Arlene Dahl will costar with Ray Milland and Wendell Corey in the Pine-Thomas production, "Jamaica Run."... Stephanie King plays the moppet role in Bert Friedlob's "Panic Stricken" for 20th-Fox release... Eileen Rowe gallops with Clayton Moore in Sam Katzman's Columbia serial, "Son of Geronimo."

Audie Murphy rounded up Texas capital to produce his autobiography, "To Hell and Back."... Peter Lawford's father, Sir Sidney Lawford, has a role in "Rogue's March" at Metro... Donald O'Connor and Rosemary Clooney will top the cast in Paramount's "Follow the Rainbow."... César Romero signed to star for Edward Nassour Productions in "The Hard Pillow," to be made in England... Louis F. Edelman assigned to produce "Stop, You're Killing Me" at Warners... Don Wilson plays a character role in 20th-Fox's "Niagara."

First assignment for Joseph L. Mankiewicz under his new Metro pact is to direct "Julius Caesar," which John Housman will produce... Later, Mankiewicz will script, direct and produce "Jefferson Selleck," starring Spencer Tracy. John McNulty, author of "The Long Way Up," will collaborate with Louis Morheim on the screenplay at Metro... Sterling Hayden and Richard Carlson will costar in Monogram's "Flat Top."... Charles Brackett will produce "Three Fled" for 20th-Fox.

Metro loaned Vera-Ellen to 20th-Fox, to join Ethel Merman, George Sanders and Donald O'Connor in "Call Me Madam," which Sol C. Siegel will produce with Walter Lang directing... Barry Shipman's script for "Panhandle Territory" at Columbia was his 45th western screenplay in the last four years, all written solo... Henry Slate plays a nitery owner in "Bloodhounds of Broadway" at 20th-Fox... Eleanor Parker checked in at Metro to complete narration for "Above and Beyond."... Jimmy Dorsey and his orchestra at UI making a musical featurette with Herb Jeffries, Johnny Mack and Red Norvo... John Close joined the "Stars and Stripes Forever" cast at 20th-Fox.

Rackmil-Rank

Continued from page 3

other blocks of U shares last November, is said to have proposed purchase of Rank's stock also. Rank at that time was reported to want $23, which he claimed was book value, plus an additional amount, which he said was actual value, and which would have brought the total price to around $35.

Rackmil May Go Back

Rackmil went over to London last week prepared to offer something less than the ascribed book value. Whether Rank would accept any such amount is the question, but apparently there was an agreement at least leading to further negotiation, since Rackmil may go back to London next month.

Decca paid the equivalent of about $15 per share for the 309,300 shares and options it acquired from prexy Nate Blumberg, production chiefs William Goetz and Leo Spitz and others. The market price currently is about $12.

Decca, with approximately 26% of the outstanding shares and options, hoped to merge the interests of the record company and U, probably via a buyout by U of Decca's assets through a stock trade. Rank, who holds about 11½% of outstanding shares and options, has refused to go for the merger.

Meld could possibly be pushed through without Rank's okay, but would probably entail a proxy fight and possibly minority stockholders' suits, which Rackmil doesn't want to get into. He went to England, as a result, to attempt to convince Rank and his chief lieutenant, John Davis, of the practicality of the merger and, failing that, to attempt to buy the British holdings in U.

Alfred E. Daff, worldwide sales chief for U, joined Rackmil, Rank and Davis for part of the negotiations last week. He returned to New York over the weekend. Neither he nor Robert S. Benjamin, president and counsel for the Rank Organization in the U.S., would make any comment whatsoever on the negotiations. In London, Rackmil, Rank and Davis were equally mum.

June 16 has been fixed by the New York Supreme Court for U's reply to a minority stockholder action already brought to stall the merger with Decca. Plaintiff, Florence Long, charges that principals in U and Decca conspired in merger plans and in acquisition of the pic company's stock by the record outfit.

Swedish Gold Medal To 'Divorced' Star Tidblad

Stockholm, May 6.

Svenska Filmsamfundet (Swedish Film Assn.) awarded its annual gold medal to actress Inga Tidblad for her outstanding performance in "Franskild" ("Divorced"), produced by Svensk Filmindustri. Film deals with a middleaged woman who, after several years of marriage, finds herself alone after a divorce. It was Miss Tidblad's first pic in 10 years. She is one of the top legit actresses at the Royal Dramatic Theatre here.

The second gold medal was given to cameraman Goran Strindberg, for his work, among others, on "Miss Julie." Specially honored were director Alf Sjoberg, for his direction and screenplay of "Miss Julie," and Ingmar Bergman for his direction and screenplay of "Sommarlek."

Reshuffle M-L Releases

Paramount is doing a reshuffle on its two new Dean Martin-Jerry Lewis comedies, with one, not yet finished, skedded to swing into release before the other, which has been on the shelf for some time.

Now editing is "Jumping Jacks." It is an armed service-background pic, and Par feels that the market is hot for fare of the type. Consequently it goes into distribution in July. Pushed back to an as-yet unspecified date is "The Stooge," which was completed earlier this year. Incidentally, skedding of "Jumping Jacks" in July means a difference of only five months between circulation of it and the previous Martin-Lewis film, "Sailor Beware," which went out last February.

Daff Elected To Bd. at Universal

Election of Alfred E. Daff to the Universal board last week was by unanimous vote of the directors, the management and J. Arthur Rank reps both favoring him for the post. Daff was given an interim appointment until the stockholders meeting, now scheduled for July, to fill the vacancy left by the resignation of William German.

Daff is worldwide sales chief for U. Handing him a board seat was said to be "a natural," since he is regularly called on at the meetings for information as to the day-to-day operations of the company. His nomination by a management rep was seconded by Robert S. Benjamin, Rank's rep.

German's departure was said to be without significance. It was attributed to pressure of his own business, which was recently reorganized under his name. It was formerly the J. E. Brulatour Co., which distributes Eastman motion picture film.

Daff returned to New York over the weekend from London. He was at a series of foreign sales meetings and at talks between Rank and Milton R. Rackmil on Decca-Universal negotiations. He left yesterday (Tues.) for a sales meet in Chicago.

Cos. Forced to Use Tact in Nixing Many Charity Pic Preems

Unusual delicacy and diplomacy is being employed by the film companies in turning down a plethora of requests from numerous charitable organizations for the use of feature pix for benefit performances. Companies have noted an upbeat in these requests from communities, large and small, throughout the country.

Groups making these requests rarely are aware of the difficulties involved, nor do they realize that the local exhib must be part of the deal. Although the film companies seek a tieup with a charity group on a big-splash world preem, they cannot honor every request that comes into the Coast or New York offices.

A teeoff charity preem in a large city is frequently followed by a fairly long run. But in smaller communities, where three-day runs are more common, a free showing, with all proceeds going to the charity, eats considerably into the take of both the exhib and the distrib.

Since only special pix are appropriate for these benefit showings, usually ones with a religious or patriotic angle, similar requests would come from all over the country if a pic were given to a group in one community. Even requests from exhibs, acting on behalf of local charity groups, have to be weighed carefully.

Most frequent solution is to have a local charity sponsor the picture on an upped-admission deal, with the overage going to the charity. Thusly, nobody gets hurt, with both the exhib and the distrib getting their usual percentage.

10 Tinters in Par's Next 15 Releases

Hollywood, May 13.

Paramount will send 15 pictures, 10 of which will be in Technicolor, into general release over a seven-month period beginning in June and ending in December.

Eight of the 15 were produced independently by Cecil B. DeMille, Nat Holt, Pine-Thomas and Hal Wallis.

Rotarians Hear Coyne

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, spoke before the Rotary Club of Buena Vista, Va., Monday night (12) in the first of a series of speeches he'll make this week in various Virginia towns.

Coyne's junket is the second launched by COMPO this spring. Maurice Bergman, Universal-International director of public relations, is on the other tour in Ohio, where he addressed the American Legion last night (Tues.) in Cincinnati.

THEY CAME-

THEY SAW:

"SCARAMOUCHE"
(*Technicolor*)
Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch

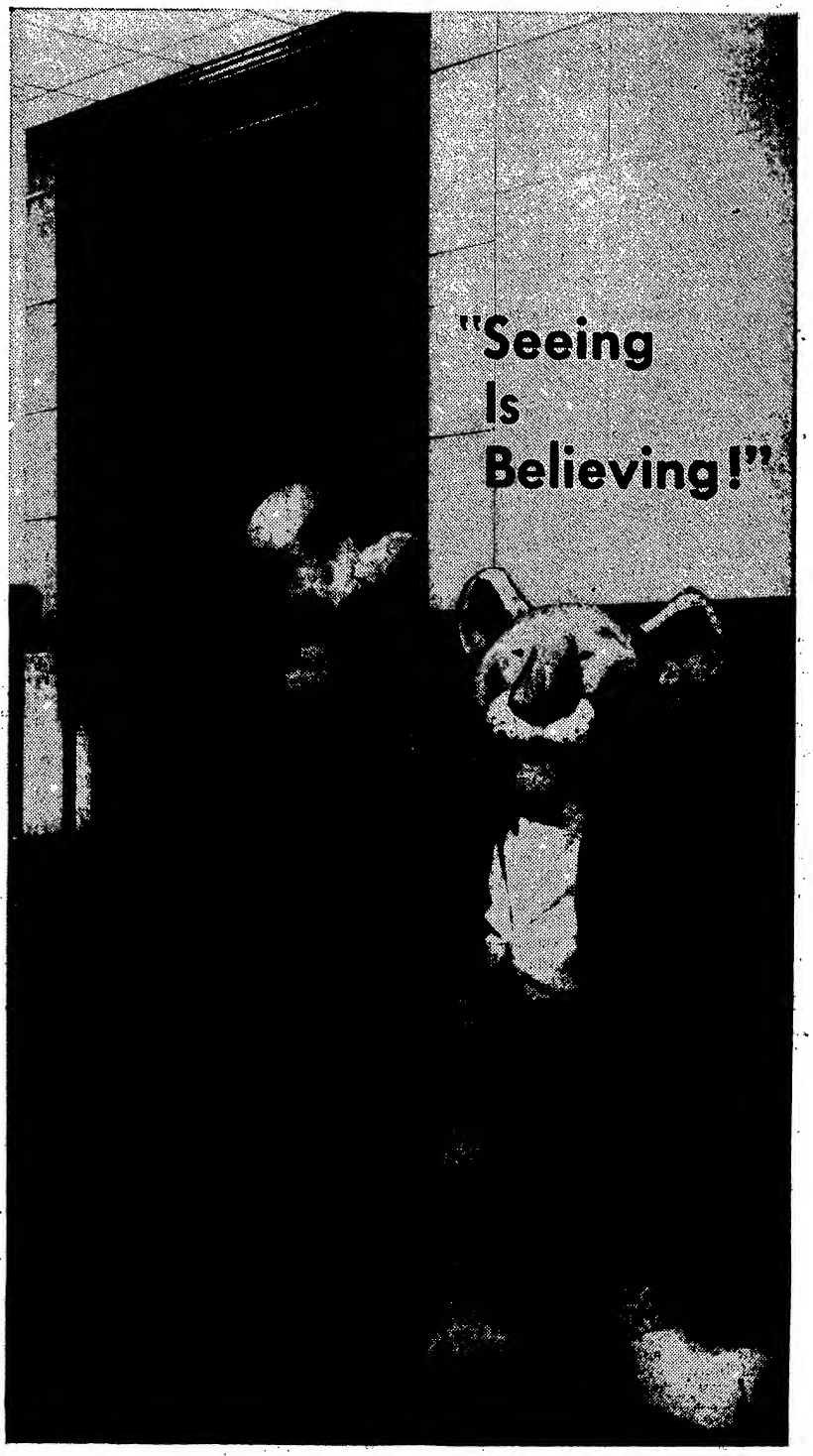
"IVANHOE"
(*Technicolor*)
Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams

"LOVELY TO LOOK AT"
(*Technicolor*)
Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller

"THE MERRY WIDOW"
(*Technicolor*)
Lana Turner, Fernando Lamas

"BECAUSE YOU'RE MINE"
(*Technicolor*)
Mario Lanza, Doretta Morrow

"PAT AND MIKE"
Spencer Tracy, Katharine Hepburn, Aldo Ray



THEY BELIEVED and they'll tell the nation that M-G-M HAS THE PICTURES!

AND THERE ARE LOTS MORE JUST AS BIG: "Skirts Ahoy!" (*Tech.*) • "Carbine Williams" • "Above And Beyond" • "Mr. Congressman" • "The Girl In White" • "The Story of Three Loves" (*Tech.*) • "One Piece Bathing Suit" (*Tech.*) • "Plymouth Adventure" (*Tech.*) • "Prisoner of Zenda" (*Tech.*) • "Everything I Have Is Yours" (*Tech.*) • "Tribute To A Bad Man" • "The Devil Makes Three" • "Fearless Fagan" • and others.

Film Reviews

Continued from page 6

Desert Passage

the harness collar of one of the stage horses. Holt wants to recover the money for Joan Dixon, daughter of the banker from whom it was stolen, and after a suitable number of mild set-tos, the crooks are done in and the money goes back to its rightful owner.

Trouping is standard for the series under Lesley Selander's direction, as are the technical assists. Budget expenditure was closely watched by Herman Schlom, as evidenced in the minimum number of horses and atmosphere people used. *Brog.*

African Treasure

Fair entry in Monogram's "Bomba, the Jungle Boy" series.

Monogram release of Walter Mirisch production. Stars Johnny Sheffield; features Laurette Luez, Leonard Mudie, Arthur Space, Lane Bradford. Directed by Ford Beebe. Story and screenplay, Beebe; camera, Harry Neumann. At New York Theatre, N. Y., week of May 6, '52. Running time, 76 MINS.

Bomba	Johnny Sheffield
Lita	Laurette Luez
Andy Barnes	Leonard Mudie
Greg	Arthur Space
Hardy	Lane Bradford
Pedro	Martin Garralaga
Gilroy	Lyle Talbot
Eli	Robert Whitfield
Tolu	James Adamson
Drummer	Jack Williams

As the latest release in Monogram's "Bomba" series, "African Treasure" will meet the demands of the juvenile market, but little else. For the pic is liberally padded with stock shots and the yarn is too incredible to be accepted by adult audiences.

Screenplayed by Ford Beebe from his own story, cheap-budgeter chronicles how a couple of diamond smugglers are nabbed in the African wilds with the air of jungle boy Bomba (Johnny Sheffield). Before the culprits are rounded up, Sheffield does plenty of vine-swinging over ground and streams, swims underwater and rescues a group of people imprisoned by a landslide in a mountain tunnel.

Sheffield does well enough by the top role. Plump Laurette Luez shows that she can wear a sarong while Arthur Space, Lane Bradford and Lyle Talbot are adequate as the heavies. Beebe's direction is best in the action sequences. *Gilb.*

Red Planet Mars

Confused futuristic story; mild dualer chances.

United Artists release of Donald Hyde-Anthony Veiller production. Features Peter Graves, Andrea King and Herbert Berghof. Directed by Harry Horner. Screenplay, John L. Balderston and Anthony Veiller from play by Balderston and John Hoare; camera, Joseph Biroc; editor, Francis D. Lyon. Previewed in New York May 9, '52. Running time, 87 MINS.

Chris	Peter Graves
Linda	Andrea King
Stewart	Orley Lindgren
Roger	Bayard Veiller
Carey	Walter Sande
Arlenian	Marvin Miller
Calder	Herbert Berghof
President	Willis Bouchey
Burdette	Richard Powers
Sparks	Morris Ankrum
Dr. Mitchell	Lewis Martin
Dr. Boulting	House Peters, Jr.
Peter Lewis	Claude Dunkin
UMW President	Gene Roth
Borodin	John Topa
Commentator	Bill Kennedy
Woman	Grace Leonard
Man	Vince Barnet

Despite its title, "Red Planet Mars" takes place on terra firma, sans space ships, cosmic rays or space cadets. It is a fantastic concoction delving into the realms of science, politics, religion, world affairs and Communism. It attempts to throw in everything but the kitchen sink and as a result ends up as a picture that's slated for the second half of dual bills.

Latching on to every possible current news event, writers John L. Balderston and Anthony Veiller have let their imaginations run wild, and through a complicated series of events very conveniently bring our troubled world back to an even keel. Story takes place in the U. S. in the not-too-distant future, and the authors, evidently endowed with clairvoyant powers, even predict the election of Gen. Eisenhower as President. In a not-too-subtle manner, they indicate that the head of the nation is a former general. And in the actor, Willis Bouchey, chosen to portray the President, there is a remarkable resemblance to Ike in voice and appearance.

Pic's main theme deals with a scientist who has managed to achieve radio contact with Mars. Messages from the planet, which are decoded with the aid of Navy specialists, cause all sorts of havoc on earth. The Martians, it appears, have prolonged the life span to 300 years and use cosmic power for energy. As a result of this news and the contact with Mars, mere earth dwellers fear that these secrets will soon be forwarded to earth and will change the entire economic structure of the globe.

Pandemonium breaks loose, mine workers and owners appeal to the Government, insurance policies are cancelled, riots break loose and economic chaos follows. As the standards of the world's values are collapsing, government officials, including the President of the U.S., are holding high-level conferences to avoid a catastrophe. Linked to all this is a Nazi war criminal who invented the tube that makes communication with Mars possible and is working for the Communist regime.

Despite the hokum dished out in the 87 minutes of footage, the actors concerned turn in creditable performances. Peter Graves is appropriately gadget-happy as the obsessed scientist, Andrea King is convincingly worried as his wife, and Herbert Berghof is believably menacing as the mad Nazi war criminal. Marvin Miller is a stereotyped Russian official as is John Topa. Walter Sande, as a Navy admiral, and Willis Bouchey, Richard Powers and Morris Ankrum, as government officials, are okay. Harry Horner's direction is routine, and technical aspects are standard. *Holl.*

The Man from Black Hills

Okay western in Monogram's Johnny Mack Brown series.

Monogram release of Silvermine (Vincent M. Fennelly) production. Stars Johnny Mack Brown; features James Ellison, Randy Brooks, Lane Bradford. Directed by Thomas Carr. Screenplay, Joseph O'Donnell; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. At New York Theatre, N. Y., week of May 6, '52. Running time, 57 MINS.

Johnny	Johnny Mack Brown
Jim Fallon	James Ellison
Jimmy Fallon	Randy Brooks
Sheriff Moran	Lane Bradford
Pete Ingram	Stanford Jolley
Ed Roper	Robert Bray
Shealey	Stanley Price
Hartley	Denver Pyle
Hugh Delaney	Ray Bennett
Bates	Joel Allen
Pop Fallon	Stanley Andrews
Martha	Florence Lake

"The Man from Black Hills," newest of Monogram's Johnny Mack Brown oaters, combines a bit of mystery along with standard gunplay and fisticuffs to bring about adequate entertainment for the action market. The Joseph O'Donnell script is no gem of originality but nevertheless offers Brown and James Ellison ample opportunity to display their respective physical prowess.

Evidently separated from his parents at an early age, Ellison discovers his father's whereabouts and sets out to join him in company with Brown. Upon arrival in the vicinity of the old hometown, he finds Randy Brooks has been passing himself off as the true son in order to inherit title to a goldmine. It goes without saying that the nefarious scheme is nipped before the final frame is run off.

Although the proceedings occasionally become rather involved, the pace moves relatively fast under Thomas Carr's direction. Brown and Ellison turn in good portrayals while Brooks, Lane Bradford and Stanford Jolley, among others, provide okay support. Camerawork of Ernest Miller catches the outdoor scenery to advantage in this Vincent M. Fennelly production. *Gilb.*

Curtain Up
(BRITISH)

Backstage farce lacks humor of original legiter; only mild U.S. entry.

London, May 13.

GFD release of Constellation Film production. Stars Robert Morley and Margaret Rutherford. Directed by Ralph Smart. Screenplay, Michael Pertwee and Jack Davies; camera, Stanley Pavey; editor, Douglas Robertson; music, Malcolm Arnold. At Odeon, Leicester Square, London. Running time, 82 MINS.

Harry	Robert Morley
Catherine	Margaret Rutherford
Maud	Olive Sloane
Avis	Joan Rice
Daphne	Charlotte Mitchell
Sandra	Kay Kendall
Norwood	Liam Gaffney
Mary	Margaret Avery
Jackson	Lloyd Lamble
Jerry	Michael Medwin
George	Charles Lamb
Scenic Artist	Diana Calderwood
Vicar	Stringer Davis
Landlady	Joan Hickson
Sarah Stebbings	Constance Lorne
Mr. Stebbings	John Cazabon

When this was done in legit a few seasons back it had a prolonged run. But in its transference to the screen, this backstage farce appears to have lost much of its humor. Pic has moderate local appeal with, of course, its quota ticket, but at best, it can be regarded as only a mild entry for the American territory.

Entire action takes place on the theatre stage where a small-town stock company is rehearsing its forthcoming production. That it was written by the aunt of the theatre owner explains why it has been accepted. The arrival of the authoress leads to a tussle between the director and the writer.

The joke of watching the cast struggle with the corny material soon wears thin. Even experienced artists like Robert Morley and Margaret Rutherford, as director and writer respectively, have difficulty in holding the piece together. They make a pitch for unsophisticated appeal, and in that respect succeed.

The remainder of the cast, headed by Olive Sloane, Joan Rice and Kay Kendall, does its best with the slender material. Ralph Smart, by using only interiors, has virtually transferred the stage play to celluloid, while the script, by Michael Pertwee and Jack Davies, apart from one change in character, also follows the original pattern. *Myro.*

Greenland
(Greenland)
(FRENCH-DOCUMENTARY)

Cannes, May 6.

RKO release of Marcel Ichac production. Written and directed by Ichac, J. J. Languepin; camera, Ichac, J. Ertaud; editor, Ichac; music, Tony Aubin. At Film Festival, Cannes. Running time, 70 MINS.

Pic is a documented account of the French polar expeditions to Greenland in 1949-1950. Group led by Paul-Emile Victor set up stations in the heart of this great icy wasteland to study weather conditions in the Arctic regions. Film is extremely well mounted, and is rich in interest and graphic detail. Though lacking the more colorful aspects of "Kon-Tiki," this exerts a fine offbeat appeal of men living under the severe conditions and loneliness of the Arctic wastes. Slotting in small houses, with word-of-mouth a probable boost, this might cash in on the interest in offbeat documentaries and adventures. Film is a natural for the lecture circuits.

Film starts with an intro to the members of the expedition and a looksee into the physical setup of Greenland. Then the boat trek inland as far as possible, cutting through icy wastes, and the transference to tractors for the long trek inland. Film has an effective insert of the start of the first expedition by dog sled that ended in death for the explorer. The long trek starts, with the many mishaps of broken treads, bogging down, etc. Then the point is reached and the men dig in to establish their stations. Personalities of men are lightly sketched in and never stretched too far to detract from the documentary interest. A group of men are left to study and record for a year and then replaced by another group.

Included are ingenious electrical gadgets and setups and an expertly controlled air-dropping sequence well built up by fine rhythmic cutting that culminates in a jerrycan rolling crazily across the ice.

Lensing is of the highest plane and editing keeps interest alive. Music is good and commentary is simple and informative. Men are natural and maintain a sense of humor throughout. Pic is definitely for specialized groupings, and exhibs over here have tried to solve the slotting difficulties by pairing here with "Kon-Tiki" as an all-adventure show. *Mosk.*

The New Israel
(DOCUMENTARY)

Jewish Films Distributors release of Carmel Films of Tel Aviv production. Directed by Nathan Axelrod. Editor, Elias Marks; English titles, Nicholas Peters; American version prepared by David Fine. Opened at Stanley Theatre, N. Y., May 10, '52. Running time, 90 MINS.

(In Hebrew; English Titles)

There is much interesting reelage in the "The New Israel," showing highlights of various activities in the bustling new nation, but the footage has been assembled indiscriminately to emerge as a hodgepodge of newsreel clips without continuity. Its commercial value is limited.

Picture jumps from subject to subject, opening with the 70th anni of Petach Tiqua, the oldest colonial settlement of Israel. Follows with a trip through the Valley of Kinnereth, a rapidly expanding section of the new nation where the ancient ruins of biblical days meet with the new culture. Film jumps to such events as opening of the Chaim Weizmann Institute, visit of New York's Mayor and Mrs. Impellitteri to Israel, clearing of malaria-infested swamps near Tiberius, a Purim holiday festival in Tel Aviv, graduation exercises of police school, etc.

Most interesting footage is the famous exodus of the Yemenites into Israel. Screened is a traditional Yemenite dance, which is the most appealing sequence in the 90-minute film.

Considerable footage has been poorly filmed. The editing needs complete overhauling. Film is narrated in Hebrew, with English titles, another factor that detracts from the film. According to the producers, purpose of the Hebrew narration was "to retain the rich authentic flavor of the original scenario," a high-minded purpose which fails. In story form the original language may have meant something, but for a documentary being released in the U. S. an English narration would be considerably more effective. *Holl.*

Trois Femmes
(Three Women)
(FRENCH)

Cannes, May 7.

Corona release of Silver Films production. Directed by Andre Michel; screenplay by Jean Ferry, Claude Accursi, from three stories by Guy de Maupassant; camera, Maurice Barry; editor, Victoria Mercanton. Features Jacques Dubor, Moune de Revel, Agnes Delahaye, Michel Bouquet, Rene Lefevre, Catherine Erard, Mouloudji, Jacques Francois. At Film Festival, Cannes. Running time, 90 MINS.

Boitelle	Jacques Dubo
Zora	Moune de Revel
Cachelin	Rene Lefevre
Lesable	Michel Bouquet
Coralie	Agnes Delahaye
Mouche	Catherine Erard
Raoul	Mouloudji
Horace	Jacques Francois

Film is based on three stories of Guy De Maupassant held together by the common theme of women in love. Each story has a tricky ironic pattern of people caught in an offbeat, insouciant situation. Pic is played more for offbeat appeal than for character, and as a result suffers from the sketchiness of the episodes. If pic does not run into censorship trouble, it might do for sureseaters on theme and treatment.

First story concerns a soldier who falls in love with a Negro who works in a sideshow in a travelling circus. He asks her to marry him, but it gets catastrophic when he takes her home to meet his parents on the family farm. Villagers and family find her too outlandish in skin color, flashy dress and jewelry to be able to live with her. The girl runs off and the soldier is left to follow his fate in his chosen life. Period costuming and lack of observation and depth of character make this episode the least successful.

Next concerns a young couple who must have a child to inherit a fortune left by a cranky aunt. They cannot seem to be able to comply with the will, and finally, with Gallic good sense, the handsome rival is called in, and when he serves his purpose is sent off. Film takes advantage of all the pungent situations.

Last story is the most charming one, about the little girl Mouche, who is the favored of a group of friends who spend their weekends rowing on a lake. She is everything to each of them, and when she is big with child they all decide to keep the mother and child. An accident leaves her childless, but to ease her bereavement they decide to do it again.

Andre Michel's direction is not up to getting the most out of the series, and they just seem to be illustrations rather than complete stories. Lensing is firstrate and production dress is good. Editing is unobtrusive. Moune de Ravel, as the dark-skinned Zora, is reserved and gives a dignity to the role. Rene Lefevre and Michel Bouquet are fine in the episode of the inheritance, but Agnes Delahaye is not up to delineating all the complex facets of the characterter of the opportunistic Coralie. Catherine Erard is standout in the thesp department of the pic as the delightful, accessible Mouche whose innocence and collective fidelity win the five Rover Boys. *Mosk.*

Palace Hotel
(SWISS-GERMAN)
(SONG)

Zurich, April 29.

Rex-Film release of Gloriafilm (Oscar Dueby) production. Directed by Leonard Steckel, Emil Berna. Story and screenplay, Richard Schweizer; camera, Tschet; music, Walter Baumgartner; editor, Hermann Haller. At Rex, Zurich. Running time, 100 MINS.

With Anne-Marie Blanc, Paul Christian, Kaethe Gold, Gustav Knuth, Alfred Rasser, Lillana Tedini, Zarli Carigiet, Max Haufler, Emil Hegetschweiler, Siegfit Steiner, Otto Zehnder, Margrit Rainer, Heinz Woester, Else Boettcher, Claude Farell, Lukas Ammann, Buddy Bertinat and his orch; Lys Assia, vocalist.

This latest Swiss entry is the first venture into the field of full-length pix by Gloriafilm, which thus far has only produced shorts and documentaries. Head of the new feature department is Dr. Oscar Dueby, who formerly was in charge of production at Praesens Film, until now the only Swiss producers of full-length pix. Their screenwriter, Richard Schweizer, who was responsible for most of the Praesens pix, also changed over to Gloriafilm.

This entry clearly indicates that Gloriafilm figures mainly on Germany and Austria, beside the local market for boxoffice. Dialog is entirely in German, and the cast consists of Swiss, Austrian and German talent. Only name familiar to U. S. audiences is Paul Christian. This, however, will not be enough to rate it more than average screenfare, U. S. chances are slim.

Pic suffers from a poor, unconvincing script. It concerns the goings-on in a big Swiss luxury-hotel on the part of the staff. The lives, loves and sufferings of the various hotel employees are enfolded, one of whom commits a theft resulting in false accusations and suspicions. But the plot is definitely too thin and badly worked out to convince in any way. There are too many worn-out cliches tossed in, such as the poor chambermaid having been separated from her boy for years, the ambitious young waiter attracting the attention of a beautiful blonde, the tired old waiter who cannot go on, etc.

Direction by Leonard Steckel and Emil Berna doesn't do much to overcome the script's faults. It lacks routine and allows too many scenes to miss their points. The cast includes several local favorites, but only performances worth mentioning are those of Kaethe Gold, as the Austrian chambermaid falsely accused of the theft, and Gustav Knuth, as a German-Swiss butler. One scene, in which he unwillingly gets drunk on New Year's Eve, is the only one rating a few chuckles in the otherwise pretty dull atmosphere of this comedy-drama.

Camerawork (outdoor lensing was done at St. Moritz) and other technical credits are just average. One song by Walter Baumgartner, "Das Glueck ist nicht aus der Welt" ("Happiness Is Not out of This World"), sung by chanteuse Lys Assia, a local favorite, is pleasant and might become a hit here.

Although artistically and technically below average, "Palace Hotel" shapes as a fairly promising entry here, due to its being the first Swiss pic in over a year, and the cast names being familiar to Swiss audiences. *Mezo.*

Genji Monogatori
(The Story of Genji)
(JAPANESE)

Cannes, April 30.

Daiei production and release. Directed by Kosaburo Yoshimura; screenplay, Kaneo Shindo, from novel by Murasaki Shikibu; camera, Kohei Sugiyama; editor, Hiroshi Mizutani. At Film Festival, Cannes, April 27, '52. Running time, 124 MINS.

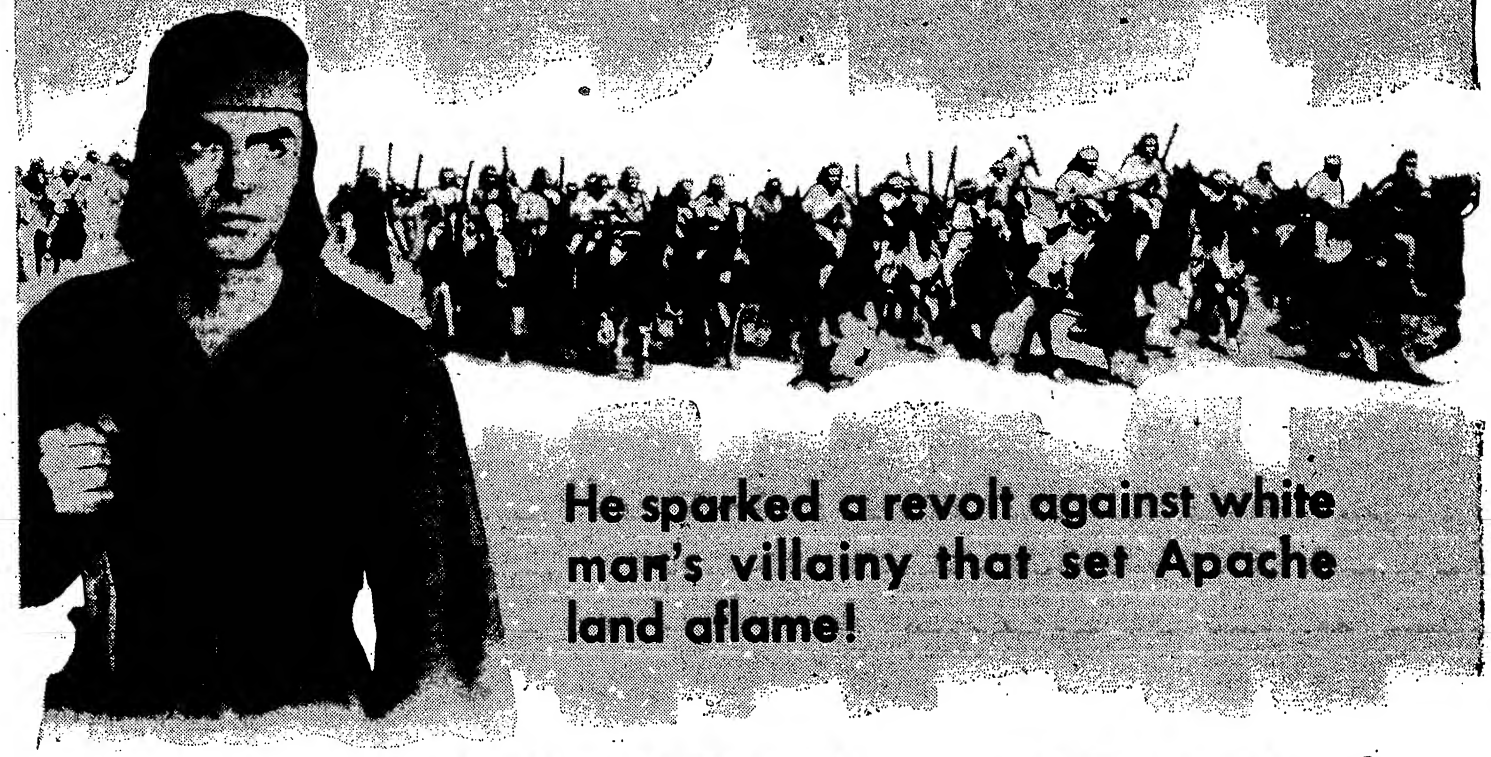
Genji	Kazuo Hasegawa
Fujitsubo	Michiyo Kogure
Awaji	Michiko Kyo
Aoi	Mitsuko Mito
Murasaki	Nobuko Otowa

Since the revelation of "Rasho-Mon" with its prize garnering at the Venice Film Fest and in Hollywood, exhibs are keeping their eyes on any new possibilities from Japan. "The Story of Genji" is a faithful reproduction of one of the great Japanese classics. Filled with great pictorial beauty, film is slow and literary in conception. Full of nuances of eighth century Japanese conduct, film will be slow and tiring for average audiences. Pic might have appeal for specialized art houses on its period recreation and fine technical aspects. It is much too weighty for the sureseater. Word-of-mouth and "Rasho-Mon" precedent may help this.

Film is the story of one of the Mikado's favorite bastard sons. It concerns his search for a perfect mate in the courts of Japan. Full of intrigue, and lacking in completely adequate subtitles, make the film a bit hard to follow in spots. The young prince has a series of loves, some of which he tires of, some in which he betrays the girl, finally settling for faithfulness at the price of romantic love.

Pic is brilliantly lensed, with each image resembling a fine Japanese print. The colorful costuming and fragile houses and scrims of the period add to the eye appeal. Playing is classic and impassive, with a fine use of expressive heads and long scenic shots. Kazuo Hasegawa, as Genji, is fine and believable as a Japanese Prince Charming under whose spell all women fall. Machiko Kyo is fine as the girl who betrays him, with the rest of the long cast all turning in impressive performances. Slowness and overlong footage will militate against this in most situations. Phlegmatic interior sequences are broken at times by fine renderings of period dances or fancy horse and swordplay. *Mosk.*

Half-White, Half-Indian...ALL MAN!



He sparked a revolt against white man's villainy that set Apache land aflame!

THE HALF-BREED

Color by TECHNICOLOR

STARRING

ROBERT YOUNG · JANIS CARTER
JACK BUETEL ·

Directed by STUART GILMORE • Screenplay by HAROLD SHUMATE and RICHARD WORMSER

RKO RADIO

Wm. Fox Dies In N.Y. After Long Illness

William Fox, motion picture pioneer and founder of the former Fox production and theatre companies (predecessors of 20th-Fox), died May 8 in Doctors Hospital, N. Y., where he had been under treatment for a heart ailment and other complications for the past 14 months. He was 73 years old.

Fox had been in semi-retirement since the 1929 stock market crash, when his motion picture empire, valued at $300,000,000, collapsed. He had made his home in Woodmere, L. I., where he lived with his wife, Eva, until his hospitalization

Born in Hungary, Fox began his working career in New York selling newspapers. He advanced to peddling shoe polish and later worked in the garment industry. He entered the motion picture business in 1904 as manager of a penny arcade. Within the next few years he had added several nickelodeons and bought two motion picture houses in New York. He became a member of the exhibition firm of Fox, Moss & Brill in 1908 (his partners were B. S. Moss and Sol Brill), and later entered the distribution field by organizing the Greater New York Film Rental Co. In 1913 he formed the Box Office Attraction Co., to produce his own pix, but continued as a distributor and house owner.

BOA was absorbed by Fox Film Corp. when he organized the latter outfit in 1915 to widen his activities in production, distribution and exhibition. He was producing pix on a comparatively large scale in his eastern studios when Hollywood was in its infancy. His early stars included Theda Bara, Annette Kellerman and William Farnum, among many others.

Fox moved his production organization to Hollywood in 1917, and with the advent of sound in 1926 Fox films used the pioneering efforts of Theodore Case and Earl I. Sponable, who invented Movietone, a sound-on-film process. Three years later, Fox began a series of reorganizations and financial deals, biggest of which was the purchase of the controlling interest in Loew's, Inc., for approximately $44,000,000. By Government order later, the Fox company's ownership of Loew's was dissolved and various banking interests acquired control of the stock. Fox's connections with the company were discontinued during these reorganizations. In 1935, the Fox Film Corp. merged with Twentieth Century Pictures, and the company assumed the corporate title of 20th-Fox. He sold his controlling interest in the Fox production, distribution and theatre holdings for a reported $18,000,000 in 1930.

In the following years he was constantly in and out of courtrooms in connection with bankruptcy proceedings. He was sentenced to a year and a day in jail and fined $3,000 in 1941 on charges of conspiring to obstruct justice and defraud the U. S. in connection with these bankruptcy matters.

He attempted to get back into pic production and distribution in 1944 but after unsuccessful efforts to line up product he again went into retirement.

In addition to his wife, two daughters, three sisters and two brothers survive.

Sherman Reins 'Joey'

Hollywood, May 13.

Vincent Sherman was upped from director to producer-director by Columbia and assigned to the dual job on "Pal Joey," slated as a starrer for Rita Hayworth.

Understood he will also be given producer credit on "Affair in Trinidad," another Hayworth starrer, which he directed.

LONDON VAUDER TO PIX

London, May 13.

The Lewisham Hippodrome, one of the biggest London nabe vaude houses, switch to films on Monday (12).

Theatre will continue under British Union Varieties ownership. Programs had hitherto been booked through the Lew & Leslie Grade agency.

Par-Scophony

Continued from page 4

mount Theatre, and subsequent difficulties in getting Paramount or General Precision Equipment Corp., which acquired a one-third interest in Scophony, to develop the patents.

Much of Levey's testimony, given in response to questioning by Commission counsel Max Paglin, contradicted assertions made before the Commission by Paul Raibourn, Par veepee in charge of TV operations. Raibourn was an attentive spectator during Levey's testimony and sat beside Par counsel Paul Porter through the whole three days of it. It's expected he will come back for rebuttal after Levey finishes this week, if Porter is unable to shake Levey's testimony in cross-examination.

Paglin brought out, among other things, that Paramount refused to sell its interest to Raytheon Mfg. Co., which wanted to develop the Skiatron "dark trace" tube, the supersonic projector (for theatre and home TV), the Skiatron system of "Subscriberyision", (pay-as-you-see TV), and other Scophony inventions. Par held the rights to these patents under its contract with Scophony.

Levey's Cable to Carter

In support of this testimony, Paglin produced a cable in 1945 from Levey to Sir Maurice Bonham Carter, board chairman of Scophony, Ltd. (British parent company). Levey told Carter that Lawrence Marshall, Raytheon prexy, "recently tried to purchase Par's stock interest and license in Scophony to enable Raytheon to proceed with development and manufacture of Scophony inventions, particularly the Skiatron tube, but Paramount refused to sell. Raibourn agrees Marshall's statement is correct."

Paglin also brought out that Paramount and GPE failed to back up their investment in Scophony with funds to provide a laboratory to develop the Skiatron patents. Contradicting testimony by Raibourn that there was no such commitment, Levey testified that Par and GPE had agreed to put up $100,000 to establish a lab and that Dr. Adolph Rosenthal, inventor of the Skiatron tube, was to be in charge.

Levey further testified that on one occasion in 1941 Raibourn told him that Dr. Allen B. DuMont was opposed to Par investing in Scophony and building up a "competitor" to DuMont, in which Par had acquired a 28% interest. According to Levey's diary, Raibourn expressed the opinion that the Scophony theatre TV projector was superior to cathode ray projectors and "may be the answer to theatre TV."

In drawing up the agreement for participation in Scophony operations, Levey testified, Par and GPE objected to the inclusion of the words "good faith" on the grounds it would get them "in trouble."

The agreement, entered into in 1942, provided that Par and GPE jointly invest $50,000 in Scophony, GPE to get the exclusive rights to patents involving large-screen projections over five feet and Par and GPE the rights on all other patents.

During the war, Levey testified, the Army Signal Corps showed interest in a Scophony communications device and Raibourn offered to advance $10,000 against royalties on its production. He also produced records quoting Earl Hines, head of GPE, as expressing confidence he could obtain at least $1,000,000 worth of defense contracts. Nothing ever materialized, however, in the way of war work.

Levey said he began to realize in 1945 that Paramount's "reluctance" to establish a laboratory for Scophony would become "more or less a permanent thing" and that he then began looking for capital elsewhere.

Levey will continue his testimony tomorrow (Wed.) and will be followed by Dr. Rosenthal.

'Andersen' Mail Series

Series of six postcards bearing a different scene from Samuel Goldwyn's "Hans Christian Andersen" began going out this week to theatremen, high school papers, disk jockeys and columnists. RKO is distributing the film.

Plan is to send one card out per week with the first series, which is in black and white, followed by a new group of cards in color.

'EXPRESS' FAST $10,000, PORT.; 'DEADLINE' 11G

Portland, Ore., May 13.

Biz continues off here, with few pix doing big trade. J. J. Parker's United Artists went to a dual policy for first time in many years. "Deadline U.S.A." and "Red Ball Express" look best bets. "African Queen" still is great for fourth moveover week, and sixth downtown.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Red Ball Express" (U) and "Woman in Dark" (Rep). Nice $10,000. Last week, "Bronco Busters" (U) and "Shadow in Sky" (M-G), $5,200.

Guild (Parker) (400; 65-90)—"Rashomon" (RKO) and "Seven Days to Noon" (Indie). Fair $1,500 or near. Last week, "La Traviata" (Indie) and "Faust" (Indie), $1,100.

Liberty (Hamrick) (1,850; 65-90)—"Young Man With Ideas" (M-G) and "Talk About Stranger" (M-G). Okay $7,500. Last week, "Invitation" (M-G) and "Stage Struck" (Mono), $7,000.

Mayfair (Parker) (1,500; 65-90)—"African Queen" (UA) and "The Cloudburst" (UA) (4th wk) (m.o.). Big $4,500. Last week, $5,000.

Oriental (Evergreen) (2,000; 65-90)—"Deadline U.S.A." (20th) and "Bushwackers" (Indie), day-date with Paramount. Good $4,500 or under. Last week, "At Sword's Point" (RKO) and "Drums Deep South" (RKO), $3,800.

Orpheum (Evergreen) (1,750; 65-90)—"Denver and Rio Grande" (Par) and "Corky Gasoline Alley" (Col). Mild $5,5000. Last week, "At Sword's Point" (RKO) and "Drums Deep South" (RKO), $6,800.

Paramount (Evergreen) (3,400; 65-90)—"Deadline U.S.A." (20th) and "Bushwackers" (Indie), also Oriental. Fair $6,500. Last week, "5 Fingers" (20th) and "Great Adventure" (Indie), $7,000.

United Artists (Parker) (890; 65-90)—"Love Better Than Ever" (M-G) and "Holiday Cruise" (Indie). Mild $5,800. Last week, "Singin' in Rain" (M-G) (4th wk), $5,500.

Praesens Preps Two New Swiss Pic Productions

Zurich, May 6.

After more than a year at standstill, Praesens Film announces two projects for this summer, for possible autumn preems. One is an all-Swiss production of "Heidi," based on Johanna Spyri's novel, which was filmed in 1937 by 20th-Fox as a Shirley Temple starrer. Richard Schweizer will write the screenplay, with Luigi Comencini directing and Emil Berna behind the camera. The cast hasn't been announced as yet. Shooting is set for late spring and summer.

Second project is a multi-lingual pic about the famed Swiss Pestalozzi village at Trogen for displaced children from all nations. David Wechsler and Kurt Frueh will do the screenplay. Pic will have an all-European cast.

ACE Nominates 4

Hollywood, May 13.

American Cinema Editors picked four films out of a field of 90 as finalists in the competition for the best editing achievement award during the first quarter of 1951.

Pictures are: "The Greatest Show on Earth," edited by Anne Bauchens; "Viva Zapata," by Barbara McLean; Bend of the River," by Russell Schoengarth, and "10 Tall Men," by William A. Lyon.

UJA's Pic Short

Hollywood, May 13.

United Jewish Appeal sent out 3,000 prints of "Doing the Impossible" to Jewish communities throughout the country to stimulate UJA campaigns.

Ten-minute documentary was written and narrated by Shelly Winters, who visited Israel last year. It was produced at Universal-International with George Sherman directing.

INDIA FOREIGN PIC DISTRIB

Madras, April 29.

Producer A. R. Kardar, in association with M. Kapoor, has formed an outfit in Bombay to distribute Italian and French pictures in this country. Kapoor has left for Europe to finalize arrangements for the setup.

Meanwhile, firm has acquired rights to the Italian production, "Bicycle Thief," currently running in Bombay.

Picture Grosses

SAN FRANCISCO

(Continued from page 8)

Francisco Story" (WB) and "Jet Job" (Mono), $11,500.

Warfield (Loew's) (2,656; 65-95)—"Wild North" (M-G). Fair $20,000 in 10 days. Last week, "Singin' in Rain" (M-G) (3d wk), $14,000.

Paramount (Par) (2,646; 65-95)—"Denver and Rio Grande" (Par) and "Bitter Springs" (Lip). NSG $11,000. Last week, "Hoodlum Empire" (Rep) and "Oklahoma Annie" (Rep), $12,000.

St. Francis (Par) (1,400; 65-95)—"Anything Can Happen" (Par). Oke $10,000. Last week, "Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues) (2d wk), $7,500.

Orpheum (No. Coast) (2,448; 66-95)—"Red Ball Express" (U) and "Treasure Lost Canyon" (U) (2d wk). Held at nice $9,000 or better. Last week, $16,000.

United Artists (No. Coast) (1,207; 65-95)—"Green Glove" (UA) and "Tale Five Women" (UA). Nice $10,000. Last week, "African Queen" (UA) (9th wk), $3,400.

Stagedoor (A-R) (370; 85-$1)—"Man in White Suit" (U). Big $6,000. Last week, "Blithe Spirit" (Indie) and "Foxes of Harrow" (20th) (reissue), $3,800.

Clay (Rosener) (400; 85-85)—"Laughter in Paradise" (Mono) (5th wk). Good $2,100. Last week, $2,300.

Vogue (S.F. Theatres) (377; 85-$1)—"Miracle in Milan" (Indie). Good $2,000. Last week, "Clouded Yellow" (Col), $1,000.

'Pride' Sturdy $17,000, Wash.; 'Maru' Okay 11G

Washington, May 13.

It's a mild session at first-runs this week, with newcomers failing to lure customers. "Pride of St. Louis" at Loew's Palace shapes as top grosses for week, but only sturdy, "My Son John," at the Ontario, is well above average, but crix pans hurt. "Ma, Pa Kettle at Fair" shapes nice at Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Singin' in Rain" (M-G) plus vaude (2d wk). Steady $16,000 after big $30,000 last week.

Dupont (Lopert) (372; 50-85)—"Anything Can Happen" (Par) (3d wk). Sturdy $4,000 after $5,000 last week. Stays.

Keith's (RKO) (1,939; 50-85)—"Ma, Pa Kettle at Fair" (U). Pleasing $9,000. Last week, "Macao" (RKO), okay $10,000 in 8 days.

Metropolitan (Warner) (1,200; 50-80)—"First Time" (Col). Slow $4,000 for first-run. Last week, "Okinawa" (Col), $4,000.

Ontario (K-B) (1,404; 44-74)—"My Son, John" (Par). Trim $8,000, but not up to hopes. Stays. Last week, "Mutiny" (UA), $3,000.

Palace (Loew's) (2,370; 50-80)—"Pride of St. Louis" (20th). Sturdy $17,000, to top town. Last week, "Song in Heart" (20th) (4th wk), so-so $7,000.

Playhouse (Lopert) (485; 50-$1)—"Deadline U.S.A." (20th) (2d wk). Pleasant $5,000 after $6,500 last week. Stays.

Warner (WB) (2,174; 50-80)—"Mara Maru" (WB). Satisfactory $11,000. Last week, "Red Mountain" (Par), $10,000.

Indpls. Still Lagging; 'Malone' Sluggish 7½G

Indianapolis, May 13.

Biz at first-runs here still is dragging this stanza although colder weather over the weekend helped some spots. "Belles on Toes," at Indiana, looks leader but with a modest figure. "My Son, John," at Circle and "Indian Uprising," at Loew's, are only so-so.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"My Son, John" (Par) and "Desert Pursuit" (Mono). Tepid $7,000. Last week, "Jack and Beanstalk" (WB) and "FBI Girl" (Lip), $8,500.

Indiana (C-D) (3,200; 50-76)—"Belles on Toes" (20th) and "Rodeo" (Mono). Modest $9,500. Last week, "Pride of St. Louis" (20th) and "Barefoot Mailman" (Col), $9,000.

Loew's (Loew's) (2,427; 50-76)—"Indian Uprising" (Col) and "Boots Malone" (Col). Sluggish $7,500. Last week, "Wild North" (M-G) and "Shadow in Sky" (M-G), $8,000.

Lyric (C-D) (1,600; 50-76)—"Tembo" (RKO) and "Overland Telegraph" (RKO). Dull $4,500. Last week, "Hoodlum Empire" (Rep) and "Tough Girl" (Indie), same.

'BELLES' LOUD $13,000, ST. LOO; 'MACAO' 9G

St. Louis, May 13.

Observance of Mother's Day and a cold blustery weekend are credited with boosting biz all over town this week. "Girl in White" shapes as standout at Loew's with a good session. "Belles on Toes" also looms nice at the Missouri, "Les Miserables" looks neat at the midtown Lyn Theatre.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Macao" (RKO) and "Steel Town" (U). Good $9,000. Last week, "Song In Heart" (20th) and "Rancho Notorious" (20th), fair $8,000.

Fox (F&M) (5,000; 60-75)—"Battle at Apache Pass" (U) and "Five Fingers" (20th). Opened today (Tues.). Last week, "Lion and Horse" (WB) and "Big Trees" (WB), oke $12,000.

Loew's (Loew) (3,172; 50-75)—"Girl in White" (M-G) and "Talk About Stranger" (M-G). Fine $13,500. Last week, "Love Better Than Ever" (M-G) and "Just This Once" (M-G), $12,000.

Lyn (Ind) (1,800; 75-90)—"Les Miserables" (Indie). Good $4,500. Last week, "The River" (UA) (4th wk), $2,000.

Missouri (F&M) (3,500; 60-75)—"Belles On Toes" (20th) and "Oklahoma Annie" (Rep). Nice $13,000 or near. Last week, "Macao" (RKO) and "Narrow Margin" (RKO), $9,500.

Pageant (St. L. Amus.) (1,000; 75-90)—"Something To Live For" (Par) (2d wk). Fair $3,000 after $3,500 for initial session.

Shady Oak (St. L. Amus.) (800; 75-90)—"Something To Live For" (Par) (2d wk). Trim $3,500 following $4,000 opening stanza.

'Rio Grande' Hot $9,000, Seattle; Holliday 8G, 2d

Seattle, May 13.

Trade is dragging here this stanza with few exceptions. "Mara Maru" is rated okay at Music Hall while "Denver & Rio Grande" looks good at Coliseum. "Outcasts of Poker Flat" shapes dull at Paramount but "Marrying Kind" still is nice in second Fifth Avenue session.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"African Queen" (UA). (3d wk). Big $4,000 for sixth downtown week. Last week, $4,600.

Coliseum (Evergreen) (1,829; 65-90)—"Denver and Rio Grande" (Par) and "Jim Forbidden Land" (Col). Good $9,000. Last week, "Okinawa" (Col), and "Thief of Damascus" (Col), $8,800.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Marrying Kind" (Col) and "Storm Over Tibet" (Col) (2d wk). Nice $8,000 for Judy Holliday pic. Last week, $10,600.

Liberty (Hamrick) (1,650; 65-90)—"Love Better Than Ever" (M-G). Fair $6,500. Last week, "Flesh and Fury" (U) and "Bitter Springs" (Indie) split with "Broncho Busters" (U) and "Exchange Girl" (Indie), $4,200.

Music Box (Hamrick) (850; 65-90)—"Flesh & Fury" (U) and "Bitter Springs" (Indie) split with "Broncho Busters" (U) and "Exchange Girl" (Indie) (m.o.). Fair $4,000 in 10 days. Last week, "L'Affaire" (Indie) and "Lady Paname" (Indie) $1,800.

Music Hall (Hamrick) (2,282; 65-90)—"Mara Maru" (WB) and "Gobs and Gals" (Rep). Okay $9,000 or close. Last week, "Singin' In Rain" (M-G), and "Shadow in Sky" (M-G) (4th wk), $6,200.

Orpheum (Hamrick) (2,699; 65-90)—"Young Man With Ideas" (M-G) and "Flame of Sacramento" (Rep). Drab $5,000. Last week, "African Queen" (UA) and "Royal Journey" (UA) (3d wk), $8,200.

Paramount (Evergreen) (3,039; 65-90)—"Outcasts of Poker Flat" (20th) and "Death of Angel" (Indie). Dull $7,000 or less. Last week, "Rose of Cimmarron" (20th) and "Yank in Indo-China" (Col), $4,800 in 6 days.

MONTREAL

(Continued from page 9)

Fancy $14,000 following $17,000 for fourth.

Imperial (C.T.) (1,839; 34-60)—"Retreat, Hell!" (WB) and "Take it Big" (WB). Good $9,000. Last week, "Boots Malone" (Col) and "Road Agent" (Col), $6,000.

Orpheum (C.T.) (1,048; 34-60)—"Unknown World" (Lip) and "Swamp Fire" (Lip). Poor $6,000 or near. Last week, "Shadow in Sky" (M-G) and "It's Big Country" (M-G), $5,000.

Russe Borrow From Yank Pix

Continued from page 7

newsreel there is usually a Russian newsreel along with a couple of American shorts. Hollywood has a decided edge, however. Half of the pictures shown here are American (about a year old) and the rest are mostly Danish, with a few English and Italian pictures and an occasional Swedish one.

The most ironical shot I have seen in a film since I got here was in a color documentary about the circus in Moscow. There were shots of trained bears, performing routines in chains. The camera then panned to the Russian audience looking soberly at the animals in chains. I doubt that the cameraman was aware of the symbolism of Russian bears in chains.

The Germans are very clever with their newsreels. They spend a great deal of time getting carefully composed closeups of audiences—at ball games, at parades, in crowds, and intercut with the main action of the news events. They also stage little dramatic scenes as part of a news event.

For instance, at a soccer game, they had a spectator, a drunk, run out on the field and prevent a goal from being scored. This was obviously staged but it was so well cut into the real game that the total effect was both exciting and funny.

Having been in Scandinavia now for more than three months, it seems that Hollywood has overlooked this corner of the world for film backgrounds and story material. When you consider that two of the biggest film names, Garbo and Bergman, are Scandinavians and that lesser personalities as Sonja Henie, Jean Hersholt, Osa Massen, Signe Hasso, Victor Borge and Carl Brisson are Scandinavians, you must admit that there is some talent here.

The trouble with stories is that very few Americans have ever translated Scandinavian literature. Whatever work has been done was the work of scholarly Britons who often destroyed the beauty of the originals. Nevertheless such writers as Ibsen and Strindberg have become known to the Americans, along with Selma Lagerlof and, more recently, Par Lagerkvist.

Untapped Gold Mine

This whole area of Northern Europe remains an untapped gold mine of story material and locations. The series of "Hans Christian Andersen" telefilms which I am writing here has created a minor sensation in Scandinavian film circles. Many people have talked about doing films here with key American personnel, but Karl Moseby, producer of this series, is the first one to do anything about it.

As a result, here's the kind of cooperation we're getting: The director of Copenhagen University Library, who is probably the greatest authority on Andersen, is my research adviser. We will not have to build a single exterior set, having received permission to use castles and palaces and the country museum about 40 minutes from Copenhagen, where an entire village of old cottages, farmhouses, an inn, barns, etc., have been rebuilt as they were 100 years ago—which is the time of the HCA stories. It will be closed to the public and we will shoot there. We can rent all authentic costumes and props from the Royal Theatre. And we have 187 Andersen properties which are public domain and have been bestsellers in every language for 100 years.

Also, as a result of the goodwill we've built up here, we solved without difficulty the problem of one tremendous scene, which requires about 300 extras. Local pay here is about $4 a day, which would mean $1,200 for extras.

There is a Hans Christian Andersen society here of men and women devoted to the works of the great writer. We shoot on Sunday, inviting these good people to come and be our extras. We pay them nothing — and we charge them nothing for the privilege of being in a mob scene. And, of course, the Danish Actors Guild can't complain about a little matter like that for it is for such a good cause.

Take the question of music. We need a good recording studio to record the music. So we apply to the government radio station, and we will be allowed to use its modern studios and possibly its best musicians.

The Bernard Bros., comedians who have been headlining theatres and nightclubs in Europe for the last five years, play the title roles in "Little Claus and Big Claus" and the swindlers in "The Emperor's New Clothes," the first two of the Andersen stories we're filming.

Incidentally, on the first day's shooting of "Claus," at the Nordisk Studios here, the prop man brought on a freshly-cooked, real 10-pound ham for a scene. British cinematographer Reginald Wyre's eyes almost popped out.

"Real meat," he exclaimed. "In England we would use a cardboard ham."

SPG Elects Siegel

Hollywood, May 13.

Screen Producers Guild elected Sol C. Siegel president to succeed William Perlberg. Other new officers are Arthur Hornblow, Jr., first veepee; Sol Lesser, second veepee; Pandro S. Berman, third veepee; Carey Wilson, secretary; Buddy Adler, treasurer, and Walter M. Mirisch, assistant treasurer.

New members of the executive board are Lesser, Adler, Berman, William C. Thomas, William Wright, Arthur Freed and Joseph Sistrom.

WB Settles 'Storm' Suit

Hollywood, May 13.

Franklyn Coen, writer, accepted an out-of-court settlement of his $250,000 plagiarism suit against Warners, involving the picture "Storm Warnings."

Author declared material from his book, "Vinegar Hill," was used in the film.

Film Council Names Shanks

Hollywood, May 13.

H. O'Neill Shanks, executive secretary of the Screen Extras Guild, was elected secretary of the Hollywood AFL Film Council to succeed John J. Lyons, who resigned.

Lyons is leaving to accept the job of labor relations counsel for the Southern California Racing Assn.

'Get Out From Behind Celluloid Curtain' For Ballyhoo—Wald

Hollywood, May 13.

In mapping a ballyhoo tour for the personalities connected with Wald-Krasna's "Clash By Night," Jerry Wald advocates this as a means for Hollywood to "get out from behind its celluloid curtain." Barbara Stanwyck, Paul Douglas, Marilyn Monroe, Fritz Lang, Harriet Parsons, J. Carrol Naish and Keith Andes, all of whom participated in "Clash," are looked upon by RKO sales topper Bob Mochrie and chief p.a. Don Prince as a "public relations task force" in going out on a boxoffice ballyhoo tour.

Wald incepted this to tie in for two weeks with the film's openings later this month. He told his artists that "every picture should set up a miniature COMPO tour this way," and "if you have enough interest to make a picture with me, then you should have enough interest to give us 10 days—two weeks of your time for boxoffice ballyhoo, because it's your business, too." He pointed to what Rosalind Russell did in reestablishing herself by touring in "Bell, Book and Candle," the legit play.

Wald stressed to RKO prexy Ned Depinet, on his recent visit here, that "we must get out from behind our own celluloid curtain and meet the public." He deplored the personalities who chose to confine themselves to the sacred precincts of their own studios or a front booth at Romanoff's.

Wald also deplores the "making of poor ideas magnificently. Maybe if we got better production ideas for new product, and perhaps made them less slickly and splendiferously, the public might buy 'em." He pointed to certain offbeat product which, while short-budgeted, and showed its light-coin touch, paid off because the fundamental ideas were sound.

Allied Seen Okaying Arbitration

Continued from page 5

exhib outfit's demand that arbitration be "all-inclusive." That means that film rentals be arbitrable. Distribs are adamant that prices are a matter of negotiation (or bidding) between buyer and seller and not a subject for arbitration.

It is thought that in light of the Allied board's repeated demand last week for "all-inclusive" arbitration and North Central Allied's statement that it will accept no agreement except on that basis, some sort of double-talk facesaver will be worked out by the lawyers today or at the May 26 meeting.

Allied On Rentals

Of the two national and three regional exhib associations that participated with the MPAA in the arbitration negotiations in New York April 22-25, Allied is the only one openly insistent on rentals being included. Theatre Owners of America made a fence-sitting statement on the subject at its board session, and the Independent Theatre Owners Assn. of N. Y. has come out definitely against the proposal.

Last month's conclave was very harmonious and clarified most of the subject-matter to be arbitrable. It also laid down a number of general operating principles. Current sessions of lawyers is for the purpose of codifying rules and procedures. These will be presented for final okay at the general meeting May 26.

Myers was as much a flagwaver as anyone at the April huddles, and stung many of the other participants by complaning, when he got back to his Washington headquarters, that while broad agreement had been reached, not much had been accomplished on detail. Until these details are worked out, Myers said he couldn't indicate much enthusiasm for the overall idea. Virtually everyone else at the sessions had figured that a lot more than expected was accomplished, and figured the industry was a long way toward finally getting a working arbitration system.

At the board meeting in Colorado Springs last week statement was issued that it was "regretted" MPAA wouldn't go along on the all-inclusive arrangement, and the committee should go back and continue negotiations along those lines. Approval or disapproval was left open.

A few days later, at the Allied Rocky Mountain convention in Colorado Springs, Myers said the association will fight for "all-inclusive" arbitration, but that it might go along with the best that could be gotten. He said the base idea of the proposed plan was conciliation in advance of arbitration. Industryites are taking hope from that remark that Allied will be reasonable, and that if some compromise device can be worked out it won't stand in the way of getting a system into operation.

Current lawyers' meeting is being held in offices of TOA. It was called by chairman Herman Levy of TOA. Reps of all groups at the April huddles have been invited.

Mayer-Hughes

Continued from page 3

those being represented by Dembow was not given. Some time ago he had a deal on the fire to acquire Hughes' RKO Theatre Co. stock in behalf of N. Y. circuit operator Harry Brandt, but this, of course, never materialized.

Dembow's Service outfit represents indie producers on sales and, additionally, sets financing arrangements.

Jerry Wald and his Wald-Krasna Productions unit will exit the RKO studio on Oct. 31 with future plans as yet unset but largely contingent on the outcome of Mayer's current talks on setting up production on the same lot. If that materializes, it's expected that Wald will join the Mayer operation.

Wald's pact with RKO actually runs to the end of the year. However, it contains a two-month vacation clause allowing him to bow out on Oct. 31.

NEWS! Skin-Tonic Action in Lux Soap care!

...actually stimulates moisture within your skin that makes even dry skin fresher, smoother!

Now... a softer, dewier, younger look can be *yours*... thanks to Skin-Tonic Action in Lux Soap care! Skin-Tonic Action stimulates vital moisture within your skin that brings new smoothness, freshness to any normal skin. Yes, *even to dry skin!*

Try Debra Paget's Lux Facials *now*. Simply cream in the rich lather, rinse warm, splash cold. Just *one* cake of Lux Toilet Soap can bring new beauty *to you!*

9 out of 10 screen stars are Lux Girls!

"Be Lux Lovely"

says DEBRA PAGET

starring in "BELLES ON THEIR TOES" A 20th Century-Fox Production

COLOR BY TECHNICOLOR

Now showing locally

Clips From Film Row

NEW YORK

William Kurtz, formerly with the United Booking Office and Paramount Theatres, joined Lopert Theatres as general manager in charge of booking, buying and theatre operations.

Donalee Realty Corp., headed by Irving Maidman, bought the Oxford in the Bronx at a foreclosure sale. House will be converted into a commercial project.

SEATTLE

More changes were made following departure of Dan Redden, former manager of Music Hall to Alaska. Marvin Fox, who had been transferred from Orpheum to the Hall as manager, goes to Portland as city manager for Hamrick Theatres there.

Willard Coughlin, ad manager for Hamrick, also will serve as assistant to Herb Sobottka, city manager. Coughlin also will be manager of Orpheum.

This new steup moves Cass Smith up to manager of the Hall here. Prior to coming to Seattle, he was manager at the Music Box, Tacoma, where Will Hudson is now manager.

LOS ANGELES

Robert L. Lippert bought American rights to French-made feature cartoon, filmed in Technicolor, for release in this country through his own distribution organization.

Monogram held two-day sales meet to adopt policies for the coming season. Attending the sessions were Steve Broidy, Harold Mirisch, Morey Goldstein, Ralph Branton, L. A. Goldhammer, James A. Prichard, Edward Morey, Harold Wirthwein, Walter Mirisch and John C. Flinn.

RKO set day-date openings on Memorial Day weekend for "Clash By Night" in six key cities: Boston, Philadelphia, Washington, Minneapolis, K. C. and San Francisco.

Starting June 6, United Artists will reissue "Red River" and "Tulsa" as a dualer.

DALLAS

The Cole-Anna Drive-In opened at Santa Ana, by Roland Duss, manager of the Oak Drive-In at Coleman. He will continue to operate both ozoners.

Karl Hoblitzelle, Interstate Circuit prexy, accoladed by state org, Sons and Daughters of the Republic of Texas, for outstanding contributions to Texas.

The 800-seat Capitol Theatre at Palacios destroyed by fire following explosion. Cause of the explosion not determined.

Jefferson Amus. Co., has leased the Spindletop Drive-In, Beaumont, from G. F. Swarts and Garrett Parker. The 450-car capacity ozoner will be reopened and used as a drive-in for Negro patronage only.

Joe De Atley named manager of the Hempstead Drive-In, Houston. Jack Veeren will replace him as skipper of the Irvington Drive-In. Both ozoners owned by Claude Ezell & Associates.

R. A. Erickson and O. M. Kirkeby converting their Tower Drive-In at Abilene into a twin ozoner.

Grant Drive-In opened at Wichita Falls, by Bullington, Lee and McMahon. Ozoner seats 400 patrons and accommodates 400 cars.

Eddie Joseph, operator of three ozoners in Austin, received city council approval there to construct a new 500-car drive-in in the Delwood Shopping Village.

Chatmas Amus. Co., which purchased the Royal Drive-In at Marlin, last November, has reopened it for the season. Johnny Chatmas will operate.

Juan Silvas took over duties as manager of the National and Zaragoza, San Antonio; replaces A. Benavides who was recently recalled to military service.

B. E. Garner, operator of the 900-seat Arcadia, Ranger, recently destroyed by fire, plans to rebuild the house.

Boyd Adkison opened the new Starlite Drive-In at New Boston.

ST. LOUIS

Tom Gates, Barry, Ill., purchased the Hull, in Hull, Ill., from Glenn J. Geyer. Gates also owns and operates the Gem, New Canton, Ill.

The State, a 300-seater, New Baden, Ill., shuttered for an indefinite period by Paul and Phil Schroeder. Paul Schroeder also closed his Alambo, Lebanon, Ill.

Frisina Amus. Co., will keep its Effingham, a 940-seater, Effingham, Ill., shuttered until after the season for its Rustic ozoner, has ended. It will continue operation of the Heart, a 750-seater in Effingham.

Clark and Russell Armentrout plan to light their new 500-car ozoner near Summer Hill, Ill., July 1. Freeing of tolls on the bridge spanning the Mississippi from Louisiana, Mo., expected to help biz.

The Starland, new 700-car ozoner near Mt. Vernon, Ill., lighted last week by Frank Glenn, Tamaora, Ill., with a first-run policy.

St. Louis county has seven ozoners all using second-run product.

PITTSBURGH

Max Silverman, manager of the Squirrel Hill, moved downtown by WB to the Warner; replaces Larry Knee, who resigned to go into other biz. George Vujnovic, of the Boulevard, goes to the Squirrel Hill; Alma Lype moves from the Whitehall to the Boulevard while William J. Jacoby, until recently in North Carolina theatre chain, becomes the new manager of the Whitehall.

F. Elmer Hasley's Main Theatre on Bessemer Terrace in East Pittsburgh closed.

Bernard H. Bucheit, Manos circuit exec, is back at company's Greensburg headquarters after a trip to Missouri. He accompanied Mrs. George Purcell and young John Purcell there for funeral of Purcell, booker and buyer for Manos chain, who died following a heart attack.

Mickey Gross in for Rep to handle publicity on world preem of "I Dream of Jeannie" at Fulton on June 4; he named Bob Post, local p.a., to assist him. Ray Middleton, Muriel Lawrence, Bill Shirley and Eileen Christy, featured in the picture, will be here for opening.

For the fifth consecutive year, Mrs. Edna R. Carroll, chairman of the state board of picture censors, appointed chairman of picture committee for Pennsylvania Week this fall.

Thomas Zaimes, West Tarentum exhib, is flying to Greece late this month to visit his aged parents.

MINNEAPOLIS

Because of boost in newspaper advertising rates and declining boxoffice, majority of local independent nabe and suburban conventional theatres cut down on their newspaper lineage considerably.

Pete Smith's first Technicolor short, "Mealtime Magic," had its world preem at the State, Eau Claire, Wis. Pressure cooker, which film tells about, is manufactured in that city.

Vet theaterman Bill Sears, onetime RKO-Orpheum manager here, again at helm of four M.E.E. Twin Cities area drive-in theatres.

Saul Malisow, formerly assistant to 20th-Fox midwest division manager Moe Levy, upped to company branch manager. He succeeds Ralph Pielow.

At a time when the market for theatres hereabouts has dried up at least one of territory's indie circuit owners, Sheldon Grengs, is willing to back up his faith in film biz with real coin. He is reported to have paid $110,000 for long term lease and equipment of downtown first-run Granada, Duluth, Minn., buying it from Sidney Blackmer who operated it since built 15 years ago.

Kathleen, 11-year-old daughter of S. D. Kane, North Central Allied executive counsel, seriously injured when run down by auto.

St. Paul neighborhood, the DeLuxe, changed hands for eighth time in two years, new owner being James Osette.

Volk Bros., circuit owners, shuttered Robin, house in suburban Robbinsdale where a year ago they opened the 1,200-seat Terrace.

Irving Ludwig of Walt Disney organization here to arrange special screenings of "Robin Hood."

Minnesota Amus. Co. transferred manager Edward Kintop of Arion, local nabe house, to Lyric, Duluth.

Salesman Don Palmquist resigned from Reid H. Ray Film Industries' sales staff to return to Monogram in same capacity.

BOSTON

Ray Feeley, executive secretary Independent Exhibitors, flew to Colorado Springs over the weekend to attend National Allied board meetings.

Samuel Pinanski, ATC topper, installed as prez of Sentry Lodge, B'nai B'rith, Brookline, May 4th. Martin Levine, Brandt Theatres, N. Y., was installing officer and guest honor at the ceremony.

Sam Horenstein, Manley district manager, celebrated his 65th birthday and 25th anni with the company the same day, last week.

At a luncheon last week celebrating the 10th anni of Affiliated Theatres Corp., local booking combine, Arthur Howard, prez, called on distributors and exhibitors there to forget past personal grudges and work for more harmonious relationship. He cited that many theatres are on the ragged edge and will be unable to stay open unless grosses improve.

CHICAGO

Park Theatre, Austin, Ill., reopening with art policy.

Al Golden, former Republic salesman, joined Metro's Milwaukee exchange.

Lou Goldberg called a May 26 meeting of the Colosseum for Motion Picture Salesmen.

Steger Theatre, Steger, Ill., went to three-day weekly operation.

Tom McConnell was awarded $32,875 in fees on the Towne Theatre case by Judge John P. Barnes, Chi federal district court, in addition to the $75,000 already awarded the attorney in the same case.

Manor Theatre, reopening with art film policy, offered two-for-ones the first week.

Judge John P. Barnes, Chi federal district court, denied the petitions of the defendants in the Towne Theatre suit asking for a definition of his ruling. He claimed that competitive bidding was not an answer to the decree and declared that lawyers could find their "interpretation" within the decree.

West End and Savoy, operated by Fadim and Kaplan circuit, closed last week.

Arnold Monette, former assistant to Ray Moon, appointed Chicago city sales manager for 20th-Fox.

Illinois Appellate court last week ruled that Balaban & Katz circuit was not liable for the $625,000 purchase of the Congress Theatre, which it is presently leasing.

Charles Hogan, who has been talent booker for the Oriental, also takes over the executive manager-ship of the house from Harold Costello, who goes back into his soft drink and ranching biz.

PHOENIX

Sombrero Playhouse, legit showcase for Ann Lee and Dick Charlton during winter season, taken over as interim art film house by Louis Leithold. Formerly assistant manager of the Gramercy, N. Y., Leithold leased the 492-seater until next January.

Mustang Drive-In opened in Chandler by Mr. and Mrs. Joe H. Woods, who operate the Rowena and Parkway theatres there.

Newest link in theatre chain operated by Long Enterprises of Arizona is the Desert Drive-In, a 400-car ozoner in Casa Grande. Henry Bowers is manager.

Twin Screen Drive-In, Phoenix, reopened by Fred Crockett and Harry L. Nace as the Acres of Fun. Formerly operated by McCormack-Nace, it is managed by Otto Silvester.

Claude Cline is new manager of Studio Theatre, Prescott, replacing Ralph Crocker who resigned after nine years. Cline will double up as manager of Elks Theatre, his regular post.

El Rancho, first ozoner in Nogales area, opened by Tri-Delta Amus. Co., a Diamos enterprise. Frank Campillo, manager of the outdoorer, also heads up the other Diamos theatres in Nogales. Tri-Delta also has a new operation in Douglas, the Ft. Cochise Drive-In.

After being closed three days for repairs to meet fire specifications laid down by Benson city council, the Benson was permitted to reopen after the fire chief reported the house had complied with city safety requirements.

The 440-car Prince Drive-In opened in Coolidge by Long Enterprises.

PHILADELPHIA

Abe Montague, sales manager of Columbia will appear at an exhibitor mass meeting in Broadwood Hotel (20), to discuss sales policies of his company and exhib beefs. Session was called by Allied of Eastern Pennsylvania.

Local "Movietime, U.S.A." committee has announced that two Hollywood name stars will visit here starting May 19.

Richard Conte is slated to make personals at Stanton Theatre (29) in conjunction with world preem of "The Fighter."

DETROIT

Paul Field, manager of the Alhambra, honored by the North Woodward Community Council for his 10-year devotion to inter-racial activities and other community projects. Many city dignitaries attended the celebration.

The 2,200-seat Paradise Theatre, second-run film house in downtown area and also top vaude theatre for top Negro talent here, sold to the congregation of the Church of Our Prayer, an interdenominational Negro church. House once was known as Orchestra Hall, at that time being the home of the Detroit Symphony Orchestra. It will be used as regular place of worship for church.

The 453-seat Cinema, long Detroit's leading art house, closed last week.

SAN FRANCISCO

The Orpheum (Fox-West Coast), Oakland house will shutter in two weeks for an indefinite period because of insufficient film product.

Fox California Theatre in Berkeley reopens Wednesday (14) with Charles P. Skouras among those attending. Proceeds from the opening performance will go to the U. S. Olympic Games Fund and Berkeley Junior Chamber of Commerce. The 1,400-seater had been shuttered for facelifting.

GREENSBORO, N. C.

Elm Theatre here closed for indefinite period. Luther Fitzgerald of Charlotte, general manager of Consolidated Theatres which operates the Elm said the lease expired and bookings stopped effective May 4. Plans for the building, which housed this theatre for about 25 years, are indefinite.

James Cartledge of Abbeville, S.C., named manager of Center Theatre here. Center's acting manager, James Sheppard, was made manager of the Rialto in Durham.

Downtown Elm Theatre, a film house here for about 25 years, closed Saturday night (3). Part of the staff will be transferred to the State Theatre here, another Consolidated Theatres house.

Dan Austell, manager of Carolina Theatre in Lexington, N. C., transferred to Center Theatre, High Point, N. C., another North Carolina Theatre house.

Suit to recover a $24,150 balance on a conditional sales contract was filed in Guilford Superior Court by Max Zager. He lodged the action against Skyview Theatres, claiming the sum sought is the amount still due, from a total of $34,250.

SALT LAKE CITY

Edward A. Terhune, former head of RKO publicity in Utah, Idaho and Montana, appointed head of cerebral palsy drive starting next month. It is sponsored by the local Variety Club.

Leon J. Frickberg, owner of Park-Vu Drive-In, brought suit against the city for $26,655 which he claims covers losses incurred since April 26 when his ozoner was flooded out. Frickberg contends the Park-Vu was flooded by water diverted from its natural course into conduits which couldnt' handle the load.

EDMONTON, ALTA.

New nabe, the Palace, opened here by Mike Kucey, of Myrnam, Alta., formerly associated with the Annex theatre in Edmonton. House seats 800.

North Battleford's first drive-in, The Park, being built at a cost of $50,000 by G. Nyholt. Theatre, to open in June, will accommodate 300 cars.

CALGARY, ALTA.

Vernon M. Skorey, Calgary, district manager of 20th-Fox for 20 years, transferred to Minneapolis.

Coyle Investments, Ltd., building a $200,000 theatre in Drumheller to replace the Napier, destroyed by fire in December. House will seat 600.

Robson Backer

Continued from page 3

Co., through United Artists, which is releasing the film.

Wall Streeter has also agreed to provide coin on the same basis for unit's third pic, also to be based on a yarn from James Michener's "Return to Paradise" volume. It will be shot in New Zealand next January. Wise is prepping the script while Robson makes the Samoa film.

Lenart explained his long trip to Samoa as part of his "education" in film-making. He said he hopes eventually to take an active hand in production and he wants to see all the problems from start to finish.

Robson, who will direct (Theron Warth is producing), left for Samoa over the weekend. Photography starts June 14 with Gary Cooper in the lead. Cooper isn't slated to arrive until two weeks after starting date because of a Warner Bros. commitment.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SCARAMOUCHE"
STEWART GRANGER • ELEANOR PARKER • JANET LEIGH • MEL FERRER
Color by Technicolor • An M-G-M Picture
plus SPECTACULAR STAGE PRESENTATION

MARLENE DIETRICH
ARTHUR KENNEDY
MEL FERRER
RANCHO NOTORIOUS
PARAMOUNT
In person NAT "KING" COLE
RUSS CASE and his Orchestra
ALAN KING
JOHNNY COY
SUNNY GALE
Midnight Feature Nightly

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE-IN THEATRES

GREAT MOTION PICTURES ARE PROCESSED BY PATHÉ

Producer Edmund Grainger says:

"My pictures must be perfect. I insist upon laboratory work by Pathé."

Producer Edmund Grainger *protects* his investments and reputation by making certain that the quality of the laboratory work on his films matches the high quality of their creative ingredients.

PATHÉ-PROCESSING • SOMETHING TO CROW ABOUT •

Edmund Grainger's latest picture is "Korean Story," released through RKO. It was processed by Pathé Labs. Can we be of service to *you*?

Both New York and Hollywood Have *Complete* Pathé Laboratory Facilities:
35MM • 16MM • COLOR • BLACK AND WHITE

$1,000,000 Suit Claims Premature Release to TV Hurt Pix at B.O.

Hollywood, May 13.

Suit for $1,000,000 charging violation of a distribution agreement was filed Monday (12) in Federal Court against Pathe Industries, United Artists, Eagle Lion and others by Ellen Levinson, assignee of Vinson Pictures Corp. Pix involved are "An Old Fashioned Girl" and "Shamrock Hill," produced by Equity Films, in which Vinson Corp. held half interest.

Also filed in Superior Court was a foreclosure suit on Equity's interest in pix on two chattel mortgages held by Vinson and assigned to Miss Levinson. Complaint alleges that the pix were wrongfully released to Motion Pictures for Television, before full distribution of pix in film theatres. Premature TV release impaired the exhibition value of the pix in theatres, it's charged.

Suit alleges theatre earnings of pix were so meagre that revenue failed to pay off production cost or loans. Injunction seeks to restrain distribution of pix to television, cancellation of distribution agreement and accounting of coin received.

Plenty Problems In Brit. Vidpixing

Hollywood, May 13.

Growing number of vidfilm producers considering launching activities in England to take advantage of lower costs will find that such a move is not without its headaches. Lack of adequate studio space and of trained technicians coupled with longer schedules and the red tape of establishing credit and acceptability are the principal difficulties which face the U. S. producer who ventures abroad.

There are some compensations, however, Alexander MacDonald, veepee of the Dougfair Corp., reported this week on his return from Britain where the Douglas Fairbanks firm has established one of Hollywood's first television outposts. Weighing heavily on the credit side is that no snobbery toward television exists in the minds of British actors and actresses. First announcement that Fairbanks was going to film vidpic series in England brought a flood of applicants for rroles—and the applicants included many of the top thesps in the Isles. Similarly, directors and writers with top credits are eager to plunge into the new medium.

Vidpix Chatter

Hollywood

Gilbert Frye, Craig Woods and Bill Justice cast in "Craig Kennedy, Criminologist" vidpix series being shot by Adrian Weiss Production . . . Steven Geray landed role in "Big Town" series . . . Ed Tierney cast in Revue Productions' "Chain Lightning," rolling at Eagle-Lion studios . . . George Pembroke cast in "The Long Shot," Racket Squad vidpic shooting at Hal Roach studios . . . Jerry Fairbanks Productions shutters offices for annual vacash period, only sales, exec and accounting remaining open . . . Felipa Rock set in "Big Town" series . . . John Litel and Barbara Woodell added to cast of "The Best Years," Louis Bromfield pilot telepic which Bing Crosby Enterprises rolled at RKO Pathe . . . Keye Luke set for role in Revue Productions vidpic

New York

Film producer Leslie Rausch and TV packager Elaine Starr teamed to produce a series of TV films titled "Hand and Seal." To be based on authentic documents, the initialer in the series will involve the last official document signed by Abraham Lincoln . . . Lon Brott, Washington public relations counsel, signed as United Artists-TV's sales rep in the capital . . . Music Corp. of America lensing a new vidfilm series, titled "Secret Agent" and dealing with an American agent overseas. Shooting will be done at the Eagle Lion studios on the Coast

Salzburg Puppet Vidpix

Trident Films, Inc., an indie production outfit, is preparing to make some 13 puppet films which will feature the Salzburg Marionette Theatre. Plans call for the series to be lensed on location in Salzburg, Austria.

Subjects are designed for both theatrical and TV release. They'll include fairy tales from the Salzburg troupe's repertoire as well as original material. Salzburg marionettes, incidentally, toured the U. S. and Canada last fall.

LANG GUIDES MCA'S NAME STAR VIDPIC UNIT

Hollywood, May 13.

Series of vidpix with name pix stars is being mulled by MCA for its telepix subsidiary, Revue Productions. Talks now under way on the project, which would be shot at Eagle Lion studios, call for Jennings Lang to head the operation.

Meanwhile, Sloan Nibley as story editor has been put in supervisory capacity on Revue's upcoming 26 "The Adventures of Kit Carson" series, to roll in July, with Bill Williams starring.

Sewing Expert to Star In 15-Min. Telepic Series

Lucille Rivers, sewing expert who had her own show on CBS-TV in 1950, will be lensed in a series of 13 quarter-hour vid-pix to be produced by George F. Foley, Inc.

Production will start in June with the films to be released on a syndicated basis in the fall. Series will be shot in color in New York, with John Ward supervising production.

Out of the Blue?

Difficulties confronting television networks and sponsors who hope to use feature film oldies as inexpensive summer replacements this year were pointed up in N. Y. this week by WNBT's scheduling of "Out of the Blue," a George Brent-Carol Landis starrer.

Film was playing first-run on the NBC video flagship. But, it had already been screened six times during the previous year on WCBS-TV, the rival CBS video web's key N. Y. outlet. While it's believed that the constant repeats of the films are okay for local transmission, it's believed doubtful that a network sponsor would buy any picture unless it had never been aired before on TV—and such are becoming increasingly difficult to obtain.

Battle Rages Among Snader Execs For Control of Telescription Co.

Hollywood, May 13.

Behind-the-scenes fight for control of Snader Telescriptions flared out in the open Monday when prexy Louis D. Snader admitted he was trying to buy out interests of partners, Alexander Bisno, Sam Markovitch, plus any or all other investors in BSM Telescriptions, which owns Snader Telescriptions. At the same time, Snader disclosed receiving "very large, substantial" offer for the company, but said "we're not particularly interested in selling at this time. This is a lucrative business."

Snader's ire against Bisno was precipitated chiefly by a letter he recently sent by Bisno investors telling them that because of retrenchments in the company monthly dividends were being suspended. Snader asserts the letter implied Telescriptions was in money trouble, and says this is untrue. He claims minor adjustments on the staff were made, but evaluates the worth of Telescriptions as close to $2,000,000.

Snader differs sharply with Bisno on suspension of dividends, Bisno telling investors divvies should be curtailed because of rising production costs, etc., Snader feeling divvies should be paid investors who should have right to reinvest coin in future production if they want. Snader says frankly he wants Bisno and Markovitch out of the company to avoid future policy hassles.

Another shakeup sees Reub Kaufman leaving as prexy of Snader Sales. Johnny Graf continues in charge of sales.

Snader emphasizes 800 telescriptions being produced are paid for, that the firm has coin due from existing contracts, and says the company is solid financially. Bisno and Markovitch are considering the offer from Snader, he says.

Jacobs to DuM Film Dept.

Herbert H. Jacobs, formerly veepee and general manager of Sutton TV, Inc., has been named sales chief for the DuMont web's film department.

Wilmer S. Clark, formerly sales manager of WJEF, Grand Rapids, was named the department's California rep.

COAST FRIARS OKAY VIDPIX FOR CHARITY

Hollywood, May 13.

Ten-year television deal has been finalized between the Friars Club and Seymour Felix and Lee Loeb, with pair producing series of half-hour vidpix toplining Friars members and guesters.

Club will get a chunk of coin for its co-operation, and plans to turn percentage over to a charitable group. Dramas, comedies and musicals will be based on incidents in lives of celebs involved.

Friars dean Harry Delf and exec board set deal in N. Y. with Loeb and Felix. Vidpix will be shot here and in Gotham.

TV Films in Production

as of Friday, May 9

ATHENA PRODUCTIONS, INC.
California Studios: Hollywood
Three series of 13 chapter plays each "SON OF ROBIN HOOD" skedded to begin shooting latter part of May.
Producer-director: Clifford Sanforth
Associate producer: Al Westen
Assistant director: Nate Barrager
Writer: Howard Laurence Field

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 26. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Wally Fox

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood
"SAFARI BILL" series of 26 half hour telepix to begin shooting May 18. Location shots to be filmed in British East Africa.
Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Assistant producer: Nate Barrager
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen: Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"LONE RANGER" half hour series of 52 videoaters begin shooting May 19. John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studio
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
Shooting "REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp.
Executive producer: Basil Grillo
Producers: Bernard Girard
Director: B. Girard

Half hour series of adult drama films for "CROWN THEATRE" resume shooting May 15.
Producers: Richard Dorso, Bernard Girard.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnaz; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
668 N. Robertson Blvd.: Hollywood
Resume shooting May 26 on "TERRY AND THE PIRATES" 26 half-hour adventure telepix.
Cast: John Baer, Marl Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
Resume shooting "HOLLYWOOD THEATRE" series June 1.
Assistant Director: Joe Boyle
Production Sup.: Raoul Pagel

FRANK FERRIN PRODUCTIONS
6528 Sunset Blvd., Hollywood
Casting: Virginia Mazzuca
First five of twenty half-hour jungle adventure telepix in "SMILIN' ED'S GANG" series to resume shooting mid-May. EdMcConnell, Nino Marcel head cast.
Producer-director: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC, DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour videoaters begins shooting April 22. Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

WERNER JANSSEN PRODS.
California Studios: Hollywood
First 10 of a series of 100 3-minute telepix based on classical music, featuring the Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen, now shooting.
Producer: Stanley Neal
Director: Sobey Martin

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting May 21.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting May 13.
Producer-director: Bernard Girard

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of 52 vidpix "The Affairs of China Smith" roll in May. Dan Duryea starred.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Visual Drama Studios: Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

LINDSLEY PARSONS PRODS.
KTTV Studios: Hollywood
"FILE OF JEFFREY JONES" series of half hour adventure telepix now shooting.
Producer: Lindsley Parsons
Associate producer: Warren Douglas
Directors: George Blair, Lew Landers
Assistant director: Rex Bailey

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting "MYSTERY THEATRE" series of half-hour adventure telepix.
Producer: J. Donald Wilson
Director: Howard Bretherton

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of edfilt drama telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

HAL ROACH PRODUCTIONS
Hal Roach Studios: Culver City
"AMOS 'N' ANDY" series of character comedy now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS resumes shooting oater telepix May 26. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN GEMS
1302 N. Gower, Hollywood
"CROSSROADS, U. S. A." began shooting April 23, Brown Holmes scripted.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix shooting resumes end of May.
Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series now shooting half hour telepix series.
Producer: Hal Roach, Jr.: Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week mid-May.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
655 N. Fairfaxs Hollywood
"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix shooting to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
5255 Clinton St., Hollywood
Four in "UNEXPECTED" series of half-hour telepix shoot in May.
Seven "CISCO KID" half-hour telepix scheduled for May shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

PSI-TV, Nasht In Joint Vidpix Deal

PSI-TV, the Bernard Prockter syndication vidpix operation of which Paul White is prexy, has negotiated a deal with John Nasht, prexy of Meredith Productions, whereby the latter leaves this week for London and the Continent to explore the European-United Kingdom markets. After completing a feature film "The Widow" (for theatre release) for his own outfit, Nasht will do a feature TV pic as a joint venture with PSI.

Possibility of PSI tieing in with BBC on a TV venture is also on the Nasht agenda.

Meanwhile, White leaves over the weekend to commence the second 13-week cycle of Irene Dunne half-hour vidpix for Schlitz. Initial 13-week cycle is in the can, with series preeming on CBS-TV on May 30. Schlitz is aiming for blanket coverage of the show, negotiating deals which may be slotted in 63 TV markets.

Col Picts Being Cued On Vidpix by Current Scripting of Subsid

Hollywood, May 13.

Columbia Pictures' success in working out a series of scripts on which writers are now engaged will determine how soon the studio gets into production of special pix for video. Lensing will be by the Screen Gems unit, a subsid being kept entirely apart from Col's theatrical production operation.

Studio figures cost of a series of 13 half-hour tele shows at upwards of $250,000. It aims to make at least two of them to develop know-how in the field, so the investment will be more than $500,000.

Col sees no possibility of substantial profit in the tele films, but wants to be sure it has the knack if and when the time comes to go into making them on a large scale. Universal, meanwhile, is getting close to production with several series on the assumption that such film-making could prove a profitable adjunct almost at once.

ABC Left Dangling on Coin Limb In Merger Stall; More Axings on Tap

Another round of economy dismissals is being made at ABC. While not a wholesale bloodletting, coming after the trimmings made by the chain in recent weeks, it has caused some jitters among the personnel.

Despite the fact that the prunings and the cancellations which have also hit the web present a black picture, some sources at the network feel that the outlook is not so dark. They say that such cuts as have been made, and the business which has been lost, fit in with ABC's arguments before the FCC seeking approval of its merger with United Paramount Theatres.

According to this line of reasoning (not confirmed by any ABC spokesman), ABC feels that the Commission is more likely to okay a wedding with UPT if it feels that the chain's competitive position vis-a-vis the other network would be strengthened by the merger and the added capital it would provide. Thus, the poorer ABC appears to be, the more sympathetic the FCC will be, this hypothesis runs.

It's understood that several engineers and directors, one staff writer and some other personnel may get their notices, although the unions involved are putting up a fight. The word has also gone down to tighten expenses.

Undoubtedly the long delay in approval of the merger, which was first thought possible by early this year and which now may not come through until next year, has worked to the network's disadvantage. There has been a lack of capital, loss of an added programmatic impetus which the theatrical tie could mean and the fact that some key UPT personnel slated for ABC have not been able to move over yet.

The skein's long-term debt rose over $3,200,000 from Dec. 31, 1950, to the same date of '51, according to figures in the corporation's annual report. At the end of '50,

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Crosby, Coca-Cola In Snag Over TV

Unless Bing Crosby and Coca-Cola can come to terms on the Groaner's TV exposure next year, there will be no deal between the singer and the Coke outfit. Coca-Cola wants Crosby for the Sunday night at 8 spot on CBS Radio, as successor to Edgar Bergen, who is being dropped by the soft drink company. But Coke also wants Crosby to do a number of video shows as well.

Thus far Crosby has shunned the TV medium, insofar as his own appearance goes, although on the production end he owns one of the most lucrative operations on the Coast. He has expressed a willingness to do four video programs next year, but that's not enough for the Coca-Cola people. Should a deal be consummated, Crosby would utilize his own Hollywood vidpix studios to do the shows on film, rather than live.

APRIL TV SET OUTPUT HITS 316,562 LOW

Washington, May 13.

Reflecting softening of demand for consumer goods, television set output last month was the lowest for any month since last summer, according to preliminary figures of the Radio-Television Manufacturers Assn. April production (four weeks ending April 25) was down to 316,562 sets, compared to 510,561 sets in March (a five-week work month) and 469,000 sets in April of 1951.

Factory production currently is around 80,000 sets weekly or about 4,000,000 sets a year. For the first four months of 1952, turnout totaled 1,640,000 sets. Factory inventories at end of April were estimated at around 300,000 sets and stock in hand of dealers and distributors about 1,100,000, bringing total TV inventories to 1,400,000 sets or a 15 weeks' supply at current rate of turnout.

Dealers are said to be buying only for immediate needs.

LATINO 'QUIZ KIDS' SET FOR CUBA TV

Chicago, May 13.

"Quiz Kids," one of the oldest entries from the Louis G. Cowan stable, gets the Spanish treatment next week when a Cuban version of the moppet debuts on Gore Mestre's Havana tele operation, CMQ. "Kids" is the second Cowan TV package to go to the island. "Down You Go," adult panel show, preemed on CMQ several weeks ago.

The American version of "Quiz Kids" is slated to return to NBC-TV for the summer. Program rode on NBC, first on radio and then also video, for over 10 years before it shifted to CBS radio and TV last fall. Negotiations are under way to use it as an eight-week summer fill on NBC-TV for the Monday night Paul Winchell show, also a Cowan package. CBS has given its okay, but deal hinges upon acceptance from the Speidel watchband company, which shares the NBC show with Crosley. Latter has greenlighted the move.

Cowan firm, incidentally, is pitching a new half-hour tele show, tagged "Super Ghost" and featuring Bergan Evans, who hosts "Down You Go." New show uses a parlor game format.

Gulf's No-Knocks For Network Radio Summer Campaign

Possibility that last year's cuts in radio rates plus the drop in talent costs will bring new advertisers into network radio for summer campaigns is seen in Gulf Oil's buy of a cross-the-board news show on ABC for its insecticide division. In the past few years the Gulfspray and aerosol bomb coin had gone mostly to newspapers, and prior to that was on spot radio with Jack Smith and Gordon MacRae plattered shows place on local outlets.

Now Gulf is using a network show, on 225 ABC stations. Stanza is a John Daly newscast which will be beamed at 10-10:15 p.m. cross-the-board starting June 16. While originally pitched as purely a summer venture, Gulf has options on the series for 52 weeks, via Young & Rubicam agency.

In past years the seasonal advertiser hadn't been able to afford a chain program, but this year the price is within its budget. Market for the insecticides covers about 65% of the country, and the network is being tailored to areas in which Gulf has distribution. Previously such custom-built webs weren't as easy to line up as they are today.

Another aspect of lowered AM costs and specially-tailored hookups is that some bankrollers are finding that it doesn't make sense to take a hiatus where their AM networks are custom-built to supplement their tele spending. Thus Kellogg cereal is standing pat with all its shows, both AM and TV: "Space Cadet" (ABC and ABC-TV) and "Wild Bill Hickok" (Mutual and DuMont) "All-Star Revue" (NBC-TV) and "Howdy Doody" (NBC-TV).

In the case of "Space Cadet"

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NO RCA HIATUS ON NBC-TV; SUBS DRAMA

RCA is retaining the 8 to 8:30 Friday night time on NBC-TV, although both Ezio Pinza and Dennis Day, who alternate in the period, are going off. J. Walter Thompson, agency on the account, will install a "Tony Miner-produced dramatic show in the period for the summer, effective June 20.

There's considerable speculation as to what RCA will do in the fall. General opinion around NBC is that the company will wind up with a new and expanded Dennis Day show, calling it quits with Pinza.

BOB RUSSELL

"SEALTEST BARKER"—CBS-TV
Saturdays 12-1 pm EDST
To Stage, Write and M. C.
"MISS UNIVERSE PAGEANT"
Long Beach, California
(June 22-June 29)
Currently
HOTEL BRADFORD
Boston (May 14-May 27)

'Arsenic' Poison In Insurance Bid

ABC-TV's new stanza, "Mr. Arsenic," almost didn't make its preem date last Thursday (8) because the web insisted on $1,000,000 in libel insurance, while the insurance firm involved wouldn't put up more than half that. However, packager Jerry Layton managed to get Lloyds of London to re-insure the stanza so that it will be covered for the million, with the cable okaying the insurance coming through only on the morning the show bowed.

Net insisted on the heavy coverage, since Burton Turkus, prosecutor of Murder, Inc., is mentioning names of living individuals in his factual stories on crime. However, on the opener the name of one witness in the Murder, Inc. trial was withheld. Reason was that since he had turned state's evidence Turkus didn't want to cite his prior misdeeds. In other cases, certain names may be deleted if state laws indicate that divulgence would constitute "invasion of privacy."

Madison Square Garden 'Scout-O-Rama' to TV As Gleason Showcase

In a major move to showcase recently-pacted Jackie Gleason, as well as other CBS-TV stars, WCBS-TV, CBS flagship station in N. Y., will televise the "Scout-O-Rama" May 24 from Madison Sq. Garden, N. Y. Gleason and the other network personalities will participate in the show with some 15,000 Boy Scouts from the N. Y. area.

Show is to be narrated by Jim McKay, who does the nightly five-minute weather spots on WCBS-TV. Station, which will transmit the event from 1:45 to 5 p. m., will program it as a public service show and therefore is not attempting to sell the pickup.

HAWAII TV LATE IN '53; 2 STATIONS TO DEBUT

Honolulu, May 13.

TV isn't expected here till late 1953, with expectation that two stations will debut about the same time.

Paradoxically, kine product will be far less a problem here than on the mainland, for hundreds of Japanese and Filipino films are certain to augment Hollywood and New York features.

Far East films are good grossers in Hawaii theatres, especially in plantation areas, and with radio stations supplying hours of foreign-language fare daily, it's a cinch TV will follow.

Little live entertainment is foreseen, aside from limited sports coverage, VIP interviews and spot news. But at least one ad agency is thinking of rushing a partner to the Coast to learn the ABC's of TV—just in case.

NCAA's Crackdown on TV Grid Likely to Be More Severe Than '51

POLITICO PICKUP FOR PACIFIC NORTHWEST?

Seattle, May 13.

With American Telephone & Telegraph rushing to hook southern TV markets onto the cable in time for the political conventions in July, there is also a possibility that the Pacific Northwest may be able to get the pickups on a live basis. KING-TV here has requested the phone company to do all in its power to tie the station to the transcontinental microwave system at San Francisco by convention time.

Otto Brandt, KING-TV veepee, conceded the task would be "almost superhuman," pointing out that it had been originally planned for Seattle to join the live nationwide network no earlier than 1953. Station is part of the CBS video web, on which Westinghouse will sponsor the convention coverage. Brandt predicted that, even though the line isn't through by convention time, it will be connected by World Series time.

Ayer's TV Study Refutes NCAA On Sports Inroads

Disclosure by the National Collegiate Athletic Assn. that television had cut drastically into college football attendance last year brought several dissenting squawks this week from TV industry execs. They pointed to the latest findings on the subject by the N. W. Ayer agency (the Jerry Jordan report), which claims that college football has "come through the novelty period of TV better than any other form of entertainment" as proof that the NCAA report might have been misconstrued.

Ayer charged that the NCAA omitted from the publicity release on its study the most important fact—that colleges in TV areas had "reported only a moderate loss of 4% from their 1950 levels, compared to a more serious 10% decline for colleges with no TV competition." This, the agency said, supports the novelty theory of TV's effects.

Ayer study, released by the Radio-TV Manufacturers Assn., emphasizes that TV, despite its skyrocketing growth, is "an addition, not a replacement," for other forms of recreation. Fact that the American public is now enjoying shorter working hours, easier-to-keep homes and a number of new labor-saving devices, as well as upped incomes, permits TV to take its place in the nation's recreation scheme without adversely affecting any other media.

(Jordan started his researching on TV's effects as a graduate student at the U. of Pennsylvania. He's now a lieutenant in the Army, but the Ayer agency is continuing his line of study.)

Report concedes that there was an original "novelty hurt" for college football in TV areas, but cites the NCAA's own research as proving that colleges in TV areas fared better in 1951, compared with 1950, than did colleges in non-TV areas. It quoted the NCAA video committee as saying at its annual

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SO OF IND. CANCELS WAYNE KING SHOW

Chicago, May 13.

Wayne King Show, beamed on a 10-station midwest NBC hookup for the past three years for Standard Oil of Indiana, is being dropped by the oil firm at the end of the cycle on June 26.

Standard has decided to swing into spot TV, patterned after its far-flung AM layout of local shows.

King show has drawn consistently high ratings and the maestro is pitching the package to bankrollers who can give it a full net spread.

Even more stringent regulations than were imposed on televising college football last fall are expected to be clamped on TV for the 1952 season, following the National Collegiate Athletic Assn.'s official disclosure last week that video cuts drastically into the football gate. NCAA will unveil its plan for the 1952 season tomorrow (Thurs.) but meanwhile is keeping mum on the specific details.

Major national advertisers, however, convinced that there will be no total blackout on TV'ing the college games, are already pitching for rights to the contests. Westinghouse, which had an exclusive on the package last year at an estimated cost of about $1,000,000, is reportedly pacing the bidding sponsors for the 1952 season, despite the fact it's investing almost $3,000,000 in bankrolling the political convention pickups this summer on CBS-TV. If Westinghouse gets the nod, it's expected that it will again select NBC-TV to air the games, as it did last year.

To emphasize TV's adverse effect on college football attendance, the NCAA last week disclosed results of the special survey conducted on its 1951 "moratorium" plan by the U. of Chicago's National Opinion Research Center. NORC discovered among other things that, where colleges in non-TV areas continued to hold or surpass their pre-TV (1947-48) attendance records, those exposed to TV competition found their gates down about 15%, or approximately 1,500,000 customers, from the anticipated pre-TV levels.

NORC report said that the NCAA experimental plan in 1951 definitely succeeded in reducing TV's harmful effects on the gate. "In 1950," the report said, "when there was unrestricted televising of college games, the 'TV differential'—the difference between the relative attendance trends of colleges exposed to TV competition and those not exposed—was significantly greater than it was in 1951, when football telecasting was

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Reinsch Into Top Dems B'cast Berth

Leonard Reinsch, managing director of the Cox radio-TV stations, and for years prominent in Democratic Party broadcasting ranks as radio advisor to the late President Roosevelt, has been having a series of huddles in recent weeks with National Democratic Committee Chairman Frank McKinney.

Report is that Reinsch's political functions will be reactivated on behalf of the National Committee during the upcoming Chicago convention. In 1944 he was the Democrats' radio advisor in the Presidential campaign. An announcement as to the exact status of Reinsch and the berth he'll command will come out of Chicago later this week.

Reinsch, incidentally, showed up in a new role last Friday night, taking over production reins (on a one-shot basis) on the CBS-TV "Presidential Timber" series which spotlighted the candidacy of Sen. Richard Russell.

CBS TAPING SEVEN SUMMER AM SHOWS

Hollywood, May 13.

Guy della Cioppa, CBC network programming veepee, pulled seven shows out of the hopper and ordered immediate taping for summer duty. Half dozen others are also under study to be tested later.

On the starting line are Jim Hawthorne's "Coast to Coast"; Harry Koplan-John Christ package "Children Should Be Heard"; Bob Sweeney and Hal March as disk jocks; "Violence" and "Crime Commission," off the police blotters; "I Cover Hollywood," with possibly Michael O'Shea as the reporter; the Frank Fontaine situation comedy, and Parke Levy's "December Bride," starring Spring Byington in a story line farce.

DAYTIME RADIO THE WINNAH!

Skelton Gets Own TV Theatre

As one of the conditions under which NBC successfully enticed Red Skelton to throw in his future lot with NBC, the network made an arrangement with the comic that's unique in TV annals (or, for that matter, radio). In return for negotiating a dotted line signaturing, NBC is building what amounts to a "Skelton Theatre" for his own use as part of the new NBC television centre now under construction in Burbank, Cal.

Word from the Coast is that Skelton himself has been devoting most of his spare time to supervising and designing the studio blueprint layout, and has been practically living with the architects.

Question being raised in the trade is whether this may not set an unhealthy precedent. Come contract renewal time for other major comics on the NBC-TV roster, it's argued, and what's to prevent the network from being argued into a "Martin & Lewis Theatre," a "Jimmy Durante Theatre" or an "Eddie Cantor Theatre"?

Tillstrom, NBC Still in Hassle Over 'Kukla' Status; CBS Makes Overtures

Chicago, May 13.

Current negotiations as to the future status of "Kukla, Fran and Ollie" going on between KFO creator Burr Tillstrom and NBC-TV hinge on the web's ability to come up with a network time slot for the show. During KFO's four-year tenure on NBC-TV it has been showcased in station time and it's understood to be Tillstrom's contention that the station clearance situation presents overly tough roadblocks, especially for a strip show.

Although the bargaining is proceeding amiably, Tillstrom is determined to do only what he feels is best for the program. And he's dealing from strength. He not only has a "play or no play" pact with NBC-TV which fetches him in excess of $10,000 weekly and which has another year to run before it goes on an option basis. Also there's KFO tremendous loyalty from its fans as was demonstrated by the hornets' nest stirred up when the show was cut to 15 minutes.

Then too, there's the conversations Tillstrom had with CBS-TV veep Hubbell Robinson when the cutback occurred. Because of the puppeteer's long identity with NBC, and particularly his close relationship with the RCA toppers, it's considered unlikely he would move his troupe to CBS. However, Tillstrom is known to be pretty realistic about business matters.

There are indications that Tillstrom and his producer Beulah Zachary will accept NBC's suggestion that the show move next fall to a weekend period as a half-hour offering in network hours. If the program were to go on a once-a-week basis, there are opportunities for more extensive personal appearances jaunts. Junkets made around the country the past several seasons have proved beneficial both to the show and the clients.

It's Tillstrom's argument it has been the station clearance situation that poses the most serious obstacle to keeping KFO sold out in its five-a-week form. Even with the opening of the new stations now that the FCC freeze has been lifted, he figures the difficulties of hanging onto time segments uncommitted contractually to the webs will become increasingly acute as the local outlets continue to build up their local business.

Brace of ABC-TV 'Champs' Kayoed

Two "Champs" were kayoed at ABC-TV this week. "Meet the Champ," whose status was reported shaky in VARIETY last week, was nixed by American Tobacco, and "Hail the Champ" has been axed by Chuckles candy.

"Meet," boxing stanza from service camps beamed Thursdays at 9:30-10 p.m., goes off after June 26 telecast. Agency is BBD&O. "Hail," juve talent airer slotted Saturdays at 6-6:30 p.m., exits after the June 14 show. Agency for Fred W. Amend Co. is Henri, Hurst & MacDonald.

Daniels Leaves 'Lucy'

Hollywood, May 13.

"I Love Lucy" will be without the services of Marc Daniels next season. After he finishes off the last of the 38, which he directed from the outset, he'll drop off the show because of money differences. Desilu Corp. refused to meet his demands for upped coin.

He'll develop some of his own comedy ideas.

Fatima Exiting On 'Stork Club' Cues Pall Mall's Entry

CBS-TV lost one cigaret sponsor this week when Liggett & Myers, for Fatima, decided to check off the "Stork Club" show at the end of the current cycle. As a direct result of that cancellation, however, the web picked up another ciggie bankroller, when Pall Mall signed to pick up the tab on the Doug Edwards', news show Tuesdays and Thursdays.

Edwards' show, aired cross-the-board from 7:30 to 7:45 p. m., directly precedes the Tuesday and Thursday editions of "Stork Club," (Perry Como, for Chesterfields, has the other three nights in the 7:45 to 8 slot.) Pall Mall wanted to buy into the Edwards show some time ago, when Oldsmobile decided to drop two days off its five-night bankrolling schedule. Ciggie firm decided against the move, however, since it had no desire to have its commercials contiguous to those of Fatima on "Stork Club." As a result, with Fatima cancelling, Pall Mall moved in.

Edwards has been sponsored

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NBC-BBC Swap Deal On Russell Backfires; Customs Nixes Tape

NBC-TV's swap deal with BBC on special salute to Bertrand Russell on his 80th birthday backfired this week when a U. S. customs inspector refused to permit a BBC taped interview with the British philosopher to enter this country.

BBC taped the interview and had it flown to N. Y. for airing via NBC radio Monday night (12). NBC video, in return, flew its half-hour film interview with Lord Russell to London this week, for airing via BBC-TV. Film, one of a series being lensed of top British personalities by NBC, will be transmitted for American viewers by the web Sunday afternoon (18), the date of Russell's birthday.

Customs inspector refused to pass the BBC tape on the grounds that Russell had once written a book about sex—his "Marriage and Morals," penned in 1929. Tape was later approved by a customs censor and admitted.

RATINGS ALMOST UP TO NIGHTTIME

By GEORGE ROSEN

The reappraisal of daytime vs. nighttime radio values in the wake of the TV ascendancy can practically be summed up in the latest Nielsen rating figures. What has happened is revolutionary in scope.

The top daytime radio show ("Romance of Helen Trent") is only four points under the No. 1 nighttime radio program ("Lux Radio Theatre"). The gap is gradually being closed—and at such a clip that CBS has already placed as its major order of business on the fall agenda the establishment of an equal rate structure for daytime and nighttime, resulting in a 50% slash in the after-dark rate formula.

Indicative of how the nighttime network radio audience is declining, with an upsurge in daytime listeners, is the fact that "Helen Trent," with a 9.5 rating, has a 4,000,000 radio-home penetration, while "Lux Radio Theatre," with a 13.6, tops it by only 1,821,000 homes —or a total of 5,821,000.

Comparisons of the Top 10 Nielsens for daytime and nighttime radio reveal, in general, a disparity of only 1,000,000 homes or so. That's a far cry from the radio picture of only a few years back. The top-bracketed Nielsen programs five years ago, when TV was toddling, boasted ratings in the 30s and 40s, while a 6 or 7 rating was the norm for the daytime leaders.

Loyal Femmes

Added factor in daytime radio's new sphere of importance in the scheme of advertising is the fact that, by comparison with nighttime dialers, the largely-femme morning and afternoon radio audience is considered a far more loyal one. These are, by and large, the soap opera fans, and their devotion to "Big Sister," "Helen Trent," "Aunt Jenny," "Our Gal Sunday," et al., is matched by their loyalty to the sponsor. With the nighttime dialer, particularly in the major markets, it's strictly hit-or-miss, with divided allegiance to radio and TV.

Thus the era when daytime network radio will be the prize possession of sponsors, with cream time segments at a far greater premium than nighttime, is soon ap-

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Miner Shows In All Shapes, Sizes

Apparently you can buy Worthington L. "Tony" Miner productions in all shapes, forms and sizes on NBC-TV. Faced with difficulty in trying to dispose of Miner's full-hour dramatic production, being peddled at $40,000 with no takers thus far, NBC-TV is offering Miner-produced shows to all comers, in any given segment.

First customer is RCA, which is buying a half-hour Miner-produced dramatic show for its Friday night at 8 period during the summer months. Although dropping Dennis Day and Ezio Pinza, who have been alternating in the Friday spot for RCA, the client is retaining the valuable time franchise.

Ben Blue on Colgate

Hollywood, May 13.

Ben Blue, nitery comic, springboarded from a guest shot to the head of his own show on "Colgate Comedy Hour" May 25. Other elements are being assembled. Another first for Colgate is Herb Shriner, who takes his origination in N. Y. "Comedy Hour" still has June 8 to fill, with Bob Hope the most likely booking.

Eddie Cantor's June 15 airing is the season's finale for Colgate, with "Big Payoff" filling in for 13 weeks.

Camel Cigs Dispossessed as Luckies Exercises Option for CBS-TV Time

'½-Pint Party' Axed

Al Gannaway's "Half-Pint Party," which has been aired Saturdays from 1:15 to 2 p. m. via WCBS-TV, key CBS video station in N.Y., was axed after last week's (10) broadcast. Reason was the cancellation by MacLevy Studios of the middle quarter-hour, the only segment which had been bankrolled.

Station is keeping the show on its active roster, with the intention of giving it a fresh start next fall.

Internal Revenue's 'Can't Do' Stalls Dinah, NBC's Deal

The days of gimmicked-up deals for top show biz personalities, strictly as tax expediencies, are apparently gone forever.

Dinah Shore and NBC have struck a snag on the pacting of her long-term deal giving the network an exclusivity on her services, due solely to Internal Revenue Bureau's "no can do" intervention. Under terms of the deal, which Miss Shore's lawyers have set forth to NBC, the singer would come into $1,000,000, but under a "cushioning" arrangement whereby annual payments would be made long after expiration of her regular contractual commitments.

Henry Jaffe, attorney for Miss Shore, flew out to the Coast over the weekend for huddles with the singer in efforts to resolve the deal without jeopardizing relations between Miss Shore and the network.

Gosch Files $800,000 Suit Vs. Shriner, Others, Claiming Idea Pilfered

Suits seeking $800,000 have been filed by Martin A. Gosch, indie packager, against Herb Shriner, William Morris Agency, ABC-TV, Cluett-Peabody, Young & Rubicam and Ashmead Scott, producer-director of the demised "Herb Shriner Show" which Cluett-Peabody bankrolled until two months ago.

Gosch alleges that William Morris office converted "Home Town," a show he evolved and which WM handled, into the Shriner package, which bowed on ABC-TV last fall. He says he gave "Home Town" to the agency to handle in 1950. Suit was filed last week in N. Y. Supreme Court.

CBS-TV AXES BRACE OF PHILLY ORIGINATIONS

Network programming proclivity for CBS-TV of Philadelphia's WCAU-TV was socked with twin cancellations this week, as one sponsor checked off a show and the web decided to drop another one after several months of inability to sell it. As a result, the Philly outlet's offerings for the web will be trimmed from six shows to four.

Both shows being axed are aired Sundays, including "Ranger Joe," on which Ranger Joe Cereals is cancelling, and "Junior Hi-Jinx," which CBS has decided to jettison. They leave after the May 25 broadcast. The following Sunday, CBS will move "In the Park," also a WCAU-TV show, into the Sunday noon to 12:30 slot, replacing the two 15 minute programs. "M&M Candy Carnival" will remain in its present 12:30 to 1 p.m. Sunday period. Other two Philly shows remaining are "What in the World" and "Big Top."

CBS-TV this week was forced to clear one cigaret sponsor off the time it now occupies to make room for a competing ciggie firm, when American Tobacco decided to exercise its option on the web's Thursday night at 9 period next fall.

Time is now held by "Man Against Crime," bankrolled by the rival R. J. Reynolds Tobacco. Lucky Strike optioned the half-hour slot several months ago, when it still had hopes that Jack Benny would consent to do a weekly TV show. Benny subsequently repacted for his weekly radio series, with only a few TV stints to be aired Sunday nights. Lucky Strike, as a result, is now seeking another package to install in the Thursday night time in the fall.

According to CBS sales execs, Reynolds (Camels) was informed at the time it moved "Man Against Crime" into the Thursday period from the Friday night slot it originally occupied that the Thursday booking was only temporary. Web hasn't yet determined where "Man" will wind up in the fall. Entire deal, of course, means that CBS has picked up a new half-hour sponsor. It also ties in, incidentally, with Luckies' current reshuffling of its radio-TV shows to sink more coin into TV.

WCBS-TV's 4G Hour Rate Peak

Despite the so-called soft market currently confronting the television networks, WCBS-TV, flagship station of the CBS video web in N. Y., will up its Class A hour rate to an all-time peak of $4,000 June 1. Rate will be the highest in the country, at least until several other of the N. Y. stations follow suit as anticipated. WCBS-TV has been charging $3,750 per hour since last Sept., same as WNBT, the NBC web's key N. Y. outlet.

Rate hike has no connection with the CBS web's hour charges except, of course, as network advertisers buy the N. Y. outlet on a network deal. It's expected, though, since WCBS-TV is basing its increase on a boost in set circulation, that some of the CBS affiliates may follow through on the basis of boosts in set circulation in their markets. Station's Class A time includes 7 to 11 p.m. Mondays through Saturdays and 6 to 11 p.m. on Sundays.

While some network clients have been bemoaning the skyrocketing TV time and talent costs, it's expected that this will not apply to WCBS-TV on a local level. Local video outlets have been coining money during the last year or so, with WCBS-TV alone having

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CBS 'TV CITY' MODEL EAST FOR UNVEILING

In an attempt to demonstrate graphically the scope of its "TV City" now under construction on the Coast, CBS-TV will unveil an all-electronic working model of the project to agencies, clients and the press at its homeoffice today (Wed.) and tomorrow. Model, measuring 14x15 feet, was flown in from the Coast on a specially-chartered plane.

Replica of "TV City" will have studio lights in operation, doors opening and closing and even the turntables working electronically via remote control. Web has had the model built in order to demonstrate that the "City" is not merely a TV plant but should represent to video what Willow Run did to production of planes during the war. CBS-TV will tour the model around the country after the N. Y. demonstrations.

Hearings on House Probe of AM-TV Look Set for N.Y. as Well as D.C.

Washington, May 13.

Virtually without opposition, the House yesterday (Mon.) passed the Gathings resolution to investigate radio and TV programs for immorality, offensiveness and improper emphasis on crime subjects.

The measure requires that the inquiry be conducted by the House Interstate Commerce Committee and that recommendations for legislation be submitted during the present session of Congress.

It is expected that Rep. Oren Harris (D.-Ark.) will be named chairman of a five-man subcommittee to hold hearings, which may be held in New York as well as Washington. Rep. E. C. Gathings (D.-Ark.), author of the resolution, is not a member of the Commerce Committee and will not be eligible to serve.

Gathings drew strong support for his resolution when the question came up for consideration. Rep. Joseph R. Bryson (D.-S. C.) said some TV shows are "wilfully and maliciously" corrupting the young by "breaking into the nursery" to sell intoxicating beverages.

Rep. Edward H. Rees (R.-Kan.) thought it "a good idea for Congress to put its hands on this thing and do some policing." Rep. Paul W. Shafer added that "television is getting too bold for its own good" and that many programs are "highly destructive" to youthful mentality.

Even though he saw danger of censorship in the inquiry, Rep. A. L. Miller (R.-Neb.) joined in condemnation of certain TV shows. "I see things on TV that shock me," he said. It isn't the scripts that are so objectionable, he added, "it's the suggestions, the movements, the little things that are hidden and not put into words."

Miller suggested that "if they want to put on a burlesque show or strip tease, maybe they should set aside a half-hour during which parents can lock their children in bed."

Resolution provides that the commerce committee "conduct a full and complete investigation and study to determine the extent to which radio and TV programs are currently available . . . contain immoral or otherwise offensive matter, or place improper emphasis upon crime, violence and corruption." It further calls for recommendations for legislation "to eliminate offensive and undesirable programs and to promote higher radio and TV standards."

The House also approved a resolution by Gathings to probe obscene literature, particularly cheap pocket-sized books, magazines and comic books. This inquiry will be conducted by a special nine-man committee to be named by the speaker. It is expected that Gathings will be selected as chairman.

Femme B'casters to Elect

New York chapter of American Women in Radio & Television will elect officers at its annual dinner meeting Monday (19) at the Warwick Hotel.

Nominations include: for prez, Pauline Frederick of ABC and Duncan MacDonald, DuMont; for first v.p., Agnes Law, CBS, and Dorothy Kemble, MBS; for second v.p., Barbara Welles, WOR, and Josephine McCarthy, WNBT; for secretary, Helen Whyte, of British Info Service, and Frances Foley Gannon, WNYC; for treasurer, Pat Meikle, DuMont, Alma Greaf, MBS.

$2,500,000 Camay Biz to B&B As Pedlar-Ryan Folds

Over 65 employees of Pedlar & Ryan, New York ad agency, will be looking for positions shortly following surprise announcement over the weekend that the agency is folding shop. After Thomas L. L. Ryan, P&R prexy, decided to leave the business, Procter & Gamble said that it had appointed Benton & Bowles to handle its advertising for Camay soap. Latter has a budget estimated at $2,500,000.

Among the staffers who will leave the agency, on or before Oct. 1, are Winfred (Wiff) Roberts, radio-television director; Don Quinn, time buyer; John Mackay, who handled all copy, and Betty Shay (wife of director Ted Corday), who handled talent.

Among the shows affected is "Pepper Young," which has been directed by Chick Vincent.

B&B takes over the Camay account Oct. 1. Other accounts which P&R has been handling are Melville Shoe Corp. and Peck & Peck, neither users of AM or TV.

Madden Coast-Bound To Finalize $2,500,000 NBC-TV Pact on Hoppy

NBC-TV sales and operations veepee Edward D. Madden left for a week's trip to the Coast over the weekend to put the final touches on the New NBC pact with Bill (Hopalong Cassidy) Boyd. Madden will finalize financial arrangements on the 52 new half-hour pix which Boyd is to make over the next two years at a reported cost of $2,500,000, and will also work out promotion deals on the property.

While the new pact runs for 10 years, Madden said he did not believe there will be a need for any more than the 52 new pix now planned to span that time. He pointed out that NBC, under terms of the pact, will pick up syndication rights again to the 54 hour-long pix, which Boyd made originally for theatrical release and on which he built his TV rep.

Frederic W. Ziv Co., meanwhile, which had been reported bidding against NBC for rights to the Hoppy pix, declared this week that such was not the case. In a prepared statement, Ziv declared that Boyd's representatives had called on his outfit originally, even though the pact with NBC does not expire until Dec. 31, 1954. Ziv quoted the Boyd agents as saying that they were "dissatisfied with various aspects of their association with the network and had requested and been promised release from their contract." Ziv added:

"They asked us if we would handle the Hopalong Cassidy films after they secured this release. We said we would be happy to discuss it, but they later reported back that NBC had refused to release them and had given them a longer and better arrangement. It is apparent that NBC rescinded the release when they learned Boyd's representatives had approached us with an offer."

Time's $1,000,000 CBS Politico Deal

Time-Life, Inc., which is probably spending more money on political convention tie-ins than any network advertiser, embarked on another new politico deal this week by pacting with CBS to distribute 4,000,000 specially-prepared brochures on the conventions to the general public. It will be Time magazine, cooperating with both the radio and TV divisions of CBS. Project will cost Time over $1,000,000.

Brochures, prepared by Time editors, are designed as a special "guide" to the conventions and will, of course, be strictly impartial politically, despite Time-Life's endorsement of Gen. Dwight D. Eisenhower for the Republican nomination. Incorporating 24 pages, they'll give an overall history of past conventions, their place in the political function of the country, plus a lineup on the various candidates with their policies.

Time-Life originally had a deal to bankroll convention coverage via the DuMont web but bowed out when the two major parties questioned the outfit's endorsement of Eisenhower.

Jackie Heller Gets a TV Spread for Pitt Nitery —And Gets Paid Besides

Pittsburgh, May 13.

Jackie Heller, veteran vaude singer and cafe owner, has landed his own TV show here on WDTV and it's a double-barreled deal for him. Show's called "The Carousel," after his downtown nitery of the same name, and the set is even a replica of the interior of his spot. Whole thing's a terrific exploitation angle for the Heller hot spot and the guy gets paid for the program besides.

Only trouble is that it may not last too long. With continuation of the brewery strike here, Duquesne Brewery gave up its Wednesday evening, 8-8:30 slot, with understanding that half-hour would be returned to the suds outfit week after walkout ended. So Amana Home Freezer, through Harry Kodinsky, picked up 15 minutes at 8:15 for the Heller program and it was launched on less than 48 hours' notice. However, station feels it'll be able to clear a quarter of hour for A time for Heller when Duquesne returns, although that's still problematical.

Kodinsky and Jack Price are producing "Carousel" with Bob Holt as director, and Heller uses his "Carousel" band, batoned by Johnny Marino, for the accompaniment to his songs. For his opener, he had Guy Marks, headlining at his club, for a brief guest stint; otherwise it was all Heller singing.

ABC's 'Quickies' In 'Triple Exposure'

In a move to give radio a new flexibility for advertisers, ABC has come up with a "Triple Exposure" plan, a series of three five-minute strips daily, with bankrollers able to buy as little as one or as many as 15 of the quickie shows weekly. Talent cost of the entire package of 15 capsules will be under $2,000.

Wendy Barrie will cut three audition tapes today (Wed.) and will sit in on tomorrow's sales meeting. Sales toppers of the web are hot for the idea, which they feel will permit small bankrollers to get into network radio and which meets the needs of the new AM economy.

Spenders will be able to choose their positions, scattering their plugs as they wish, and the chain's researchers feel that on a cumulative basis three of the five-minute airers will tap as many dialers as the typical evening quarter-hour show. Backers will get continguous rates—and one segment on Monday and another on Friday will be charged at the 10-minute rate rather than twice the five-minute rate.

The three strips will be: "World of Living," an editorial feature in which Miss Barrie will comment on a variety of subjects; "Backstage with Barrie," including interviews with Broadway and Hollywood celebs; and "Feminine Flair," tips on glamor, housekeeping, children, etc. She'll tape the segments in a couple of sessions, and will handle announcing chores herself.

Times of the strips will be set when ABC gets a definite go-ahead, but it would probably include a morning spot and two afternoon spots.

Very-High Cost

Pointing up the fact that operators of many of the newly-allocated television channels will encounter plenty of difficulty in showing a profit, the CBS-TV research department this week spotlighted the situation in Goldfield, Nev., which has been assigned a very-high frequency channel.

With Goldfield having a population of about 2,000, even when the entire area within transmitting range is 100% saturated with TV receivers, the station, if it pegged its rate card on CBS' present cost-per-thousand index, would be selling time at only 97c. per hour. And, while such a low charge might interest some sponsors, it doesn't give the station much of a chance to earn any revenue.

Barry Gray: Peacemaker

A feud that threatened to break out into open violent warfare on New York City's waterfront appears to have been ended as a result of the rivals appearing together on Barry Gray's post-midnight gab session on WMCA, N. Y.

What gives the incident an ironic twist is that WMCA had recently run a series, "The Waterfront Story," which attacked crime and racketeering on the docks and which lashed out at Joseph P. Ryan, prez of the International Longshoreman's Assn., and also hit at Anthony Anastasia, Brooklyn pier boss.

It was this series which indirectly led to Ryan's and Anastasia's burying the hatchet. After the WMCA expose series, Ryan appeared on Gray's eatery-originationer to give his side of the story (this was while Tex McCrary was subbing for the vacationing Gray).

At this time Ryan said that Anastasia seemed to be "looking for trouble." Ryan was invited back and Anastasia was asked to come on another night. Either through a mixup of dates, or because the two men thought it better to appear together, they surprised Gray by showing up on the same occasion. However, each denied that he knew the other would be on the same show and both agreed that their gab on the show started out "pretty hot."

They cooled off somewhat while palavering at Gray's mike and evidently made further peace overtures at a conference after the program.

Falloff in TV Spot Users Worries Reps; Thaw May Reverse Trend

For the first time in television's history, the number of accounts in the spot video field has shown a decline. Trend is causing concern among stations and station reps, for whom income from national spot advertisers is one of their most lucrative sources of income.

However, the outlets and reps are taking consolation from the fact that on a dollar volume basis, this year's figures are above spot income for the same months last year. The higher take is due in part to increased rates, but the growth in dollar volume is steeper than the hike in time charges. Nevertheless there is a marked leveling-off in the amount of coin national advertisers are putting into the spot field.

Lifting of the freeze on new TV station construction may bring a big boom in spot TV, according to Thomas F. Flanagan, managing director of the National Assn. of Radio & Television Station Representatives. Flanagan feels that the reps have the machinery "with which to sell and service spot TV to agencies and advertisers." He stressed that spot tele "enjoys a healthy volume, which will grow in a sharply rising line as each new TV station goes on the air."

The decline in the number of bankrollers using TV spots is something of a mystery in the trade. However, most station reps feel

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'Carbine Williams' TVer

New television show based on the life and inventions of David Marshall (Carbine) Williams, who developed the carbine rifle, is being wrapped up by indie packager Sundel Frank. While Metro has just released a film titled "Carbine Williams" and starring James Stewart, Frank has sewed up all other radio, TV, legit, film and merchandising rights.

New show, titled "Carbine Williams and His Workshop of Wonders," is designed primarily for moppet video audiences. Robert Layne is scripting.

Ford Foundation Sets $1,000,000 TV Survey Fund

Hollywood, May 13.

First comprehensive study of television ever to be undertaken by private enterprise is in the immediate future of Ford Foundation of Pasadena. Board of directors is expected to approve the project and earmark $1,000,000 for the exhaustive survey that is expected to consume a year.

Paid staff of experts from TV would be engaged and public hearings held in all the major markets. Undertaking would be similar in this country to a British Royal Commission, but without any government participation. Full appraisal of every factor of televising would be accepted as the official concept of trade practices and possibly adopted by the FCC because of the detached and unbiased interest of the Ford Foundation.

Programming in all its phases—

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'Operation Heat Wave' As WNBT's 'Come On' For Summer Clients

New plan to lure seasonal spot advertisers during the summer months was unveiled this week by WNBT, the NBC video web's key N. Y. outlet. Tagged "Operation Heat Wave," the plan will function from now through August and is designed specifically to tie in weather reports with such products as air conditioners, bathing suits, sun tan lotions, etc.

Plan embraces all available one-minute spots, 20-second station breaks and 10-second shared identifications. For all sponsors who sign on, WNBT's traffic control department will call their time buyers each day between 11 a.m. and 3 p.m. and furnish the official weather and temperature forecast for the following day, as well as a lineup on the spots available. Buyer will have until 3 p.m. to order his spots for the following day.

Clients will thus have a choice of either using or not using the spots on any particular day. Same setup will be followed on Fridays for the weekend.

LBS Bows Out Of 350G Chi Sox Deal

Chicago, May 13.

Liberty Broadcasting System, going through a series of retrenchments, has bowed out of its $350,000 three-year pact for broadcast rights to the Chicago White Sox baseball games. Contract for the Sox games has been taken over by WCFL which has been serving as the origination outlet for the LBS Windy City diamond airers. The indie will continue to feed the games to the 12-station network in the Sox promotional territory.

LBS has also cut back its service to affiliates by 50%, slashing its feeds from 16 to eight hours daily from 12 noon to 8 p.m. Earlier sign-off time eliminates its night baseball broadcasts, leading to speculation that the sports network may be withdrawing from the baseball picture. Liberty has been sending out a Game of the Day, using White Sox, Brooklyn Dodgers, Cincinnati Reds and Boston Red Sox contests. However, according to a Sox spokesman the termination of its pact with the web also ends the GOTD pickups which were piped to stations outside the Sox territory and were handled separately from the WCFL-LBS hookup.

Meanwhile, it was learned that attorney Thomas C. McConnell who is handling Liberty's $12,000,000 antitrust suit filed against 13 major league teams, is seeking clarification from the network as to its future plans of operation.

Both prexy Gordan McLendon and veepee James Foster denied from the Dallas headquarters that the network is in financial trouble or may close down.

U.S. RADIO GETS BRITISH ACCENT

Age of Anxiety

The general economic uncertainties and stockholder statements by major corporations showing declines in net profit (after taxes) for the first quarter of '52, is responsible for current jitters around the TV networks. Within the next few weeks some of television's biggest sponsors will be faced with making their '52-'53 season program commitments. Coming as it does on top of those corporation financial dirges, the webs are anticipating a "tight money" round of negotiations.

For one thing, it's generally agreed there will be no more free-for-all bidding for top coin properties, unless shared by sponsors on a participating basis in order to reduce costs. Failure of NBC-TV to peddle the "Studio Miner" dramatics at $40,000, for example, is seen as a trend of the times, with shows in the $20,000 bracket as probable tops in the upcoming sponsorship sweepstakes.

Morency's All-Radio Affiliates To Sift Talk of New Rate-Slashing

Meeting of the All-Radio Affiliates Committee in New York next Tuesday and Wednesday (20-21), although scheduled a couple of weeks ago in line with decisions made in Chi at the time of the NARTB convention, will probably devote a major portion of is time sifting reports of new rate-slashing.

The affiliates have always taken a strong stand against AM rate cuts—in fact, they have stated that there is good reason for upping radio time charges. The committee, it's understood, will attempt to get more information on CBS' reported rate hacking, which the web has denied. Columbia has said that will the rate picture has been discussed at all its top-level meetings, no definite action has been taken and won't be taken until results of new station coverage surveys are in.

Significantly, the committee will hear reports by A. C. Nielsen, on his Nielsen Coverage Service, and by Dr. Kenneth M. Baker, of Standard Audit & Measurement, on the latter's Broadcast Measurement Bureau-type survey. Both these groups are making roughly-similar coverage studies and, after discussions to merge failed, have been in sharp competition. Stations are interested in the problem because the existence of two yardsticks may cause some confusion. Baker will be at the AC's Tuesday session, while Nielsen is expected on Wednesday.

Another research topper, C. E.

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Set-side Sherlocks

Hollywood, May 13.

Television has pulled a stunt much like the bank nights practiced by pix theatres during depression days.

KECA-TV has inaugurated "Mystery Bank Movies," a pair of whodunits running each Friday night, offering $1,000 if a qualified viewer picks the culprit in the first 15 minutes, and the coin drops $100 each 15 minutes. Charitable organizations pick a contestant, and Cerebral Palsy Assn. was the first to name eligibles. FCC okayed the stunt, which is on a sustainer program.

Finding Alternate Clients for Shows A Network Toughie

Trying to line up alternate-week sponsors for top-budgeted 60-minute TV shows apparently isn't easy these days. With the decision of Ford Motor Co. not to throw in its lot with Lincoln-Mercury in sharing sponsorship of the Ed Sullivan "Toast of the Town," it looks like CBS-TV may have a three-fold problem on pacting alternate sponsors.

In addition to "Toast," Budweiser wants to get off the every-week hook of picking up the tab for the Saturday night Ken Murray show. Thus far nobody's come along to give Budweiser a helping hand.

In addition it's reported that Westinghouse would also like to follow in the footsteps of the other major dramatic entries in television by alternating on sponsorship of "Studio One." Lucky Strike now shares the Robert Montgomery dramatics with Johnson Wax; Philco and Goodyear divide the Sunday night "Playhouse" series on NBC-TV, while Celanese and Frigidaire play the bi-weekly circuit on "Celanese Theatre" and "Pulitzer Prize Playhouse."

Duffy, Dewey Tie Seen as Clincher

It's considered as a fairly safe bet that BBD&O agency will again walk off with the Republican Party radio-television billings this year, as it did in the general elections four years ago. (Democratic National Committee account is handled by the Joseph Katz agency.)

Fact that Ben Duffy, prez of BBD&O has just spent a week in Florida with Gov. Thomas E. Dewey, GOP factotum on the Gen. Eisenhower-for-President bandwagon, is regarded as clinching the agency wedding with the Republican National Committee, since it's figured that Dewey's in a position to swing it.

GOP campaign war chest for radio-TV adds up to a hefty chunk of coin, most of it spent between the time of the July nominations and the November election.

OWENS-ILLINOIS IN INITIAL TV VENTURE

Owens-Illinois is embarking on its initial television programming venture, with Baltimore chosen as the "testing ground."

Glass outfit has bought the "Foreign Intrigue" series filmed in Sweden which Ballantine sponsors in 11 markets (and which is made available to other clients in cities not penetrated by the beer company.)

Program will be carried in Baltimore by WAAM.

IKE'S ABILENE TALK TO GET TV PICKUP

Kansas City, May 13.

Television nets will pick up the first speech by Gen. Eisenhower after he returns to the U. S. next month. He will talk at the homecoming celebration in Abilene, Kans., his home town, June 4, and both NBC and CBS have plans for grabbing the gab.

A mobile relay link set up between Abilene and Omaha, end of the cable, will do the trick, the details now being worked out. Radio, too, will catch the speech.

Talk will be a report on the Eisenhower administration in Europe and comments on other issues of the day, and video and radio are expected to have top audiences for the event.

NBC, CBS PLAN ANGLO SUMMER

U. S. radio appears to be on a British binge. On the basis of plans now being blueprinted, this summer will witness a flock of the British-accented shows riding the networks and transcription circuits. This is completely independent of the BBC-created imports, such as the "BBC Theatre" and other culture-slanted programming that's a part of the program pattern of such stations as WNYC, N. Y.

The British imports will be conspicuous on the NBC and CBS airlanes this summer, according to present plans. NBC is installing a new series, specially created for the network, based on "Scarlet Pimpernel." It will be transcribed in London, with Marius Goring in the lead. It preems June 17 in the Tuesday night 8 to 8:30 slot being vacated for the summer by "Cavalcade of America."

CBS Radio last week auditioned two new British packages, with a third, featuring Alistair Cooke, on the immediate agenda. One of those auditioned last week, "Start Talking," is now aired on BBC under the title "One Minute Please." U. S. version will have an "All-American" cast, with Mike Wallace as moderator; and a panel comprising ex-Britisher Jan Struther, Isabel Leighton, Jane Pickens, David Broekman, Marc Connolly and Gene Rayburn. It's

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Gad! These Americans

London, May 13.

For some time now British TV critics have been lamenting the fact in their columns that BBC is giving too much prominence to such U. S.-originated programs as "What's My Line?"

With the recent BBC-TV premiere of "Know Your Partner," Leonard Mosley, of the Daily Express, expressed happiness that "at long last" the British were able to come up with a show that, in his opinion, was as unique as "What's My Line?"

What Mosley hasn't been told is that "Know Your Partner" ran for more than a year on CBS as "Rate Your Mate," with Joey Adams.

NBC Names Davidson Eastern Sales Manager

As the latest step in expansion of its radio spot sales department, NBC this week named Bill Davidson as eastern sales manager for the department.

Davidson at one time worked for the station relations department of both ABC and NBC, and most recently was one of the top account execs for the Free & Peters station rep outfit. In his new post, he reports directly to Bob Leder, NBC's national spot sales manager.

Flock of Summer TV Replacements Set for NBC; New Shows on Agenda

Daly's Daily Double

Fact that "What's My Line" will go on NBC radio Tuesday nights at 10, sponsored by Philip Morris via Blow agency, has Young & Rubicam miffed. Y&R had bought the 10 p.m. strip on ABC for Gulf Oil for a quarter-hour newscast with John Daly, who emcees "Line" and consequently will be bucking himself on Tuesdays.

Daly, of course, will do the news show live and be heard on "Line" via tape, but Gulf feels that the latter may affect the live quality of the daily Daly show if it's slotted directly opposite. Y&R met with Daly yesterday (Tues.) to effect some compromise, hoping that "Line" can be shifted or dropped.

Politico Sponsors Cautioned by RWG 'Strike Imminent'

Radio Writers Guild yesterday (Tues.) afternoon sent off to Philco, Admiral and Westinghouse, sponsors of election and convention coverage on the webs, letters informing them that a strike is "imminent." Move was made after the RWG was informed by J. R. Mandelbaum, federal commissioner of conciliation for the N. Y. area, that earlier in the day the chains, ABC, CBS and NBC, had "flatly refused" to grant the "commercial pool" the union is demanding. Letters to other bankrollers will follow.

The commercial pool would consist of fees to be divided among staff news writers for sponsored newscasts. RWG contends that most other staffers, such as directors and announcers, get commercial fees on sponsored shows, and staff continuity writers have been getting the fees for past two years. Union says it wants to give the news staffers the same breaks as the continuity staffers and other guilds.

Strike, if called, may develop into a national walkout, since RWG units in Hollywood and Chi are not talking with the local CBS managements. Originally RWG had demanded national talks, but dropped the demand when NBC and ABC staff writers in Chi and L. A. voted to join National Assn. of Broadcast Engineers & Technicians (CIO). Nevertheless, the Coast and Chi units might synchronize action against Columbia with the Gotham local.

Webs have offered the union an 11½% pay hike, but bargaining on wage issue has been deferred until settlement of the "pool" question.

NBC-TV will have at least 17 of its regularly-scheduled shows riding through the summer during Class A time, with a number of other sponsors coming in for lower-cost replacements. Since NBC is offering no program contributions of any kind this year to its bankrollers, the fact that so many of them have decided to go through the dog days with their present shows indicates their belief that summer TV will pay off.

According to the web's latest summer schedule, "Those Two" remains for Procter & Gamble in the Monday, Wednesday and Friday 7:30 to 7:45 p. m. slot, while Chevrolet takes a hiatus for its Dinah Shore show the other two evenings, with a remote show labeled "Sightseeing" to sub starting July 1. Camel is retaining its "News Caravan" in the 7:45 to 8 o'clock strip. Starting at 8 on Mondays, Crosley and Speidel are slated to take hiatus on Paul Winchell, with "Quiz Kids" filling in for eight weeks. Voice of Firestone" continues from 8:30 to 9; Ennds retains "Lights Out" from 9 to 9:30; both Lucky Strike and Johnson's Wax are continuing with the Robert Montgomery show, 9:30 to 10:30, and "Who Said That" continues on a co-op basis until 11.

On Tuesdays, Texaco takes a 13-week hiatus with the Milton Berle show, and NBC will sub "Juvenile Jury" and Bill Stern's "Sports Quiz," both shows still sustaining; P&G retains the "Fireside Theatre" time but subs "Boss Lady," a new vidfilm series, starting July 1; "Armstrong Circle Theatre" continues; Old Gold retains its "Original Amateur Hour," and Mutual of Omaha may stay on with the Bob Considine show.

Wednesdays will have a sustaining replacement for Kate Smith starting June 18, which will probably be a musical show from "Washington" titled "Heritage"; "Kraft Theatre" continues, and a sustaining replacement is to go in the 10 to 10:30 slot now held by Hazel Bishop after the May 28th show. On Thursdays, DeSoto-Plymouth will have re-runs of the Groucho Marx show; Borden's will take an eight-week hiatus on "T-Men," with no replacement set yet; "Dragnet" and "Gangbusters" continue alternating for Liggett & Myers; Ford remains on, probably

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CBS-TV's Summer Roster Looks Set

CBS-TV's summer program schedule was almost completely wrapped up this week, with only two major nighttime spots remaining to be filled. While most of the shows have been set, the sponsor picture is also incomplete but all signs point to the fact that sales veepee Fred M. Thrower wasn't too optimistic when he predicted more than a month ago that 100% of the web's bankrollers would ride through the summer.

Two time periods still open are the alternate Thursdays at 8 p. m., and Saturdays at 9:30. Former slot is now occupied by Ronson's "Star of the Family," the Peter Lind Hayes-Mary Healy starrer, which will exit when the sponsor checks off early next month. Web has several properties in the hopper as a replacement, to rotate with Burns & Allen, on which Carnation Milk is continuing as sponsor through the summer.

Saturday night period is now occupied by the hour-and-a-half "Songs for Sale." CBS-TV originally planned to keep "Songs," which is sustaining now, through the summer in order to help it retain the audience it has built this year when it comes time to pitch it up for a sale next fall. "Songs" may be given a hiatus, however, with the web substituting film instead for the summer.

Sorry, Wrong 'Line'

NBC grabbed itself the surprise package of the year this week when Philip Morris decided to preem the radio version of "What's My Line" on that web as a summer replacement, rather than on CBS, whose TV network has aired the video version since its inception.

Show, featuring John Daly as moderator and the same panel spotted weekly on the CBS-TV web, takes over the Tuesday night at 10 slot starting next week (20) for PM, replacing the Eddie Cantor show. Since the TV show has been so closely associated with CBS, it had been almost taken for granted that PM would buy the AM version as a summer replacement for its Sunday night "Playhouse on Broadway" via CBS. Program execs of the latter web, in fact, had already been making their plans on that assumption.

"Line" is packaged by the Mark Goodson-Bill Todman outfit. Although they too have been closely associated with CBS, they broke from that web earlier this year via their "Name's the Same," which is aired on ABC-TV. All their other packages, however, remain on CBS, including the TV'ed "Line." Panelists on the show include Dorothy Kilgallen, Bennett Cerf, Arlene Francis and Hal Block.

Television Followup Comment

"The Living Blackboard" on WPIX, presented in cooperation with the New York City board of education and designed primarily for handicapped children who can't attend school, indicates the vast potentialities of educational television. It covers the gamut of school subjects and shut-in viewers can earn a diploma. The edition of last Friday (9), which was devoted to debunking the propaganda techniques used by some office-seekers, was informative for adult viewers as well as for the high school set, and its approach to the subject was fresh and engaging.

Program used several methods to demonstrate the unfair vote-gathering methods utilized by some candidates. In the early discussion portion (with three students, their teacher and an announcer participating), cartoons and photos of Congressmen kissing babies or posing as the "common man" were shown. Next came a striking segments in which a puppet, representing a pussyfooting politico, spieled on how he would "improve conditions" with a platform full of inconsistencies and contradictions, and was promising all things to all men. It was an effective lesson in recognizing this demagogic trick.

Another point-maker was a soapbox department, with the student orators performing before a backdrop of Columbus Circle. Each of the speakers exemplified another propaganda gambit: (1) glittering generalities that conceal a candidate's actual position; (2) name calling that attempts to take the electorate's attention from the real issues; (3) testimonials, which deck out an office-seeker in the praise of unqualified individuals; and (4) the bandwagon concept, which tries to convince the voter to "join the winning team" rather than chosing representatives who stand for his interests.

This telecast of "Living Blackboard" would bear repeating in cream time and adapting for viewers of voting age. Perhaps it should even be expanded to a pre-election evening series. *Bril.*

Leonard Reinsch, general manager of the Cox radio and TV stations, bowed in on this year's political scene Friday night (9) as special guest producer of CBS-TV's "Presidential Timber." Since Atlanta is Reinsch's home base, it was natural that he did the production honors for Sen. Richard Russell, Presidential aspirant from Georgia. With Bob Trout as narrator, the senator took viewers through his family album via a special film lensed of his hometown, relatives and neighbors, some of which was interesting but some of which was also naive, both politically and TV-wise.

Show picked up considerably, however, in the final 10 minutes, with N. Y. Post editor James Wechsler and Newsweek correspondent Kenneth Crawford pitching some questions at Sen. Russell. This was the first opportunity given viewers to learn first-hand what the senator's views are on the all-important foreign diplomacy and, since he's from the south, on civil rights. On the latter question, he maintained his position that civil rights belongs to the state governments more than to Federal jurisdiction. Trout, unfortunately, was forced to cut in on the questioning when the show ran overtime.

This Friday night half-hour is being devoted by CBS gratis to the Presidential candidates for them to present their cases to the American public in any way they desire. It's a generous public service gesture on the part of the web and one that should aid materially in the part TV will play in the upcoming elections. *Stal.*

Donald O'Connor's season finale on "Colgate Comedy Hour" last Sunday (11) found the triple threat star at the top of his game in the NBC grooving. He punched up the stanza every time it gave evidence of sagging. His graceful hoofery and way with a song were especially standout—these and his disarming good humor.

The one cave-in, by comparison, was just past the middle break which marked the appearance of Hedy Lamarr. She is something to behold in face and figure. But how O'Connor got Hedy's garter in a Paris cafe—fighting and winning a duel for the lady—was poor showmanship with which to centre one of Hollywood's prime lookers. She was decorative and that's all, but perhaps that's sufficient. (Incidentally, NBC press had better straighten up and fly right; this wasn't Miss Lamarr's "live television debut" as pitched; she did a stint on the rival CBS 8 to 9 p.m. "Toast of the Town" some months back.)

Another filmite, Tony ("Valentino") Dexter, was featured in a corking silent screen sequence (film) in which he played Rudolph Valentino to O'C.'s Charlie Chaplin. Dexter was par for the course. O'Connor, on the other hand, stepped forth as a Chaplin in which he displayed a fine flair for pantomime. His leading of a crewless band to the live music of Al Goodman's El Capitan studio aggregation was a great big socko.

The silent stuff bowed in the show after a vocal and terp lead-in that supplied the Charleston era atmosphere in which the star bounced over "Anybody Seen My Gal" supported by half a dozen hoofing femmes. The team of Tom D'Andrea & Hal March came through next with a clicko line of crossfire laughs via Army life routine that was filliped by a looey in a looney bit.

Blonde Martha Tilton did very well in "Taking a Chance on Love," after which O'Connor and sidekick Sid Miller (one of the program's scripters, with Sid Kuller) took off on their running tunesmith team sketchery that had the benefit of savvy lyrics. It was Presidential candidate material in which they either soloed or duetted the trademark melodies of vocal names to tie in lyrically with the pre-nomination personalities. The routine was loaded with chucklers.

The finish was perhaps on of the most sizzling in "Comedy Hour" annals. This was an "I Got Rhythm" production tagged with sterling, with O'Connor showing pipes and tapology in the salvo class and getting some aid from Negro jive chanter "Scat" Crowthers. O'Connor's leg ammunition to the straight and chile beat of "Rhythm" drew on of those rare things—a studio showstopper that surely must have carried over into the homes. The star, puffing, came out front to pay tribute to the cast and technicians, and forced shy Ernest D. Glucksman, producer-director, to take a bow. Goodman's crew played a bang-up show and the lensing direction by Jim Jordan, Jr., particularly in the difficult full-stage prancings of the topper, was of the highest quality. *Trau.*

A behind-the-scenes tour of British Broadcasting Corp. television facilities was conducted by Lynn Poole, producer of DuMont's "John Hopkins Science Review," on the DuMont program Monday (12). Airer was the first of a series produced in England, beamed over BBC-TV, and seen in America by kinescope recording.

If this is a sample of British TV (and judgment from a kine may be unfair), English tele seems somewhat primitive technically. The off-the-tube recording was below Yank standards. Technical direction, lighting and art work also seemed less expert than the U. S. variety. Program content, however, was good for an educational telecast—and, in fact, more resources were thrown into this show than would be given a similar sustainer here. There were, for example, film clips, a remote pickup, demonstrations, etc., which were wrapped up into a highly informative, if overly crowded, broadcast.

The British have been working on TV for as long as the Americans, and in fact had regular telecasts going in 1936 — samples of which were shown via teletranscriptions (and they seemed remarkably good for their age). Poole, giving a summary of the pioneering days of British tele inventing, interviewed Dr. Magee, who described the tube he invented 20 years ago. There was a remote pickup from an engineering conference, where a 1932 camera and an antique receiver of the same vintage were demonstrated. Both operated on the 30-line principle (compared to the present U. S. 525 line standard) and it was interesting to see the coarse image which paved the way for today's sharp pictures.

On BBC-TV, announcers open shows on camera, unlike the U. S., and one reason may be that femme announcers outnumber the male. The distaffers seem to have better opportunities than those of their sex have in the States, and Poole interviewed one who was a stunt gal—the Pearl White of TV—who broadcast from an autogiro, was rescued by fire-fighters and participated in other risky special events.

Program described the four transmitters (more powerful than their U. S. counterparts) serving Britain, showed the equipment in London's Lime Grove studios (apparently comparable in quality to U. S. gear), and a model of the Great White City, which the British hope will some day house all their tele facilities. Poole also reported that BBC-TV and French TV expect to exchange programs across the English Channel next July 14 (Bastille Day). Such cultural interchange is healthy and stimulating, as was this Anglo-American teevee trade. *Bril.*

DuMont's "Author Meets the Critics" was slightly more erudite and less volcanic than usual Thursday night (8) with the discussion centered on Ray Brock's new book on the struggle for power in the Middle East, "Blood, Oil and Sand." Although Brock and H. V. Kaltenborn, as the prosecuting critic, several times indulged in fiery disagreement over the state of affairs, moderator Quentin Reynolds did a masterful job of keeping them in line and of keeping the discussion centered on the book in question, rather than on personalities. John Barkham, managing editor of Coronet, sided with Brock as the defending critic.

With Brock having designated Tito's Yugoslavia as a part of the Middle East, the chief controversy between the author and Kaltenborn ranged over whether Tito will play ball with the U. S. in case of a war with Russia, or stab us in the back. This led Brock, who's been a correspondent for several major wire services overseas, to lash out at Life magazine's just-completed profile on Tito, with the writer calling the series a "pack of lies." Reynolds let the attack slide past for several minutes but then, apparently thinking better of it, took time out to get Brock to emphasize that he wasn't calling Life's editors a bunch of liars. As Reynolds pointed out, the show is subject to libel laws.

Brock, with his goatee and forceful personality, made for a good TV subject, while Kaltenborn, as always, carried the fight with his clipped speech and apparent fund of knowledge on the subject. Barkham did little to prove the arguments on either side. *Stal.*

"Broadway TV Theatre" series on WOR-TV, N. Y., came up with what was probably its best presentation last week (5-9) with the staging of A. B. Shiffrin's "Angel in the Pawnshop." Reason for the success of "Angel" might lie in the fact that, where the previous plays staged in this series were somewhat antiquated, "Angel" was produced on Broadway only last year. Actually, however, the whimsical tone of the Shiffrin work, which wasn't enough to save it from an early Broadway grave, gives the show almost a classical touch, indicating it will play just as well, at least on TV, 10 or 20 years from now.

As in previous weeks, the cast and production crew worked almost flawlessly on the show caught (8), since they had been doing the same play for three nights previously. In that single aspect, incidentally, might lie the chief success of the WOR-TV series. It's the only dramatic show on TV that gives the actors and crew a chance to grow with their work. And, with the ratings proving the show builds its audience from night to night, viewers tuning in at the end of the week can almost certainly depend on a polished performance.

Thesps, under the deft handling of Richard Lukin and Richard Barr, made their somewhat implausible roles perfectly believable, with the show at all times sustaining audience interest. Ernest Truex was fine as the kindly old pawnbroker, the role orginated on the stage by Eddie Dowling. Wendy Drew turned in a masterful job as the ethereal young girl afraid to face up to the present, and Herbert Evers repeated the solid job he did in the Broadway production as the struggling young writer. Sylvia Field (Mrs. Truex) shone in a smaller role and the supporting players were top-drawer, including Clark Williams, John Farrell, Willie Lewis and Casey Walters.

Single set, camera work and other production mountings were excellent. Blurbs for General Tire and Cavalier cigarets, coming at the accepted intermission spots, were okay. *Stal.*

NBC-TV's "Kraft Television Theatre" marked its fifth anni on Wednesday (7) in the grand manner, with an excellent production of Oliver Goldsmith's 18th Century classic, "She Stoops to Conquer." It's a gay farce, with witty lines, and was done with a topflight cast, charming costumes and striking sets. The latter were particularly fine—being of a non-naturalistic genre, with forced perspective conveying the vastness of the mansion and a humorous feeling that added to the light quality.

Vehicle holds up nicely, despite the 200 year lapse. Story of a young gent, who is struck dumb in the company of ladies but who loses his inhibitions with barmaids, has a lasting appeal. The role was given a sock performance by John Baragrey. The mistaken identity gambit, with Baragrey told that his future father-in-law's house is an inn run by a busybody, was good for plenty of laughs as the young man insulted his hospitable host. Stella Andrews also nicely put over the role of the girl, who decided to pose as a barmaid to thaw Baragrey's shyness. Others in the cast, all acquitting themselves ably, were Leslie Barrie, Leonard Bell, Anthony Kemble-Cooper, Beverly Whitney, Frederick Worlock, Elizabeth Eustice, Jack Fletcher and Cynthia Latham.

This wasn't the perfect staging of "Stoops"—some of the lines were difficult to follow and the use of the Goldsmith-Boswell-Johnson intro was unnecessary—but overall it was standout tele. *Bril.*

Ed Sullivan, introducing guestars Errol Flynn and Paulette Goddard on his "Toast of the Town" Sunday (11) via CBS-TV, gagged that where his show usually makes stars out of unknowns, this time it would make unknowns out of stars. And it almost succeeded in doing just that. Two film personalities participated in what was supposed to have been a parody on TV's private eye shows but, with the exception of a few okay visual gags, the script was dull, draggy and pointless. While it was good to see film names of the calibre of Flynn and Miss Goddard doing a live TV show, such personalities would be wise to make certain they get a script that will show them off to better advantage.

Show otherwise was standard for "Toast," involving a vaudeo bill which was well-paced and ran off smoothly. Jackie, a British acrobat who goes by that name only, topped the lineup with some difficult hand-balancing acts that must have brought viewers to the edge of their seats. Leon Destine dancers led off with a well-produced and fast native dance, which provided a setting for Georgia Gibbs to thrush her disk bestseller, "Kiss of Fire." Miss Gibbs returned later for a neat rendition of "Come Rain or Come Shine." Richard Walker and Helen Roberts, from the D'Oyly Carte Co., registered with a bit from "The Mikado," although the lyrics were not always audible. George Kirby, Negro impersonator, scored with a group of standard takeoffs.

Sullivan, in exceptionally good form in his emcee role, retained his sports emphasis by conducting a pleasant interview with jockey Eddie Arcaro, which featured film clips of all five Arcaro Derby winners. He also presented billiard champ Willie Hoppe from the audience. Jack Donohue, incidentally, filled in as director on the show for regular helmsman John Wray, who was in Harkness Pavilion with an emergency appendectomy. *Stal.*

A poignantly touching drama of a father's search for his son, reported missing in action seven years previously during World War II, made for one of the better shows this season on NBC-TV's "Goodyear Playhouse" Sunday night (11). An original play by Lionel Shapiro titled "23d Mission," the story, by maintaining a sharply realistic flavor, escaped completely the tear-jerking aspects it might have engendered under less skillful acting, directing and scripting facilities. As a result, the surprise ending, which might have been difficult to swallow under less favorable auspices, emerged as a natural denouement, strictly in keeping with the facts building up to it.

Russell Hardie topped the standout cast in the difficult role of the father who refused to give up hope. By deft underplaying, he made completely credible his emotions when he first suspected his son might have been a deserter and then his sorrow to find that he had actually died a hero. Marcel Hillaire scored with a superb performance as the leader of the Belgian townspeople with whom the son had found refuge before dying with the underground partisans. Luis Van Rooten, as the tavern-keeper; Sydney Smith, as an Army colonel; Christina Felsman, as the girl with whom the son had fallen in love, and Beatrice Pons, as Van Rooten's wife, topped the fine supporting cast. Hildy Palmer, sister of Lilli, was okay in a lesser role.

Full credit for the show must go to Delbert Mann for his excellent directing job, and to producer Fred Coe for keeping the play on an even keel. Durward Kirby did his usual capable job on the Goodyear plugs. *Stal.*

Victor Borge didn't get as much value as he should have on his guesting on the Ken Murray show Saturday (10) on CBS-TV. It appeared that both Borge and Murray were a little more concerned about extra curricular cracks than the script. The off-the-cuffing militated against Borge's usual sharpness.

Borge was given a bit in a Dutch setting. He had a chance to banter with Murray and then went into a turn with an assist by Laurie Anders. Borge didn't do badly, but the Danish pianist-comic has been seen to better advantage.

Murray endowed the program with the usual accoutrements, most of which went off well. The dramatic spot with Kay Francis and Lola Albright was okay even though both principals overacted. Mrs. Arthur Murray and Bill Callahan combined to make a pleasing impression in pantomime to a disking of "Doing the Old Soft Shoe," and production singers Art Lund and Anita Gordon performed their singing chores with their accustomed expertness. *Jose.*

PUBLIC SERVANTS—NO. 1
Director: Benn Squires
Writer: Don Marrem
15 Mins., Mon. 12:30 p.m.
WPTZ, Philadelphia

In line with the new Democratic City administration's policy of getting clubby and fraternizing with the voters, Mayor Clark has a TV program and the District Attorney has another. Latest in the municipal series is a fusion between WPTZ and the Bureau of Public Information to present "Public Servants," which will alternate the police department and the fire laddies weekly. Expressed purpose of programs is to engender understanding and cooperation with the public, and in turn increase morale of the cops and the smoke-eaters.

Opener (12) was devoted to the gendarmes. After film clip showing motorcycle, traffic and regular bluecoats on duty along with intro by narrator, Police Commissioner Thomas J. Gibbons read brief piece on aims of department and the work of its 5,000 men in protecting the lives and property of 2,000,000. The Commissoner brought on a "typical officer" Patrolman Al Brown (Badge 319) who took viewers on a "we the people" tour to a classroom in the Police Academy, where rookies learn fundamentals in an eight-week course.

A graphic exhibition of methods of disarming suspects, use of the nightstick and the "comealong" hold, were shown both in action speed and later in slow motion. Stunts were performed by an instructor who used fellow officer as subject, and explained how as action went along. The Commissoner assured viewers to call upon "your police" in any situation requiring them. Future telecasts in series will give public opportunity to see specialists in crime detection and crime prevention at work. Fire shows will develop similarly, revealing how blazes start, fire hazards, the seriousness of the false alarms, etc. With school vacations coming on, the programs should garner an extra audience in the juve set.

By cutting down intro and dispensing with the tourist gimmick (a group of extras trekking around to represent the curious public) more time and actual information could be given out on the 15-minute segment. *Gagh.*

Philadelphia — Clyde Spitzner, commercial manager of WIP, succeeds Horace Hutchinson, of Morrisville, Pa., as president of the Susquehanna University Alumni Club . . . Benedict Gimbel, Jr., president of WIP, received Boys Clubs of America award for his 15 years service as a member of the board, Crime Prevention Association.

THOSE ENDEARING YOUNG CHARMS
With Maurice D. Copeland, Fern Persons, Clarence Hartzell, Gerald Garvey, Charon Follett
Producer-Director: Ben Park
Writer: Bill Barrett
15 Mins.; Tues. and Thurs. 6:15 p.m. (CDT)
Sustaining
NBC-TV, from Chicago

After making its entry as a half-hour filler, this family situation comedy is back on NBC-TV in the Tuesday and Thursday quarter-hour slot vacated by "Bob and Ray." Off its preem (6), it shapes up as a featherweight offering, hewing rigidly to the "loving family" formula but lacking the finesse and the budget of its prototypes in the same genre.

Domestic circle on this venture embraces Mr. and Mrs. Ralph Charms, their teen-age son and daughter and Uncle Duff. Group operates some sort of a semi-rural mail order business. Indicated emphasis by scripter Bill Barrett and producer-director Ben Park, who fill the same assignments on the web's successful "Hawkins Falls" strip, seems to be on mild comedy rather than the catastrophe elements common to the format.

Attempt was only tepidly successful on the first stanza. Yarn was contrived and poorly paced. Tale's twists and turns were pegged on a correspondence dance course which the young Charms had obstensibly ordered for himself but actually to use to try to entice the pater into belatedly learning how to terp. The elder Charms beefs painfully about the $30 the course costs but goes along with the gag and after a few awkward steps breaks out into some fancy kicks.

The payoff came via a rigged coincidence when the daughter, who had been wandering in and out looking for a notebook, finds another copy of the dance book in pappy's desk. He had been practicing on the sly.

Thesping was competent with Fern Persons a standout as Mrs. C. Maurice D. Copeland was pretty bland as the man of the house and Charon Follett had little to do as the gal teen-ager. Gerald Garvey come off neatly as the son. Clarence Hartzell, as Uncle Duff, is saddled with a cliched role as the mildy eccentric family free loader, complete with quivering voice and a limp. *Dave.*

YOUR SURPRISE STORE
With Lew Parker, Jacqueline Susann; guests; Bern Bennett, announcer
Producer: Hal Frimberg
Director: Frank Satenstein
Writers: Elroy Schwartz, Harry Grossweiner, Stan Hart
45 Mins.; Mon.-thru-Thurs., 10:45 a.m.; ½-hour; Friday, 11 a.m.
Sustaining
CBS-TV, from N.Y.

CBS-TV has combined a couple of standard audience participation show gimmicks for this latest daytime video entry and, based on the success of those gimmicks on previous shows, this one has a good chance of doing business. Program offers an affable emcee in Lew Parker (with his assistant, Jacqueline Susann), and has the necessary ingredients to satisfy the basically housewife audience which would tune in at this time in the morning.

Format has the studio guests bringing up any article to swap for one of the "surprise" prizes Parker hands out. To make the swap, though, they must first answer a question or participate in a stunt. Surprise aspect enters into it via some of the prizes, which on the preem (12) ranged from valuable costume jewelry and electric ranges to shoelaces and rolling pins. Any guest who answers two successfully has a chance for the questions and works one stunt "super-prize." On the initialer, although three guests qualified, there was no time for them to take a chance on it, so they were asked to return the following day.

Parker and Miss Susann kept the show rolling, with the former tossing in a number of gags to brighten up the proceedings. Whether intentional or not, some of the questions and answers sounded planted, to give Parker a chance for a bon mot. There were also some minor miscues. One guest, for example, a GI, brought his gal friend on to help him in the stunt. He won a watch but there was no prize for her, which seemed a little unfair.

Web is breaking in the show ahead of the summer season start with an eye to polishing it up for pitching to agencies and clients. Pending the ratings outcome, the sponsor men shouldn't have too tough a job in selling it. *Stal.*

MR. ARSENIC
With Burton Turkus
Producer: Jerry Layton
Director: Eddie Nugent
Writer: Turkus
30 Mins.; Thurs., 9 p.m.
Sustaining
ABC-TV, from New York

This is a one-man crime show. It gets its title, "Mr. Arsenic," from the soubriquet which mobster Buggsy Goldstein pinned on the solo performer, Burton Turkus, at the "Murder, Inc." trial. Although there's general public interest in the gangbusting, this entry doesn't seem long for the TV channels, unless it alters its present format.

Turkus, the man who prosecuted "Murder, Inc.," co-author of a book on the case and an instructor on criminal law, wants to present factual information about the underworld and the "brains" who guide its operations. He underlined the well-founded idea that the average citizen pays the freight for gangsters' loot, at the very least in the form of higher prices. Putting the question in such personal terms should stir public anger at the gunmen's and racketeers' depredations.

However, the concept that Turkus, speaking without interruption for 30 minutes, can hold an audience's interest is amiss. Some compelling raconteurs or specialists may be able to turn that trick, but Turkus failed to do so on the preem Thursday (8). In part he was handicapped by bad direction and jitters—which could be overcome. Every couple of minutes he rose from his desk, moved to any easy chair, got up and posed alongside the desk, sat again, etc., in a futile attempt to avoid a static picture. Since he moved stiffly, unnaturally, and without any script motivation, the peregrinations were disconcerting. (Only when there was a real reason for a movement, as his picking up a book to quote from the court record, did the changes of position come across.) Even his taking a drink of water seemed to be on cue.

The visual dressing consisted of an excellent modernistic office set by George Lisanby and two stills, of Frank Costello and his hands. There might have been more photos, even film clips, or better still, exhibits of actual evidence. To relieve the monotony, an off-camera voice put some queries to him.

Some of Turkus' tale made interesting listening. This was his essay on Louis (Lepke) Buchalter's formula for beating the law—keep witnesses out of court by sending them away or killing them off. Story of how a clothing trucker was rubbed out and how a union official, "Mr. X," was shot by Lepke men (but not fatally), made an intriguing yarn—and might have sustained interest for a quarter hour. The ex-prosecutor spoke smoothly, although his language was somewhat flowery. He didn't prove much beyond the fact that "crime does not pay," or in his figure of speech, it's a "one-way street" to death and destruction. The appeal was largely in the picture of the relationships between the characters in the sordid story, e.g., the trucker reduced to running a small candy store and Mr. X shunted around the country. There weren't any bombshells. *Bril.*

QUICK TRICK
With Joe Brown, Jr., Sheila Walden
Writer-producer-director: Brown, Jr., Gene Hennessey
8 Mins.; Sat., 6:35 p.m.
Sustaining
WPIX, N. Y.

"Quick Trick," is an eight-minute parlor magic briefie beamed on WPIX, N. Y., immediately prior to the station's early evening round of weather and news reports. With Joe Brown, Jr., demonstrating the sleight-of-hand stuff, it's primarily aimed at the juvenile audience. Sheila Walden, a comely blonde, assists with the props.

For Saturday's (10) airer "the show that teaches you how to become a magician" had Brown explaining how to make a thimble disappear in the palm, push a glass through a hole in a piece of paper and kindred feats. Prizes are also distributed to viewers who send in puzzles which the show accepts.

Brown - Hennessey Productions have an interesting idea in "Quick Trick." But while Brown is a fairly good demonstrator the show is badly in need of more physical trappings. For almost the entire period the camera is focussed directly upon Brown, who's seated at a desk. There should be more visual movement since it's rather trying on the dialer to glue his eyes on one spot continuously. *Gilb.*

THROUGH THE ENCHANTED GATE
With Victor D'Amico, Ben Grauer, narrator
Producer: D'Amico
Director: Jim Elson
30 Mins.; Sun., 12:30 p.m.
Sustaining
WNBT, New York

This new series, presented in cooperation with the Museum of Modern Art, N. Y., shows promise of becoming one of the best educational programs for the three-to-10-year-old set. For one thing, the children who take part are more than just cute and winsome—they're natural. They, and the young viewers at home, are being taught the fundamentals of art—but in a new way, which emphasizes expression rather than "appreciation." And the whole attitude towards the youngsters is such that it should guide some parents into a closer and more intelligent relationship with their offspring.

On the initialer Sunday (11) the subject was "seeing with your fingers," teaching the nature of texture. One pleasant young instructress, with a good tele personality, gave a half-dozen boys and girls various materials (wool, cotton, plates, sandpaper, a live bunny, etc.) so they feel textural differences. Soon she turned it into a game, and the children, their eyes shut, "saw" the objects with their hands. Teacher did an excellent job in putting the moppets at ease; it made sock video for any parent, while the under-10 audience was held by the game and the rabbit.

After this intro segment, the youngsters went to a table laden with scraps of material, which they proceeded to glue or staple to paper to make "feeling pictures." While they were at work (actually, at play) Victor D'Amico, director of the Museum's department of education, invited home viewers to join the fun, using cellophane, tin foil, corrugated board and other things that might be found in a trashbasket.

Ben Grauer talked with the children about their creations. Kids represented a wide range of backgrounds and their pictures were similarly varied. The feelings they expressed were interesting, in some cases, particularly one three-year-old girl who tried to portray a bride's dress with a bit of fur (representing her hair) and a piece of silk (for her gown) in her tactile picture, and another lass' making a "haybed" out of soft stuff.

From a pedagogic point of view, "Enchanted Gate" is excellent. It avoids setting up competition between children. It attacks the concept of "talent" (in contrast with juve amateur programs that skill for dancing and elocution schools). It should help parents become more sensitive to their children and see the things they make in a new way, and open richer worlds to the youngsters. Yet, in stressing the fact that all children are different and worthy of respect, it seems to place too much weight on "inventing something nobody has ever made before" in an overly individual approach. And after this introductory airer, it would be wise to establish at the start of each telecast that this is a program on which young viewers will be able to "play along," giving them time to gather the necessary materials.

D'Amico seems to know the child's world and has a sound approach, but betrayed tension on the preem. Grauer was at his best as narrator, knowing the youngsters by name and familiar with their backgrounds, showing careful advance preparation. Production and camerawork were fine. WNBT and the Museum are making kines available to other stations—and they should be grabbed up. *Bril.*

FRISCO EDUCATORS IN TV STATION BID

San Francisco, May 13.

A strictly educational television station will be established in the San Francisco bay area. About 100 educators, with Dr. Vaughn Seidel, Alameda County superintendent of schools, presiding, met here last week and organized the Bay Area Educational Television Assn., to speed the program, which will cost $250,000.

"TV opens the school class rooms to every taxpayer and based on average daily attendance makes it the cheapest type of medium for democratic education," the organizing group declared.

Cost of production at the station is expected to be lower than in commercial stations because school and college students will be employed. Annual operating and producing budget is to be scaled at $150,000 per year.

CHANCE OF A LIFETIME
With Dennis James, emcee; Denise Darcel, Helena Schurgot, Knight & Day, "The Teenagers"; musical director, Bernie Leighton
Writer: Bob Quigley
Producer: Herb Moss
Director: Lou Spesa
30 Mins.; Thurs., 8:30 p.m.
P. LORILLARD CO. (OLD GOLD)
ABC-TV, from New York
(Lennen & Mitchell)

This is a far cry from the slick production and entertainment values of the TV version of "Stop the Music," which is now off the air, Old Gold having decided to cancel out on its last-half sponsorship of the program. Instead OG, perhaps as a coin saving device, has installed what amounts to variations on a theme by Ted Mack's "Original Amateur Hour," with additional overtones of the Robert Q. Lewis and Arthur Godfrey talent showcases.

"Chance of a Lifetime" is spotted in the last half of the 8 to 9 Thursday night segment formerly occupied by "Stop the Music" (first half is taken over by the "Ruggles" situation comedy.) "Lifetime" is an ABC-owned title, with the show packaged by Robert Jennings Productions. It's no particular advancement to the cause of TV that OG and the Lennen & Mitchell agency have chosen to settle for something so completely imitative. There are times, in fact, when this Dennis James-emceed program seems a carryover from the Tuesday night "Amateur Hour" on NBC-TV, including the dancing cigaret girl commercials and other stylized "Amateur Hour" trademarks, with the exception that James lacks the gift for spontaneity and overall showmanly touches with which Mack vests "Amateur Hour." And despite some professional talent elements introduced in this new entry, "Lifetime" lacks the overall spark generated by Old Gold's longtime Tuesday night showcase.

To help talent find their "chance of a lifetime," the stanza offers a $1,000 cash prize to the act which is adjudged the night's winner by the Old Gold "starmaker." This gadget is nothing more than an applause meter.

Three turns appeared on the initial program. They were Helena Schurgot, singer from the South Pacific" ensemble; Penny Knight and Frank Day, song-and-dance duo, and a sextet of Negro kids who play bongos-maraccas under the name of "The Teenagers." Denise Darcel was an "extra added attraction."

Interviewed by emcee-host James, each act explained why it wanted to win and what it would do with the money. It all resolved itself as merely another talent parade. Use of a guest star each week, as instanced by Miss Darcel's booking, may help to some extent. For the record, "The Teenagers" copped the $1,000. *Gilb.*

THE HOT SEAT
With Stuart Scheftel, guests
Director: Seymour Robbie
Producer: Scheftel
30 Mins.; Fri., 8 p.m.
WJZ-TV, from N. Y.

Like "Meet the Press" and other kindred shows, "The Hot Seat" puts government officials and legislators directly in the public spotlight. This type of show is among the most laudable on the videolanes since it combines stand-out informational service with solid showmanship values.

Although the title for this series suggests something more, the format is quiet and dignified with only a small chance for emotional discharges to interfere with the discussion of the issues. As run off on the kickoff stanza (9), the format calls for a public figure to undergo questioning from Stuart Scheftel, a regular on this show, and a guest interrogator. Both Scheftel and the guest are required to base their questions on criticisms of the individual in the "hot seat" which have appeared in the press.

On the preem, N. Y. City Council President Rudolph Halley was the guest interrogator working over Rep. Frederick Coudert and Sen. Robert Kerr in two 15-minute sessions. The time division was unnecessary since either Coudert or Kerr could have used the full half-hour to defend their particular policies. Coudert was chiefly quizzed on his attitude towards cutting the armaments appropriation while Kerr was queried on his stand on the civil rights issue and the natural gas bill.

Halley was excellent. With a smooth but relentless manner, he pursued his questioning of both Coudert and Kerr through all kinds of ambiguity and double talk answers. Unfortunately, he didn't have the time to pin Kerr down on any issue since the senator refused to give a straight answer. Scheftel also was effective in putting hardhitting questions in a direct, inoffensive way. *Herm.*

WE THE PEOPLE
With Alben W. Barkley, Frank McNaughton, Sidney James, others; Oscar Bradley orch
Produced by Editors of Life
Executive Producer: Frank Telford
Director: Chester Nevich
30 Mins.; Fri., 8:30 p.m.
GULF OIL CO.
NBC-TV, from New York, Washington
(Young & Rubicam)

Life magazine, unsuccessful in maneuvering a network tieup in order to project itself into the Presidential campaign (its affiliation with DuMont came a cropper some weeks back) has instead latched on to a single programming venture, taking over complete production reins on the Gulf-sponsored "We the People" show on NBC-TV for a 13-week period.

The Gulf sponsorship auspices still continues, but otherwise it's a completely refurbished program, with the format converted for the most part into a TV version of March of Time.

With Life championing the candidacy of Gen. Dwight D. Eisenhower, seeking the Republican nomination, the weekly mag obviously intends to get in its editorial licks during the course of the 13-week run of the politico series. But the initial installment last Friday (9) was restricted to pictorial reportage in highlighting the announced candidacy of Vice President Alben W. Barkley.

Friday's teeoff program was not without its slick touches of showmanship. There was no more confining of the lensing to the conventional cross-examination technique, as Life's Frank McNaughton put Barkley through the inevitable "q & a" routines, a sequence which was only to invite some frustrating (to the viewer and interviewer) moments of straddling and fence-sitting as McNaughton's pointed questions tried to elicit some crystal-balling on the Chi convention and platform policies of the Dems, as well as Barkley's own aspirations.

Rather, the editors of Life and March of Time, in taking over "We the People," are at least striving for maximum pictorial values. To preface the Barkley interview, for example, there was a quick flashback wrapup of the seven years of Pres. Truman in office, recapping highlights of an administration jampacked with vital decisions, balancing the successes and the failures in the era of atom destruction; the Marshall Plan, the North Atlantic Treaty, the "vacillating policies" (says Life) leading to Korea, the President's bold stroke on the steel strike testing the scope of Presidential powers; the Governmental scandals, etc. And to set the tempo of the series, Life went to the opening of the "Of Thee I Sing" revival on Broadway to recreate on film the rousing "Wintergreen for President" production number.

There is nothing startling or momentous in this Life-spiced series. But it is a refreshing stab at injecting an element of showmanship into the TV political spread. *Rose.*

FARMTOWN, USA
With George Menard, guests
Producer: Harry Jaeger
Director: Bill Taylor
30 Mins.; Tues., 4:30 p.m.
Sustaining
WBKB, Chicago

This joint effort by the indie station and the Illinois Agriculture Assn. should develop a sturdy amount of dialer interest if the promise indicated by the opener (6) is fulfilled on subsequent installments. Although it's a farm format, it's wisely angled at the urbanites and is designed to acquaint city dwellers with agriculture activities.

Technique uses the farm-to-shop approach. On this first go, the subject was wool and sketched the processes from sheep to coat. It was a big assignment and only partly successful, but showed enterprise and imagination. High spot, by far, was an actual sheep sheering demonstration—from stem to stern—put on live in the studio by a pro clipper. Also potent was host George Menard's chinning with a sheep farmer who backgrounded the judging points in selecting the wool bearers. There was action and interest aplenty in this portion.

Less effective was the windup which showed what happened once the wool reaches the manufacturer. On hand was a model showing the finished product and a manufacturer rep who, with the aid of still pix, briefly outlined the modern looms.

Menard is an adept interviewer, but on a couple of instances his knowledge of things rural seemed pretty vague. *Dave.*

NBC-TV Summer Schedule

Continued from page 29

picking up the new Wally Cox show; U. S. Tobacco retains its time but will have a replacement for "Martin Kane."

RCA is retaining its 8 to 8:30 slot Fridays, with a dramatic show as the Ezio Pinza-Dennis Day sub; Gulf Oil continues with "We, the People"; Pall Mall will replace "Big Story" with "Doorway to Danger" starting July 4; Campbell Soups stays, with an undetermined replacement for "Aldrich Family," and both Gillette and Chesebrough retain their slots.

Summer "All Star"

On Saturdays, "One Man's Family" continues through July 19, with a sustaining replacement, probably "American Inventory," starting the following week. Summer version of "All Star Revue" preems June 28, with Kellogg and Pet Milk looming as potential participants; "Midwest Hayride" replaces "Show of Shows" for 13 weeks starting June 1, with no bankrollers pacted yet, but Libby, SOS and Frigidaire interested, and Lucky Strike replaces "Hit Parade" starting July 2 with "Assignment Manhunt."

On Sundays, the web will be sustaining or dark until 4 p. m. "Fearless Fosdick," a vidfilm series packaged by Louis G. Cowan, goes into the 4 to 4:30 slot starting May 25; Hallmark remains on; Quaker Oats may continue with "Zoo Parade," and Derby Foods "Sky King" alternates with "TV Recital Hall," sustaining, in the 5:30 to 6 slot. Theodore Granik's "Youth Wants to Know" on a sustaining basis replaces General Foods' Roy Rogers show starting June 29, and "Once Upon a Fence," also a sustainer, goes 6:30 to 7.

U. S. Rubber may continue with its "Royal Showcase" at 7; "Meet the Press," for Revere, goes into the "Young Mr. Bobbin" spot starting May 25; Colgate remains on, with "Big Payoff" replacing "Comedy Hour"; Philco and Goodyear are both staying with "TV Playhouse"; P&G takes a hiatus on the Red Skelton time, with the sustaining replacement undetermined, and "American Forum" for Bohn Aluminum goes into the 10:30 spot.

Cincinnati—During her 39-day tour of England and Europe, Katherine Fox, Crosley Broadcasting Corp. director of special AM and TV services, will be honored in London with a special citation from the International English-Speaking Union. It is for her work in furthering international understanding among English-speaking nations.

KENKEL EXITS HOOPER TO JOIN NIELSEN

Growing importance of the station coverage survey field is seen in A. C. Nielsen's pacting of Fred H. Kenkel, exec v.p. of C. E. Hooper, as v.p. working on the new Nielsen Coverage Service.

Not generally known is that in the original Hooper-Nielsen agreement, when the latter bought out the national Hooper rating service, included a proviso that Kenkel would be retained by Nielsen as a consultant if he ever left Hooper. However, he is joining in a full-fledged v.p. status.

Before joining Hooper in 1941, Kenkel was with the Gardner agency. He'll hq in N. Y., pitching the NCS to stations.

Cleveland—Northern Ohio Druggists Assn. signed for year pickup Famous Playhouse shows over WXEL, beginning May 27. TV tab will be $67,000. . . . John Patt, WGAR, and H. K. Carpenter, WHK, were honored by the Cleveland Media Group for being charter members at the Group's 15th anniversary luncheon. . . . WSRS is planning to have lines to the Chicago presidential conventions. . . . Morris R. Pierce, president WDOK, has been "borrowed" to go round-the-world on an inspection trip of transmitters he designed for the Voice of America.

British Accent

Continued from page 29

a "game type" panel show, with CBS planning to give it a simulcast treatment.

Lester Gottlieb, CBS Radio program chief, is negotiating for a half-hour weekly series starring Sir Ralph Richardson and based on the C. S. Forester "Horatio Hornblower" series. It will be transcribed in England.

Cooke, for years identified with BBC programming with his weekly commentary from the U. S., is currently huddling with CBS execs on a similar type format. His click "performance" before the Radio Executives Club of N.Y. recently clinched CBS' decision to follow through for an immediate airing.

Orson Welles' "Lives of Harry Lime," along with a flock of other British-made transcription shows off the Harry Towers beltline have been integrated into program patterns of stations in many U. S. cities for some months, with even British-type disk jockey shows (Sir Thomas Beecham, Margot Fonteyn) penetrating the U. S. broadcast lanes.

As a sideline commentary, British pix (J. Arthur Rank, Sir Alexander Korda, et al) have become some of the most popular items on late night TV presentations throughout the country.

WFIL, Philly Druggists In Big-Scale Sales Tie-in Built Around Quiz Show

Philadelphia, May 6.

Tieing in with the Philadelphia Assn. of Retail Druggists and its affiliates, WFIL has launched a merchandising plan tailor-made for radio advertisers. Participating in the sales setup are 2,300 independent druggists, who account for 75% of the retail drug volume in this market.

Designed as a bonus and sales builder for WFIL sponsors, as well as a store traffic stimulus for the druggists, the merchandising agreement provides for point-of-sale displays in stores of PARD members, as well as direct-mail promotion, radio spots and a daily telephone jackpot quizzer.

Each week a different product is featured in the WFIL Spotlight Drug Display in the PARD stores. The product, picked by WFIL with the approval of the association, is highlighted in direct-mail coverage of the city and seven neighboring counties. To be eligible for the Spotlight Drug promotion, an advertiser buys six one-minute spots a week for 13 weeks.

The PARD - sponsored "Skip Dawes" program (Mon.-thru-Fri., 5:30-5:55 p.m.) is used for the quiz. Cash awards go to listeners for correct answers to questions about the "Spotlight" drug of the week, and to the druggist in whose name each winning entry is submitted. Participating druggists are mentioned on the air on a rotating basis.

The merchandising agreement with the druggists is the second project of its kind undertaker by WFIL recently. In February, sales manager Norman R. Prouty worked up a similar point-of-sales display of sponsors products with Food Fair Stores, Inc., a chain of retail grocery outlets reaching 500,000 customers a week.

TV Spot Falloff

Continued from page 28

that it is due to the fact that the "experimental days are over." They opine that many spenders used spots to get their feet wet in the medium, since they could test video results in specific markets, compare the effectiveness of various copy appeals and techniques, etc. Now, the reps believe, "we're being hit by the same process of stocktaking that is slowing business in all facets of tele." It's argued that those in the medium, those who have cut back or cancelled out and those who have yet to take the plunge, are all sitting back to evaluate the situation.

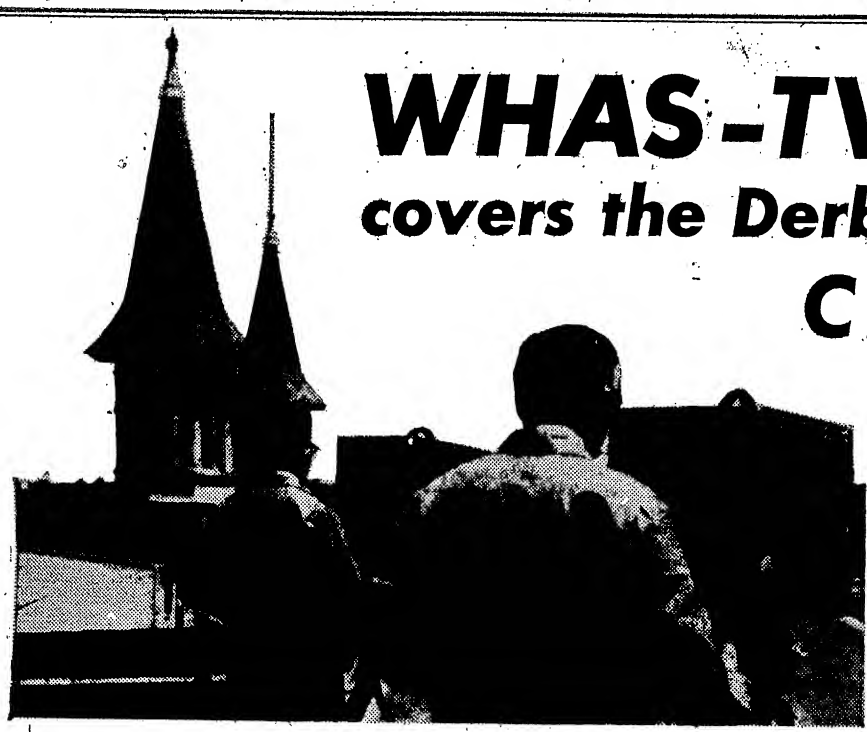
'Killing the Goose'

One advertiser pins the blame on the local stations "who are killing the goose by multiple spotting." This spender, who is heavily involved both in network tele and in TV spots, says that some outlets are running three, four or more announcements together. He claims that in some markets which are off the cable, program schedules are altered so that there are two or three minutes between airers—in which many plugs and chain breaks can be inserted. He added that some affiliates are relegating network shows to offbeat hours and putting their local shows in prime time. Local stanzas can be trimmed to 27 or 28 minutes, allowing room for several spots in between.

This point of view is scored by most reps, who say that the multiple-spotting practice is not widespread and, in any event, is not the basic reason for the decline, which they feel is due to the general reappraisal atmosphere. Already, some reps declare, there have been signs of a slight pickup in the past few weeks, and they forecast that in a couple of months the spot field will return to normal.

One local station owner said that if there is a "multiple spotting evil," network o-and-o stations are to blame. He said that these keys do it and set the example for others. He added that inquiries on spot biz have picked up in May and that the "usual April falloff" seems to be over.

Muncie, Ind—James K. Petersen, director of radio and TV at Ball State Teachers College, Muncie, will leave at the end of this term to join the Crosley Broadcasting Co., as assistant director of special broadcast and telecast services for WLW.



WHAS-TV
covers the Derby for CBS...
and the nation Applauds!

New York Times
"the camera coverage was excellent and the set owner had a fine view of the entire event as well as the finish."

Variety
"In some respects . . better than . . afforded to in-person patrons. Technical details were handled locally by the WHAS-TV crew headed by Orrin Towner. Sandy Sanders, WHAS-TV camera director, used good judgment in making the camera switches."

Broadcasting-Telecasting
"Racing fans and those attracted by the glamor of the historical event were given 45 fascinating minutes of viewing, climaxed by the two-minute race."

Salt Lake City Tribune
"It came through better than I was able to see from the infield in the 1946 race."

New York Journal-American
"a TV show as lovely as the sunny day delivered to Wm. Corum."

New York Daily News
"the cameras were expertly handled and seeing the event was so superior to hearing about it, that there simply could be no comparison."

Racing Form*
"This was the first TV Derby and it couldn't have been better. This was racing at its best. This was television at its best."

* from those who know racing best

The same know-how makes WHAS-TV local shows tops in 7 out of 8 categories. (PULSE)

QUALITY OF PROGRAMMING MAKES THE DIFFERENCE

CBS
WHAS-TV
Louisville, Kentucky

ASSOCIATED WITH THE COURIER-JOURNAL—LOUISVILLE TIMES • VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director
Represented Nationally by Harrington, Righter & Parsons, Inc., New York, Chicago, San Francisco

NBC's MEN IN THE NEWS: *Chaplin*

"The average politician has to carry water on both heads..."

To his off-record comment, W. W. Chaplin might have added that a good newsman should be an ambidextrous phrenologist.

In his thirty years in news, Bill Chaplin has personally experienced enough history to fill considerably more than the three books he's written. He has covered: the Ethiopian war, the fall of France, the Russian resistance, the Invasion, the surrender at Rheims, the Bikini test. He traveled with Dewey in 1948 and has covered five Democratic and Republican Conventions.

Now, Chaplin is right in the middle of the biggest story of the year – the presidential campaign. So far he has reported the primaries from New Hampshire to Illinois. During the conventions, Bill Chaplin and over 100 other NBC men of news will be putting together the story of politics' greatest show.

Why is NBC's News Center supreme in radio and television? Chaplin is one good reason . . . Harkness, Henle, Utley, Fleming are others. NBC News Center's larger staff consistently broadcasts more hours of news, more special events on both radio and television than other networks. And day-to-day NBC news programs are highest rated in both radio and television. The fact is . . . most people hear the news first and hear more of it from NBC.

NBC *radio and television*
a service of Radio Corporation of America

Television Chatter

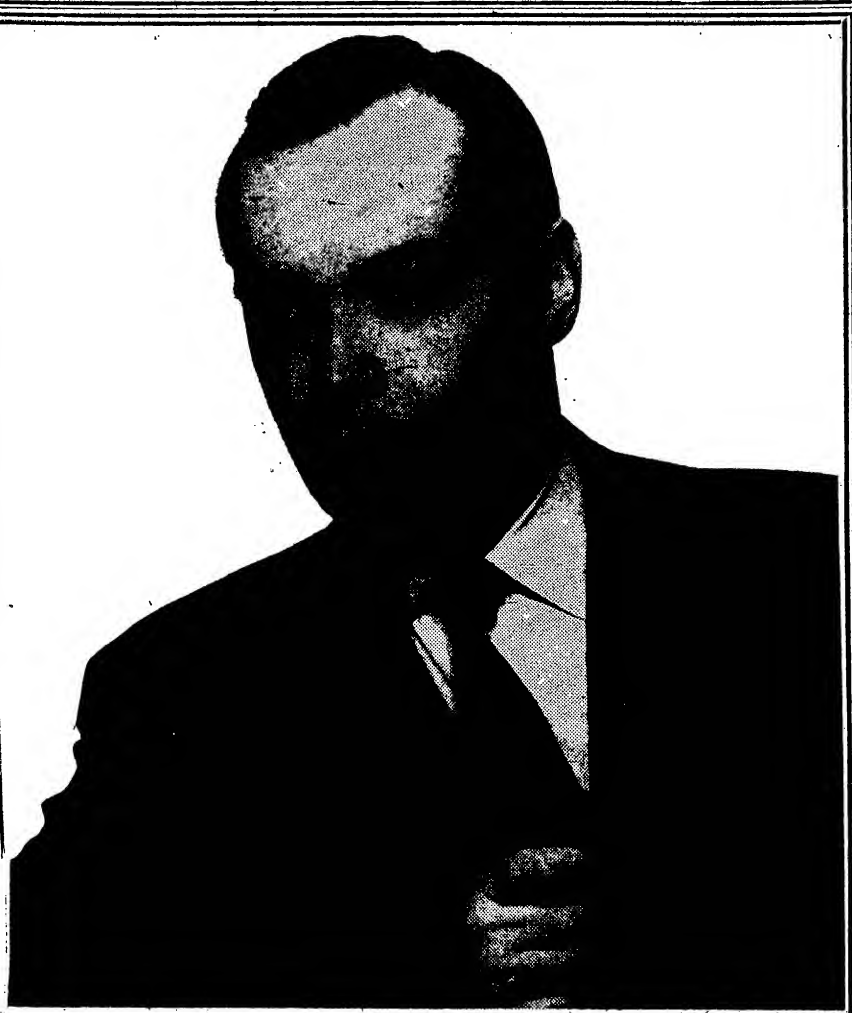
New York

WABD (DuMont) weekly pickup of the NAM's "Industry on Parade" film series, seen Sundays in the 5:45 to 6 p.m. slot, follows in the wake of the 68-week N. Y. run on WNBT, thus giving NAM a continuing showcase. WABD's carrying of the program is on an exclusive basis for the Gotham area (it was previously reported as a two-station booking in N.Y.).

ABC-TV program chief **Charles Underhill** and his actress-frau Julie (of CBS' "Helen Trent") winged to Bermuda on Saturday (10) for vacation . . . **John Wray**, producer of **Sammy Kaye's** CBS-TV show, out for appendectomy; **Byron Paul** is subbing . . . **Kathi Norris'** Dumont strip is adding a weekly feature, "Cue's Ladies' Choice," with the femmes suggesting talent to be aired . . . **Jay Barney**, out of "Grass Harp," into "Danger" tomorrow (Thurs.) and the lead in "Treasury Men in Action" on May 29.

Alistair Cooke, whose "Letter from America" via BBC won a Peabody award, makes his TV acting debut on another Peabody winner, ABC's "Celanese Theatre," tonight (Wed.), in **John Van Druten's** "The Distaff Side." British actor-playwright **Scott Forbes** has the lead . . . **Treva Frazee** set for a feature role on CBS' "Mama" Friday (16) . . . WOR-TV's "Broadway Theatre" being aired only three nights this week because the station had scheduled the Brooklyn Dodger night ball games Monday (13) and tonight. Play this week is "Angel Street," with **Elizabeth Eustis** recreating her role of Nancy, which she originated in the Broadway production. . . William Morris office is pitching a new TV package, titled "ZaSu and Virgie" and starring **ZaSu Pitts** and **Virgina Sales** . . . **Connie Lembcke**, who appeared last Friday night (9) on "Mama," has a role Sunday night (18) in DuMont's "Plainclothesman" . . . **Charles Irving** taking leave from his job as producer-director of CBS' "Search for Tomorrow" to act as consultant with Pontiac . . . Merrimac Hats pacted to co-sponsor DuMont's new "Feature Assignment." Helene Curtis Permanents signed to sponsor DuMont's "Rumpus Room" Tuesdays and Thursdays . . . **Phil Cohan**, director on CBS' "Mel Torme Show" resigning to return to the Coast. He came to N. Y. originally to direct NBC's **Jimmy Durante** video shows and, when the Schnoz moved back to Hollywood, joined CBS . . . **Hank Kaufman** named a fulltime staffer with the United Cerebral Palsy Fund to work on all-star telethon shows in various cities.

J. E. Mosman resigning from the Biow agency, where he's been radio-TV supervisor. His future plans are not set and Biow has not yet named his replacement . . . **Freddie Bartholomew** has been upped from associate to full director at WPIX.



DON RUSSELL

Starting 4TH YEAR

as

• CHIEF ANNOUNCER •

under Exclusive Contract to the

DUMONT TELEVISION NETWORK

Hollywood

Joseph Schildkraut, writer **Arnold Phillips** and ABC, who own package, "The Professor," have nixed offer from vidpix producer **William F. Broidy** for the television show showcased on ABC . . . "Who Knows This?," public service show, launched on KLAC-TV, with **Arnold Pike** as moderator . . . **Sterling Hayden** to N.Y. for video guesting . . . **Les MacMurray** teed off a KTTV program for fishermen . . . Warren for President committee bought time on KECA-TV, so did reps of U.S. Sen. **William Knowland**, seeking re-election . . . **Zsa Zsa Gabor** withdrew from "Bachelor's Haven" on KNXT due to pix commitments . . . Vermont Blue Ribbon Dealers association sponsoring KTTV's new series of Friday night pix . . . **Chuck Young** joins KTTV as account exec . . . Amana Freezer Plan now bankrolling second of four consecutive weekly "Texas Wrestling" shows on KECA-TV . . . **Jackson Wheeler** launched "Sport Shots" on KTTV . . . Gledhill Dodge-Plymouth now angeling second prelim bout from Hollywood Legion Stadium Saturday nights, and first match on wrestling card Tuesday nights, on KECA-TV . . . **James Gaines**, v.p. in charge of NBC's o. and o. stations, here on biz, huddling with KNBH manager **Don Norman** . . . **Pace Woods** joins promotion and advertising department of KNBH . . . **Robert C. Livingston** added to KNBH staff as television director.

Chicago

"Studs Place" goes back on the market after the May 29 telecast with Manor House Coffee vamping sponsorship after nearly two years on WENR-TV . . . WGN-TV program director **Jay Faraghan** handed a citation from the Illinois Federation of Womens' Clubs for "Faith of Our Fathers" religious series . . . Max Siegel & Sons have latched onto one of **Len O'Connors'** daily five-minute WNBQ local news inserts in NBC-TV's "Today" . . . **Burr Tillstrom** and his "Kukla, Fran and Ollie" troupe headlined the Chicago Newspaper Guild's annual Page One ball Saturday night (10) . . . **John Carmichael's** "Sports Highlights" on WENR-TV now bankrolled three times weekly by Boyle-Midway . . . **Ken Nordine** narrating slidefilm turned out in the Sarrar studios explaining the Blue Ballot Banking amendment to be passed upon by the voters in the November elections . . . Chicago, Rock Island & Pacific Railroad staying with **Clifton Utley's** Tuesday night newscast via WNBQ for another lap . . . CBS' "Crime Photographer" switched this week from WBKB to WGN-TV . . . Chicago Bar Assn. has added its voice in opposition to the televising of legislative investigating committees . . . Jazz pianoist and TV thesp **Chet Roble** cut two sides for Topper Records, indie label . . . Illinois Bell is sampling one-shot WGN-TV remote Thursday (15) from Gt. Lakes Naval Training Center. Gob talent headlines the hour-long show.

KMOX OFF AIR HOUR AS LIGHTNING STRIKES

St. Louis, May 13.

Lightning struck the transmitting tower of KMOX, local CBS outlet Thursday (8) near Granite City, Ill., across the Mississippi from here, and the station was off the air for 61 minutes. A small fire in the transmitter control room followed and inconsequential damage was done. Harry Harvey, chief engineer, said the lightning apparently struck the top of the 475-foot tower, then traveled by wire to the control room, 500 feet away.

The blaze was extinguished by three employees. The broadcasting was interrupted at 6:19 a.m. and resumed at 7:20 a.m. after damaged equipment was replaced.

WENR NITERY REMOTES GET CHI OVERHAULING

Chicago, May 13.

WENR, the Chi ABC station, is revamping its late-evening lineup of nitery remotes and record shows. Eddie and Jackie Hubbard's nightly 11:30 p. m. show from the Shangri-La has been dropped by the restaurant, and the duo is winding up its stint on the station this week from the studios. Also shifting from the Persian Hotel back to the studios is Sid McCoy's strip in the 12:30 to 1 a.m. slot.

Ernie Simon's disk show from the WENR studios is being cancelled at the end of next week. No replacement has been set yet for the Simon stanza, running from 10:30 to 11:30 p. m. Going into the following hour that's being vacated by the Hubbards will be a remote from the Streamliner eatery, with staff gabber Peter Lucas hosting.

Heavy Radio Budgets Set by WCAU Clients

Philadelphia, May 13.

Sizeable contracts placed with WCAU for two new products led sales exees to contend that radio is still a major factor in marketing and distribution plans. Brought into the WCAU fold were the Fels Co., for Felso Soap Powder; Dr. Shor's Chlorophyll Toothpaste, and Family Products, Inc., for Full Flavor Coffee. All signed for heavy spot schedules.

Dr. Shor is using WCAU for first advertising of his product as a test for subsequent use of radio in other markets. Herbert Shor Advertising handles the account. Participations in "Housewives Protective League" and "Sunrise Salute" will be used as part of the opening campaign for Full Flavor Coffee. New product features individual coffee bags. Account is handled by Aitken-Kynett.

Fels Co. contracted for 52 weeks of advertising in the first Philadelphia business placed by the company's new ad agency, McKee & Albright.

Amarillo — Jean Kimbrough, member of the continuity staff of KAMQ, has resigned to join the staff of KENT, Shreveport.

De MAN in DeMANd

MERRILL E. JOELS

Actor-Announcer-Narrator

Radio - TV - Stage
Commercials - Spots
Slide Films - Kiddie Discs
Trick Voices

MUrray Hill 8-6600

Eileen BARTON

Coral Recording Artist

Direction: MCA

Heslep's 'Now It Can Be Told' On TVing On Yucca Flat Atom Test

Athens, Ga., May 13.

Saga of the television industry's terrific pioneering job to lens the recent A-bomb blast at Yucca Flat, Nev., was recounted to the Georgia Radio & TV Institute on Friday (9) by Charter Heslep, chief of the Atomic Energy Commission's radio-visual information branch.

Heslep stressed the great struggle that had to be waged against time to televise the blast, since the date for the test had been advanced. Industry had only 21 days to get all its equipment set up, against vast odds, Heslep said.

In putting up the microwave relays, which were dropped on icy mountain peaks by Marine helicopters, AEC information officer recalled, ridges that were not shown on the maps blocked the line-of-sight and real trail-blazing was called for. He also pointed out that one of the obstacles video faced is that the AEC test itself was a big electronics operation taking up many frequencies, and the media covering tests can't use any frequency that might interfere with the test. "Careful check showed that this would eliminate some 75% of all the commercial equipment licensed to radio and TV," Heslep said. This meant that communications channels for the TV industry were limited as well as improvised.

Additionally, the communications equipment had to be tested in a dry run three days before the actual blast. The reason is that once an electric razor had delayed a test blast for 20 minutes, Heslep noted.

Heslep gave full credit for the success of the blast lensing to Klaus Landsberg, topper of KTLA, L. A., who produced the show for the TV industry pool. He paid tribute to "the raw courage, physical endurance and technical brilliance of a single individual, who in turn inspired a great crew of engineers and technicians."

"Reaction over the country was mixed; reception was mixed," Heslep said. "A puzzler for the engineers is that the response in those first precious seconds of the burst and formation of the fireball apparently depended on individual sets." He reported that even in AEC headquarters in Washington one set got the picture and another blacked out.

NBC'S CLEVE. HYPO IN PERSONNEL SHIFTS

Cleveland, May 13.

Appointment of Charles Phillips as director of TV sales for WNBK, and Charles Hutaff, director of advertising, merchandising and sales promotion for WTAM and WNBK highlighted a series of personnel moves to expand community services by the NBC owned and operated stations in Cleveland.

Phillips had been assistant general manager of WNB and Hutaff has been associate director of films, TV and radio for Fuller & Smith & Ross here. Appointments, announced by Hamilton Shea, general manager for NBC here, are effective June 1.

Along with the appointments, it was announced that Clement G. Scerback, formerly advertising and promotion manager for WTAM, has been named manager of advertising and promotion for WTAM and WNBK; Albert H. Henderson, formerly advertising and promotion manager WNBK moves up to manager of press and publicity for both stations.

Hal Gallagher remains as director of TV sales, and Eugene R. Meyers has been promoted to the newly-created position of merchandising manager for both stations.

General Tire's Golf Sponsorship Via NBC

General Tire & Rubber this week pacted with NBC to sponsor radio coverage of the National Open golf tourney, to be played in Dallas June 12, 13 and 14. Agency is D'Arcy.

With Bill Stern as chief announcer, the web will devote 15 minutes to a taped commentary of the tournament on the first two days of play and then have four quarter-hour segments of live pick-up on the final day, plus a 15-minute wrapup at night.

Mr. & Mrs. Airer Among New WJZ, N.Y., Programs

WJZ, New York outlet of ABC, is adding some new local programs. "Grand Union Caravan," show which originated from various stores of the Grand Union supermarket chain, is being dropped. with a radio edition of the "Kitchen Kapers" tele show being installed in the 12:30-1 p.m. strip, starting May 19.

A new Mr. and Mrs. disk jockey show will be inserted in the afternoons, probably in the 3-3:30 p.m. period, Dick Brown and wife, Charlotte Manson, are slated for the spot.

Vince Williams' 11 p.m. to midnight platter show has been moved out of the Childs restaurant in the Paramount Bldg., N. Y., and resumed as a studio-originater last week. Reason for the shift is that Childs wanted Williams to concentrate on Dixieland-type tunes (in line with its jazz policy), while the station wants a more generalized music approach.

Booth's TV Aspirations

Detroit, May 13.

Booth Radio and Television Stations, Inc., has filed applications with the FCC for television stations in Detroit, Flint, Saginaw, Bay City, Lansing and Kalamazoo, all in Michigan.

SEATTLE SEEKS TO AVERT AFRA STRIKE

Seattle, May 13.

The Central Labor Council here has appointed a committee to meet with the negotiating committee of the Seattle local of the American Federation of Radio Artists and negotiators for three local network stations (KIRO, KJR, KOMO) to speed inking of a new contract to replace old one which expired Feb. 15.

Committee was appointed after AFRA local asked the council for sanction of a strike, already voted by the union. Council felt the situation was too complex—Local 77, IBEW, representing technicians at the stations, is also negotiating a new contract with the stations—so appointed the committee to investigate and expedite.

Chief bone of contention is station's desire to have announcers operate control boards as they did some years ago. Both AFRA and IBEW are solidly against the proposal.

Chicago—Television set installations in the Chicago area are holding the pace with 17,606 units sold during March. Total number of sets within the coverage of the Windy City's four TV stations is now 1,133,992, according to the latest compiliation by the Electric Assn.

ABC Dangling

Continued from page 26

longterm debt was $6,568,854; at the end of '51 it climbed to $8,790,928.

The indebtedness includes: A 4% note for $4,662,325, with payments starting in 1956 (although prepayments applying to the last installment of 1960 may be made earlier); a 3% note for $2,500,000, payable in equal installments of $500,000, starting this fall; 3¼% notes for $1,500,000 from a bank, personally guaranteed by ABC board chairman Edward J. Noble; a 4½% secured note for $564,691 to be amortized through 1969; and various mortgage notes amounting to about $1,500,000. Total indebtedness was $10,575,748, but $784,820, consisting of installments due within the year, are listed as current liabilities.

Payments on Loans Waived

Pointing up the chain's need for additional capital, aside from the fact that Noble himself guaranteed one $1,500,000 loan, is the fact that payments on certain loans were waived by the lenders. Under a provision in the loan agreements made with an insurance company ABC may skip its earlier payments if it doesn't show net earnings of a certain figure. Under this provision, $519,572, which was due last April 1 was waived by the insurance company. Previously, in November, '51, a bank waived a $500,000 installment due on its loan.

To provide for the possibility that the chain might need coin over the period until the merger is okayed, ABC got a credit agreement last December provided for loans from time to time, up to a total of $3,800,000, until June 1, 1953, or the effective date of the ABC-UPT blending, whichever is earlier. Coin must be paid by June 1, '53, or 90 days after the merger takes effect.

ABC's need for capital appears to stem not so much from its current operating situation but from its heavy investment in AM and TV facilities. Web was the first chain to construct a TV centre in N. Y. It spent over $3,500,000 for new radio facilities (in view of its having to leave the space it had leased from NBC). Heavy TV real estate buys were made in L. A., where the web has a 23-acre TV centre. Additionally, it has set up the maximum number of five o-and-o tele stations.

Regarding the personnel shavings, after the cuts of a couple of months back a spokesman said that other people would be hired, for example, in spot sales (which are increasing). However, it is believed that considerably more went than came.

The name of

THE FORT INDUSTRY COMPANY

has been changed

to

STORER BROADCASTING COMPANY

effective immediately

STORER BROADCASTING COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga.
WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O.
WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

NATIONAL SALES HEADQUARTERS:
488 Madison Ave., New York 22, ELdorado 5-2455 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

The Most Obvious Program for Television!

You are, I hope, a prospective buyer of a television show. I am a producer. I want to talk to you about a program that I will do Sunday, May 18th, at 1:30 p.m., EDST on the NBC-TV Network, and which I would love to sell you.

If I never brought this particular telecast to your attention, most likely you would have skipped it. Or if you had chanced to view it, your most flattering reaction probably would be a one-word capsule comment — "interesting." Yet this program could be a milestone in the history of television programming. Let me tell you why.

I will start out by first inquiring, what is it that you want a TV show to do for you? You want it to achieve a vast audience? You want to endear this audience to your company name and product? You want it to cost you a nominal amount of money? Accomplishing these—will you concede that such a show would be the answer to your television requirement; would do a wonderful job of selling your merchandise at a cost that is in line?

I have that program. Watch it May 18th and judge for yourself.

I am almost scared to tell you the name of the program and what it is about. The whole thing is just too obvious. Anyone could think of it. All the rights are in public domain. It concerns itself with the story of a man . . . a gripping, stimulating, inspiring story that no fiction could surpass . . . about a time in our history that stirs the imagination as no other times have . . .

It is Abe Lincoln's Story.

It is the story of a man of the people. A Horatio Alger story come true. Poor boy, working against terrific odds, with little formal education, achieves highest goal.

It is a love story.

It is a story of intrigue, of violence, of great deeds and memorable events . . . a story touched with humor, tenderness, dissension . . . with a cast of characters that are names to conjure with.

It is the story of when America was at the crossroads.

It could be the story of TODAY.

More books have been written about Lincoln than about any other man. There is a tradition in the book publishing business that no book on Lincoln ever fails. A six volume set by Carl Sandburg, selling at $20, became a best seller.

A movie about this period, "Gone with the Wind," was more successful and made more money than any other motion picture in history. It had to beat out another all-time record holder, "Birth of a Nation," also about the Civil War.

A play, "Abe Lincoln in Illinois," was a big Broadway hit, won the Pulitzer prize.

Would you say I am entitled to claim that the subject holds a compelling interest for the American public? That's why, a number of years ago, I thought it would be a wonderful idea to get up a radio series on Lincoln. No production ever received more painstaking effort—no show was so widely offered, warmly received, but regretfully declined.

It was years later, and rather

IT WAS ONCE A RADIO SHOW.

SID SILVERMAN, PUBLISHER OF VARIETY, CALLED IT "THE FINEST NETWORK PROGRAM ON THE AIR . . . WORTHY OF BEING ADOPTED BY THE FOUR MAJOR NETWORKS FOR SIMULTANEOUS BROADCAST EVERY WEEK."

accidentally at that, when I sold it to a modest-but perceptive sponsor, who could only afford $1500 a show. To broadcast it early Sunday afternoon on the Mutual network for just 26 weeks. Not too conspicuous, was it? But it was something—and I dug in to do a job.

And I finally got paid off, even if it wasn't in money. By Sid Silverman, publisher of Variety. My very deepest thanks to him. Because most fortunately for me, this man chanced to tune in the show one Sunday and then wrote a blazing editorial. Four full columns. Said it was the greatest show in radio history. I was paid off.

The show caught fire. Acclaimed by critics coast-to-coast. Mail poured in. Schools made it must listening. Sponsor was delighted.

"Some day," I said to myself, "I will do this on television. That's the medium it was made to order for. It will carry a sock that will go down in television history. It will start a trend."

Of course, you have already seen one-time TV shows on Lincoln. That's what they where designed for. One-time shots. That's not what I have in mind.

Recently, the people who do the "American Inventory" series on NBC suggested to me that I do a show on Lincoln. 1952 is a crucial election year. 1860 was a critical election year. The parallel between the problems confronting the country at the outbreak of the Civil War and our own times is striking. It seemed most appropriate and timely to present a drama now on "The Election of Abraham Lincoln."

That I will do, May 18th, 1:30 p.m. EDST on NBC-TV, under the aegis of the "American Inventory." A one-time shot. But with this exception. It will be handled as one episode out of the life of Lincoln—one episode out of hundreds. There is enough material to do a half-hour, once-a-week for five years or more. We did twenty-six on radio and didn't even scratch the surface.

So that's the pitch — a program for an advertiser who has enough foresight not to ignore the obvious— "Abe Lincoln's Story"... the vivid, living story of our greatest American ... a program for the whole family ... a story of adventure, a story with laughter underlined with tears ... the story of a failure, of an unhappy man who only wanted happiness and the preservation of his ideals.

It is the greatest of success stories. About the greatest hero ever known to a hero-worshipping American public. It will bring great credit upon a sponsor and reflect the good taste and principles of his company and product. It will sell great quantities of his merchandise.

It will go straight to the heart of the American people.

Please watch it. Then let me know if you are interested.

Walter Schwimmer

WALTER SCHWIMMER PRODUCTIONS, INC.
75 E. WACKER DRIVE, CHICAGO 1
Phone FRanklin 2-4392

Pa. B'casters Would Reexamine Existing Rating Methods for AM-TV

Philadelphia, May 13.

Move toward adoption of a more acceptable system of radio-TV audience and circulation measurement was sought by the Pennsylvania Assn. of Broadcasters at the group's annual meeting in State College, Pa., with passage of a resolution calling for a reexamination of existing rating methods.

One of the strongest and most unified state organizations in the country, the PAB also went on record as being in opposition to state supported radio or television. The broadcasters also pledged full support to a State-wide radio campaign to bring out the vote in the 1952 presidential election.

Widespread and injurious confusion in both the purchase and sale of radio and TV time results from variances in techniques and findings of many rating devices, the PAB resolution declared. Present emphasis on ratings, regardless of which rating services are employed is often detrimental to the best interests of advertisers and broadcasters.

No single continuing system of total audience measurement has yet been advanced, which can properly and accurately credit stations with their total circulation and effectiveness, the resolution continued, declaring it is necessary, in the increasingly competitive advertising sales market, to present accurate information on total circulation, on a basis universally accepted, similar to the information and analyses provided by other advertising media.

The PAB resolution declared that it would take the necessary steps to explore existing audience and circulation measurements to find this universally acceptable system. "In the face of the criticism of radio and television rate structures, circulation and effectiveness (local and network), it is necessary to re-emphasize and substantiate the fact that radio is the lowest-priced mass advertising medium and that television boasts consumer impact of proportions unequalled by any other medium, the resolution averred.

Roger W. Clipp, general manager of the WFIL stations, was elected president of the association. He succeeds John S. Booth, of WCHA, Chambersburg. Other officers elected were William Thomas, WCPA, Clearfield, vice president; David Bennett, WKBO, Harrisburg, secretary, and James Murray, KQV, Pittsburgh, treasurer.

Storer's New Billing

Detroit, May 13.

Fort Industry Co., operators of seven radio and four television stations, including WJBK-AM-FM-TV in Detroit, has changed its corporate name to the Storer Broadcasting Co., it was announced by Lee B. Walles, executive veepee.

He said: "The general feeling concerning the name 'Fort Industry Co.' has been that the title has not been too descriptive of the enterprising and very progressive business in which we are engaged. With the upsurge of our company, and plans for more widespread coverage for our audiences throughout the country, we feel it more than fitting that as we are celebrating our 25th anniversary, our company assumes the name Storer Broadcasting Co."

Fort Industry was formed in July, 1927. George B. Storer, president and principal stockholder, now is the head of one of the country's largest independent broadcasting companies.

Pittsburgh — George Baren-Bregge, who recently joined the sales staff of WDTV, has been upped to sales manager Larry Israel's assistant . . . Jim Murray, manager of KQV, has again been appointed Radio-TV chairman for the annual Salvation Army drive . . . Sid Dickler has added a couple of new platter shows to his WMCK schedule . . . WCAE has moved its studios from top of William Penn Hotel to fifth floor of new Carlton House . . . Channel 3 has started carrying the Drew Pearson program Sunday nights.

DARVAS
SEE PAGE 55
and JULIA

MEETING T.V. DEADLINES? THAT'S OUR MEAT!

An agency-man's tale of woe;
Film commercials too late for the show.
Why go on being nervous
When you'll get top service

At PLAZA 5-2340.

GEORGE BLAKE PRODUCTIONS, Inc.
270 Park Avenue, New York 17, N. Y.
"The Finest in Film"

Woolen's Chi-to-L.A.

Chicago, May 13.

Dick Woolen ankles his ABC radio program manager berth here the first week in June to join the programming staff at KTTV, Los Angeles. He'll work under production chief Robert Brechner in the development of new shows.

Wollen winds a 14-month hitch with ABC here.

30 Years With Same Station (WHB), Schilling, Goldenberg Are Feted

Kansas City, May 13.

Civic leaders, members of the press and radio corps and friends turned out 150 strong for a testimonial dinner last Saturday (10) honoring John Schilling, general manager, and Henry Goldenberg, chief engineer, for their 30 years in the ether game with the same station—WHB. Affair was held at the swank Saddle and Sirloin Club south of the city.

Back in 1922 the town's first radio station was put up by Emory J. Sweeney, who hired John T. Schilling, Sam Adair and Henry Goldenberg to build the station. The license to broadcast as WHB on 250 watts was granted on May 10, 1922. That same date Schilling was made manager, and Goldenberg was made engineer.

Pair were billed as the stars of the evening Saturday—Schilling as the man who has been manager of one radio station longer than any other man in the world, and Goldenberg same credit as chief engineer.

WHB now operates on 10,000 watts, and is owned by the Cook Paint & Varnish Co.

NARTB 'PACKAGING' DUES FOR MEMBERS

Washington, May 13.

Members of the National Assn. of Radio and TV Broadcasters will be offered opportunity this week to take advantage of the organization's new "Combination Dues Plan" for owners of more than one radio or TV station. Final draft of the application form was approved by the Dues Committee at a meeting here last week.

Plan provides for discounts of 10% to 25% from regular dues for owners of two to five or more stations. Operators of combination AM-FM stations cannot qualify as two stations under the plan. Expected income under the plan is $544,000 for the next fiscal year.

For purposes of the plan, ownership will be regarded as control of 50% or more of the stock in each station involved. Stations under construction cannot be included.

NBC-TV Inks Sheilah

Hollywood, May 13.

NBC-TV has signed Sheilah Graham, DAILY VARIETY columnist, for five-minute weekly cut-in on Dave Garroway's "Today." She'll film the insert on Friday for inclusion on the ayem show following Monday.

Assignment will take her roving through studios and into the homes of film stars.

SOLUTION

Detective PLUS, the master sleuth,
Has pockets full of clues.
He also has a sponsor-booth
Equipped for you to use!

More mystery shows, and better ones,
We broadcast all week through.
The cost is light, response weighs tons —
These finger-prints fit you!

— the difference is MUTUAL!

FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

Inside Stuff—Television

N. Y. television viewers will get the closest approximation yet to a film theatre program starting May 26, when WCBS-TV, CBS-TV's key N.Y. outlet, combines a 15-minute "newsreel" show with its series of feature film oldies, titled "The Early Show." New quarter-hour show will hold down the 6 to 6:15 p.m. strip, to be followed by "Early Show" from 6:15 to 7:25.

Titled "Six O'Clock Report," the new show will be broken down into three five-minute segments. CBS commentator Don Hollenbeck will handle the first segment with a roundup of the day's news headlines, stressing local N.Y. stories. Bill Leonard will take the next five minutes for a "Story of the Day," designed to feature any human interest yarn. Last segment will be devoted to sports, with Tom Meany, associate editor of Collier's magazine, as announcer.

WCBS-TV hopes to sell the cross-the-board airer to a different sponsor for each five-minute segment.

To emphasize the on-the-air value of the promotion plugs it gives its commercial shows on the air, WCBS-TV, the CBS video web's N.Y. flagship, last week mailed out simulated invoices to sponsors and agencies showing them what the cost of such blurbs would be if they were paid for. Producer Al Gannaway, for MacLevy's "Half-Pint Party," mailed back $3,250 to pay his "bill."

Stage money, as Gannaway pointed out, was no more phoney than the invoices were.

Producer Cy Howard has run into further legal complications over his "That's My Boy" title, which is stalling the projected CBS-TV series of that name.

When Howard and Hal Wallis produced the Dean Martin-Jerry Lewis film for Paramount under that tag, they were socked with a plagiarism suit by Jimmy Durante, who claimed he had originated the line on his erstwhile radio show. Durante later withdrew the suit. Now, with Howard hoping to produce the TV series, he's found that Wallis claims title to the title and so Howard must now clear it with Wallis.

Daytime Radio

Continued from page 27

proaching. The possibility of daytime rates increasing and eventually topping rates for nighttime, is not only considered a possibility, but has reached that stage in some individual instances among a few stations around the country.

The fact that "there'll-always-be-a-daytime-radio" has become cliche. But it's supported by the almost startling revelations as gleaned from the newest Nielsens. In 25 years nothing has happened to alter the picture. Nine of the top 10 shows are soap operas—just as it was when radio was in its infancy, only today the ratings are higher. A brand new generation has popped up, and the grown-up child of yesterday likes 'em as much as mother did. The appeal has not dimmed as the housewife follows the trials and tribulations of her favorite heroine.

Daytime Top 10
(Nielsen)

Helen Trent	9.5
Our Gal Sunday	9.3
Ma Perkins	9.3
Arthur Godfrey	8.9
Guiding Light	8.6
Big Sister	8.6
Aunt Jenny	8.5
Wendy Warren	8.1
Perry Mason	7.9
Nora Drake	7.8

Through the years the networks experimented with multi-faceted formulas, gimmicked up audience participation - giveaway programs, etc., but to no avail. Only Arthur Godfrey of them all has succeeded in moving into the domain of the soap opera—and even he is topped by "Helen Trent," "Our Gal Sunday" and "Ma Perkins," three of the longtime vets.

In the face of critical brickbats that get an annual reprise, the soap opera remains the backbone of the radio industry, moving billions of units of products for their respective sponsors.

Stolzoff Sees Rate Parity

Louisville, May 13.

Although daytime radio looms stronger than ever, the impact of television on after-sundown dialing may eventually eliminate the differential in daytime and evening AM rates. That's the opinion voiced by J. S. (Jerry) Stolzoff, account exec at the Foote, Cone & Belding ad agency in Chicago, who addressed the Advertising Club here last Friday (9).

He cited, as an example, figures from a recent Nielsen radio report which had "Arthur Godfrey's Talent Scouts" in the No. 10 nighttime slot with a rating of 9.9, and "This Is Nora Drake" in the same position in the daytime category with a 7.8 rating. He pointed out the talent costs for the soaper are only one-fourth of the Godfrey entry and the time charges are only 40%. But the daytimer reaches 85% as many homes.

Exceptions to the nighttime downbeat, however, can be found at such strongly entrenched indies as WIND, Chicago; WNEW, New York, and WJBK, Detroit. Stations such as these, using the low cost news, music and sports formula are doing fine, Stolzoff said.

But if video is killing off daytime radio, it's a "spectacular" death scene. He ran down the list of blue ribbon sponsors still aboard the NBC and CBS sunlight offering, and noted that it's "a pretty impressive list of companies to be standing on the rail of this so-called 'sinking ship.'"

Although profits may not be as great as last year because of rising costs, Stolzoff predicted that dollar volume for radio this year will be larger than in '51.

WKZO-TV
OFFICIAL BASIC CBS OUTLET FOR
KALAMAZOO GRAND RAPIDS
VIEWED BY 91.9% MORE FAMILIES THAN STATION 'B'!
WRITE US OR AVERY-KNODEL FOR ALL FACTS
FETZER BROADCASTING COMPANY
KALAMAZOO

A new star bursts forth..

JULY 4th ON THE "Cavalcade of Stars"

Just as the "Cavalcade of Stars" Produced Such TV Stars as
JACK CARTER, JERRY LESTER, JACKIE GLEASON

now! STARTING JULY 4TH ON ITS 4TH YEAR ..
"CAVALCADE OF STARS" BRINGS TO TV

THE YOUNG, SENSATIONAL COMIC STAR ... Larry Storch

Supported Every Friday at 10:00 P.M. by the Same Great Staff Which Has Made "CAVALCADE OF STARS" the Successful Production That It Is:

Edward Gilbert
Scenic designer

Sammy Spear
Musical Director

June Taylor
Choreographer

Milton Douglas
Producer of "Cavalcade of Stars" and V.P. and Executive Producer of PAC productions

Frank Bunetta
Director

Don Russell
Announcer

Joe Cates
Assistant to the producer

"Cavalcade of Stars" does it again. Once more it's come up with TV's brightest rising comic star to head up this great variety show. Introducing Larry Storch.

It's this kind of talent selection that has always kept "Cavalcade of Stars" fresh and sparkling during the show's three-year run. It's this kind of showmanship that has made the program one of TV's top-rated variety shows. "Cavalcade of Stars'" average rating for the year 1951 was a healthy 20.8*. In July, 1951 — Larry Storch substituting — "Cavalcade of Stars" jumped to 23.0*.

But "Cavalcade of Stars'" real value is in its price tag — just $16,000 for talent and production. Other networks offer the same format — the same ideas — yes, even the same personalities — for *more than four* times as much.

What better proof that Du Mont is the greatest value in network television today.

*Source: Nielsen Television Index

DOLLARS DO MORE ON DU MONT

DU MONT TELEVISION NETWORK
515 Madison Avenue, New York 22, N. Y. MU 8-2600
A Division of Allen B. Du Mont Laboratories, Inc.

ADVERTISING PAC
PRODUCT ADVERTISING CORPORATION
TWO FIFTEEN FOURTH AVENUE, NEW YORK 3, N. Y.

VOLSINGA SAGA
With Paul Matthews, Ray Christensen, Shirley Jac Frazier, Mary Lou Reed, Donald Walker, others
Producer: Irv Fink
Director: Northrop Dawson
Writer: Marion Anderson
60 Mins.; Wed., (7) 3:30 p.m.
Sustaining
KUOM, Mpls.

This offering illustrates again the ability of University of Minnesota non-commercial station KUOM to do a professional bangup airway producing job through utilization of its own staffers' fine talents and the enlisting of other campus skills, as found in the U. of M. Theatre and among the faculty.

Presenting upon this occasion an original transcribed dramatization of the legend of Sigurd, hero of Norse gods, KUOM fired a salute to the Institute of Scandinavian Arts with "Volsinga Saga," a love tragedy authored by faculty member Myron Anderson. It was the station's contribution to a campus Scandinavian Festival, and it provided 60 minutes of gripping, moving drama as the 9th Century Icelandic legend unfolded.

While probably too sombre, tragic and lengthy for ordinary radio station fare, "Volsinga Saga" nevertheless abounds in such sure-fire theatrical elements as intense love scenes and thrilling action sequences. Moreover, it centers about the eternal triangle situation which never loses its universal appeal. Above all, however, it affords a glowing example of firstrate drama writing, producing and directing, coupled with surprisingly competent acting.

Using Biblical style language as befits the material, the play sweeps along swiftly as various scenes are dramatized to bring to life the narration. In narrator Paul Matthews' hands, the latter lacked nothing in clarity and force and became increasingly effective through realistic background sound effects.

Rees.

LARAINE DAY
Producer: Murray Kaufman
Director: Bob Merrill
180 Mins.; Mon.-thru-Fri., midnight
Participating
WMGM, N. Y.

Filmactress Laraine Day, whose recent activities include the job of being Mrs. Leo Durocher, and who has appeared on video and radio shows as well, has taken on a terrific grind with a three-hour radiocast starting at midnight from Hutton's Restaurant, N. Y.

It's a difficult enough task to keep a mike hot for three hours. It's not only a job that requires terrific skill in itself, but much depends on the calibre of the guests coming into the cafe, handling of these people, and awful thought, suppose nobody worthwhile comes in. Of course, there's always the phonograph which is used in any event to give the tonsils a rest.

However, task of this kind will be made more difficult toward the end of June when variety performers will be forbidden to perform for free on cafe emanated jockey shows. Athletes who should gravitate toward the wife of the distinguished manager, will undoubtedly be deterred by the fact that her show starts at midnight and late hours aren't good for the sportsmen.

Miss Day handles an interview fairly well. She retires to the background in order to let her guest amble on and comes in when the gab lags. Essentially, Miss Day's voice doesn't have too much color. It may have been the opening night jitters that took some starch out of her pipes, but there isn't enough mental and vocal force of her own to sustain three hours.

However, if the right people drop in, her major worries are over.

Jose.

JAM WITH SAM
With Sam Evans, The Starnoters, guests
Producer: Larry Whitney
30 Mins.; Fri., 11:30 p.m.
Participating
WGN, Chicago

Here's a switch in these days of plattered music. Sam Evans, who conducts a nightly record show on WGN, drops deejay role on Friday nights and hosts a live session with real musicians. With The Starnoters, instrumental quartet doubling in 11 ways, furnishing the tootling it's a welcome pace changer that should register solidly with the late-evening jazz fans.

Evans is a gracious major domo with a fine "cool music" vocabulary and the sort of platter gabber that builds a personal following. Guests on this go (2) were chirp Dinah Washington and baritone Tommy Graham. Miss Washington was on for some gab exchange about her new disks but Graham come through with a couple of neat ditties. The Starnoters did most of the work, however, supplying a bundle of tunes that displayed their versatility, including a vocal treatment of "Goody Goody." Entire gang seemed to be having a lot of fun and the easy, good humor came across to the home dialer.

First half is bankrolled by Miller Beer with Evans showing an adept showmanship with the plugs.

Dave.

MICHAEL HINN AND THE NEWS
Writer, Hinn
15 Mins.; Mon.-thru-Fri., 6-6:30 p.m.
Sustaining
WFAA-TV, Dallas

Unique and interesting newscasts via TV are offered by veteran Michael Hinn, whose 20 years experience embraces spieling stints from WLW, Cincinnati, NBC and CBS. Also, he currently is news editor for Liberty network, and does a night LBS news shot six times weekly.

Angle to Hinn's appeal is that he writes, edits and announces his gab stints. Casual offerings are disarming, as he seldom reads from copy and thereby effects a friendly tweeds-and-leather manner. Show tagged found Hinn relating Federal Judge Pine's decision against the government in the steel strike, wherein he explained the "stay order" available for U. S. use. He told of the Pan-American stratocruiser crashing with 50 persons aboard and used a huge wall map to show viewers the approximate Brazilian location.

Local interest was whetted by late news of murder trial of a local woman, accused of murdering her wealthy oilman husband at a swank suburban hotel. Midway of his stint, newscaster brought on announcer Jerry Haynes to plug the Texas Almanac, published by the station's owner, the Dallas Morning News.

Hinn's friendly, yet objective manner of reporting the news is a welcome addition to local TV newscasting. Interesting bit, also, is his frequent reliance on his memory in recalling background bits to bring his viewers up to date.

Barker.

MISSION FOR MOTHER
With Agnes Moorehead, Jamie Gilbert, Vinton Hayworth, Irene Hubbard, Mason Adams, Allen Hewitt, Cameron Prudhomme
Producer: Dorothy Kemble
Director: Chick Vincent
Writer: Lou Hazam
30 Mins.; Sun., 7 p.m.
Sustaining
Mutual, from N. Y.

MBS hit on a happy choice for its Mother's Day (11) observance in "Mission For Mother." It was out of the ordinary groove, carried its message and sustained interest. (Program was repeated on the Mutual network at 10:30 same night).

With Agnes Moorehead as the mother who at first was bitterly opposed to blood donations, this turned out to be an inspiring, deeply moving show. Well produced by Dorothy Kemble, smartly scripted by Lou Hazam and also intelligently directed by Chick Vincent, it proved excellent entertainment as well as a most reasonable, believable plea for blood bank work.

Story of a widowed mother whose first son was killed in the last war, and who is bitter over her remaining son having to go to the Korean battlefront, this might easily have been maudlin. Instead, the show carried deep conviction, in the woman's changeover to aid for blood donors.

While the necessity of having Miss Moorehead practically sustain a monolog obviously was a tricky assignment, veteran actress turned in her best radio acting job. And her skill enabled the strong supporting cast to weigh in very nicely with their lesser lines.

The writing job was tops for a show of this sort, with the simple wordage proving quite moving. Both production and direction were of high order. It was a show that both MBS and the American Legion auxiliary, which presented the show in co-op with Mutual, might be proud of.

Wear.

KNXT's 200G Bonanza

Hollywood, May 13.

KNXT, CBS-TV outlet, rolled up the biggest volume of sales in one week when $200,000 in new business was entered on the books the past week.

New billings include eight quarter hours totaling $150,000. The week's sales are additional to $500,000 in new biz accumulating since Feb. 1.

Sked Special WHAS Show To Fete 20-Year CBS Tie

Louisville, May 13.

Current week has been designated as CBS-WHAS anniversary week by the Courier-Journal and Times station. Special airing on Friday (16) will celebrate a 20-year affiliation with CBS-Radio.

Victor A. Sholis, veepee and director of WHAS, says the show, "These 20 Years," will relate the close association which had led to many network feeds (including Derby airings) by WHAS. Included will be transcribed excerpts from representative CBS entertainment, news and documentary airings carried by WHAS since 1932. James Walton will narrate the show.

Detroit—"Hot Rod Races," will be presented for the third consecutive year this summer by WXYZ-TV. Races are held at the Motor City Speedway. Fred Wolff will handle the action and Johnny Slagle the color.

Inside Stuff—Radio

Veterans Hospital Radio Guild, operating out of N. Y., one of the least publicized of the worthy causes and one which has had trouble raising funds, is getting better financial support from show biz. Last week American Society of Composers, Authors & Publishers made VHRG a $2,000 contribution.

Guild comprises professionals in radio and television—actors, directors, writers, engineers, etc.—who help patients at Veterans Administration hospitals produce their own shows over "bedside networks," special hookups that are heard only in the hospital wards. The VHRG teams help the convalescing ex-GIs put together interviews, songs and dramatic segments into hour-long shows aired over the VA hospital intercoms. The Guild's biggest stumbling block, however, has been lack of funds.

There are about 100 active volunteers—including many AM and TV names—working with little publicity but a lot of gratification. They found that months, and in some cases years, of lying in a hospital bed can cripple a man's outlook, embitter him, destroy his will to recover. The bedside webs help in two ways, by providing good special "programming" and by giving the patients something creative and constructive to do. One, an ex-Marine, who had spent two years in seven hospitals, is now a disk jockey.

VHRG is now in its fifth year and directly services four hosps in the New York area, another near Portland, Ore., and supplies tape recordings to some 55 other VA institutions.

FCC Chairman Paul A. Walker will attend the banquet Sunday evening (17) at the Mayflower Hotel, Washington, D. C., when the Alfred I. du Pont Foundation awards will be announced.

In addition to AM and TV biggies, Mrs. Jesse Ball du Pont, founder of the awards; O. W. Riegel, foundation curator; and Dr. Francis P. Gaines, prexy of Washington & Lee U., administrator of the awards, will be present.

Newspaper Guild of N. Y., repping white-collarites at WMCA, N. Y., issued a blast at the indie last week but withheld setting a strike deadline in its wage dispute with the station.

Guild charged that WMCA collarites haven't had general increase since June, 1950, although other employees at station had been granted hikes. Union topper said WMCA scales "are far below minimums paid elsewhere to Guild people," adding that staffers of WQXR, another indie, are higher paid than WMCA.

Move to relax government requirements that broadcast stations identify recorded, filmed and transcribed programs advanced a step last week with the appointment of the Transcription Rules Committee of the National Assn. of Radio and TV Broadcasters. Formation of the Committee was authorized last February at the NARTB board meeting in Bandera, Tex.

Named by NARTB prexy Harold E. Fellows as chairman of the new committee was Michael R. Hannah of WHCU in Ithaca, N. Y. Other members are William Fay of WHAM and WHAM-TV in Rochester, N. Y.; and Walter Compton of WTTG (TV) in Washington, D. C. First meeting will be held next Monday (19) at NARTB headquarters here.

Under the resolution setting up the Committee, NARTB will request the FCC to remove its requirement that broadcasters identify programs as "produced by electrical transcription." NARTB, however, will not seek to change the requirement for identification of transcribed segments in news programs.

CBS-TV's 'Dad' Series

CBS-TV this week extended its string of situation comedies by granting the nod to a projected new half-hour series titled "Leave It to Dad" and scripted by Leo Solomon.

Web program execs liked the audition script they saw this week and are now casting it for a trial kinescope. If it goes, the show will preem next fall, originating from N. Y.

San Francisco—A Negro engineer, Buck P. Campbell, has been added to the staff of KNBC, NBC outlet here. He is the second Negro appointed to a technical post at the station within a few weeks. Campbell had been chief engineer with KDFC (FM) Sausalito, starting with the outlet in 1948.

Seattle—John Eichorn will take over his old post as sales manager of KING here May 15. Eichorn was sales manager of the station in 1947 and 1948, and has been in Los Angeles since then in newspaper promotion work.

DARVAS and JULIA
SEE PAGE 55

Profitable TV Audience exclusive with
WGAL-TV
LANCASTER, PENNA.
Only TV station in — only TV station seen — in this large rich Pennsylvania market area
Clair R. McCollough Pres
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

MILT HERTH
— his HAMMOND ORGAN and his TRIO...
Currently PICCADILLY HOTEL NEW YORK
Direction: GAC RCA VICTOR RECORDS

Your Top TV Sales opportunity
WDEL-TV
Wilmington, Del.
in this market which has highest income per family in the country
Represented by
ROBERT MEEKER ASSOCIATES
New York ... Chicago

"In the 15 years since the Andrews Sisters spiraled to acclaim as the best girl trio they've withstood all challenge. They're as safe today as they ever were, perhaps more so, since they've added comedy to their talent kit . . . they left the audience wanting even after 14 numbers."

DAILY VARIETY

"Run, don't walk to the Cocoanut Grove to catch the Andrews Sisters. The word for their supper club act is TERRIFIC in letters 12 feet high!"

ERSKINE JOHNSON

"The Andrews Sisters hit the Cocoanut Grove the other evening with a blast that should have been heard way up on the Sunset Strip. They have one of the best shows in town."

LOS ANGELES TIMES

"It's our opinion that the girls are better now than ever before. On film, radio, TV, records or nightclubs—and we've seen and heard them on all five—the Andrews Sisters pack a helluva wallop."

L.A. DAILY NEWS

"The Andrews Sisters . . . gave a great display of showmanship and song-styling ability to receive the top hand given any act at the Grove in some time."

HOLLYWOOD REPORTER

"The show was a hit all the way through. The girls are real troupers and should be great on TV."

EVENING HERALD EXPRESS

"The Andrews Sisters have given the Cocoanut Grove its greatest excitement of the season."

PAUL COATES

"The Andrews Sisters are a solid click at the Cocoanut Grove."

JIMMY STARR

From the Production Centres

IN NEW YORK CITY . . .

William Rohn and **John Bosman** appointed sales manager and news director, respectively, of WINS.... **Sam Elfert**, AM-TV chief of Israeli consulate here, sailed Friday (9) for Israel, where he'll spend three months ...Emcee **Johnny Olsen** subbing for vacationing **Win Elliot** on ABC's "Break the Bank"....WMGM's **Carlton Fredericks** to teach nutrition at Brooklyn College....**Sylvia Davis** now running on "Ma Perkins"....**Charles Paul**, conductor on "Mr. and Mrs. North," batoned two all-Gershwin concerts of the N. Y. Philharmonic at Carnegie Hall over the weekend....**Rex Marshall** interviewing **Dr. George Gallup** in the pollster's new transcribed series. Platters are packaged by George F. Foley, Inc.....**Ed Herlihy** completes 12 consecutive years this month as emcee of the simulcast "Children's Hour." Only other emcees on the 24-year-old kidshow have been **Ralph Edwards** and **Paul Douglas**....**Harry Folts**, general manager of WINS, back at his desk after minor surgery....**Gertrude Salny**, formerly with E. A. Lunry Co., has joined WOV sales department....**Richard E. O'Dea**, prez of WOV, sailed Friday (9) to rep the indie at the World's Fair in Naples, visit the outlet's AM and TV facilities in Italy and Germany and confer with French radio toppers....**E. Frederica Millet** added to NBC's political sales group, selling AM-TV time to the parties (as she did for NBC in '48)....**M. F. Mahony**, N. Y. manager for Maxon agency, elected a director....ABC organist **Rosa Rio**, will present an organ recital with stories by **Ted Malone** at Unity Centre Tuesday (20) eve.

CBS prexy **Frank Stanton** sails over the weekend for a several-week journey to Europe....**Jim Hirsh**, chief account exec with WNBC, goes to WRC, NBC's D. C. outlet, as sales manager....**Lilian Okun**, writer-producer of WMCA's "Listen to a Story," leaves for Europe May 24 ....M-G-M Radio Attractions waxing "Neptune's Daughter" for "M-G-M Musical Comedy Theatre" (beamed on Mutual) with **Fran Warren**, **Jules Munshin**, **Carl Kavazza** and **Nancy Andrews** on Friday (16)....**Ted Husing** contributed an article on turfcasting to Belmont, mag of the Long Island track....WLIB running a one-hour tribute to the late **Canada Lee** on Sunday (18) at 7 p.m., in cooperation with Negro Actors Guild; **Noble Sissle**, **Joe Bostic**, **Ruth Ellington James** and **Lorenzo Fuller** will participate....**Mike Jablons**, of Gainsborough Associates, back from six-week junket to Europe....**Kenneth Lynch** and **Bill Zuckert** have joined "Romance of Helen Trent"....**John Craven** with "Strange Romance of Evelyn Winters"....**Danny Ocko** with "Lorenzo Jones"....**Jan Miner** added to "Front Page Farrell."

IN HOLLYWOOD . . .

There'll be a rapid turnover in shows at ABC these next few months. **William Phillipson**, western division chief, has decreed those that don't pay their way after reasonable exposure must walk the plank. In that he has the full support of Prexy **Robert Kintner**, who has been around for a few days of pre-TV talk with **The Nelsons** (Ozzie and Harriet).... **Harry Maizlish** moved faster than the other station managers and sewed up the feature races at Hollywood Park....Radio Writers Guild still hassling with CBS for 40% wage increase to achieve parity with N.Y. proseurs....**Cal Smith**, KFAC manager, is the new prexy of So. Cal. Broadcasters Ass'n succeeding **A. E. Jocelyn** of CBS....**Adrian Samish** around to get the Coast rundown from **Al Kabaker**....Radio isn't too bad off on cashier calls when **Vyola Von** can draw down $250 for five words with **Jack Benny**....**Keenie Purcell**, KNX log ed, went for surgery....**June Foray** interrupted her busy N.Y. radio schedule to record "Brigadoon" dialog for next season's Icecapades. She also albumed "Trick or Treat" with Donald Duck....**Tony Leader** and **Dick Sanville**, erstwhile radio producers, are now at Universal-International doing the same thing—leader in pictures and Sanville developing ideas for TV, which he'll produce.

IN CHICAGO . . .

Jim Duffy upped from his No. 2 post in the ABC publicity department to the web's Central Division promotion manager berth, filling slot being vacated by **Dean Linger** who joins KNXT, Los Angeles.... **Robert (Bud) Swats, Jr.**, added to the Chi NBC network sales payroll ....WCFL aired the audio portions of **Irv Kupcinet's** telethon, for cerebral palsey beamed via WBKB over the weekend....Yodeler **Skeeter Bonn**, formerly with WHO, Des Moines, now a regular on WLS' "National Barn Dance".....**Ned Williams**, ex-editor of Down Beat, handling promotion for **Jim Jewell's** radio-TV package shop....**Gisele MacKenzie**, warbler on CBS' "Club 15," headlined the National Restaurant Assn. conclave. **Bob Weiss** press agented the round of p.a.'s....WGN farm director **Norman Kraeft** added three daily one-minute market bulletins to the station's farm service lineup....NBC's co-oped "Dangerous Assignment" sold by WMAQ to Downtown Nash....**Dave Kimble**, WBBM promotion chief, vacationing in the Ozarks....NBC attorney **Tom Compere** off next week for a briefing at the Army's Command and General Staff School at Fort Leavenworth, Kans. He'll a lt.-col. in the Reserves ....Covey of WLS "National Barn Dance" headliners pacted by the Kiwanis Clubs for their Chicago Boys' Club benefit Friday night (16) ....Chi NBC news chief **Bill Ray** guest speaks before the Evanston League of Women Voters tomorrow (Thurs.)....**Frances Kennedy**, radio copy chief at Dancer-Fitzgerald-Sample for Procter & Gamble and General Mills, upped to overall copy head of D-F-S' Chi office.... Illinois Bell bought WBBM's daily schedule of baseball scores....Chi NBC education and public affairs director **Judith Waller** a California vacationist.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EDST
Mgt.: William Morris Agency

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

Derby TV Satisfies

Louisville, May 13.

Kentucky Derby will in all likelihood be televised again next year, according to Churchill Downs prez Bill Corum. Downs directors are studying all possibilities, including theatre TV and other closed-circuit setups, of the type developed by Phonevision and Telemeter, telecast receiving media where viewers are charged a fee to receive special programs.

Derby Day telecast was reason for optimism on the part of Churchill Downs directors. Tremendous crowd, plus an alltime betting record, after this year's first "live" telecast, which was more or less on trial as to effect on betting and attendance, forced Downs officials to concede that TV "didn't hurt much," judging by the Derby Day turnout.

NCAA

Continued from page 26

sharply restricted." Overall attendance was down some 6% for all colleges last year, according to NORC, although "in every region it was colleges with limited TV competition which suffered relatively less."

Report said that all colleges within the range of TV, whether big or small, were hurt by televising of games but that in areas where a TV'ed game was blacked out, small college attendance was "markedly higher" on Saturdays and on Friday nights when no game was available on TV. Report did not furnish any specific details on individual colleges. NORC concluded:

"What the pattern for the future will be cannot now be predicted, except that as saturation remains high and college games are available on TV, actual attendance will almost certainly continue to be adversely affected. The degree of the adverse effect depends upon factors which are not known at this time. Set ownership is still expanding rapidly, and when additional areas are opened up to TV reception, the competition will increase." Report maintained, however, that it is still too early to expect the "basic attendance behavior" to have fully adjusted to TV competition.

Fatima

Continued from page 27

Tuesdays and Thursdays since Olds dropped those nights by Columbia Records. Since the latter is a wholly-owned CBS subsidiary, however, the web will encounter no trouble in clearing the way for Pall Mall. Fatima cancellation, incidentally, marks another step in Liggett & Myers' reshuffling of its AM and TV billings. How CBS will fill the "Stork Club" time has not been decided.

Ayer TV Study

Continued from page 26

convention in January that "the wider the spread of TV among colleges, the less its effect in the field of over-commercialization of athletics." According to the Ayer study, income from college football is up higher than it was before TV, despite a decline of approximately 15% in enrollment of full-time male students.

Report cites each sport individually to demonstrate that TV, in the long run, helps rather than hurts the gate. In baseball, for example, in which several major league clubs are considering banning TV entirely from all home games, the nine teams which maintained their regular schedule of televising all games last year had an increase of 234,169 paid admissions in 1951 over 1950, while the seven clubs which reduced, restricted or eliminated TV had a loss of 1,485,070. "These figures," the report said, "would offer substantial evidence of TV's promotion value, except for the fact that the clubs televising consistently had a better performance record as a group. And performance in all entertainment is usually the major factor at the gate."

CBS-TV's 4G

Continued from page 27

grossed more than $400,000 during the first two weeks in April. Station expects its advertisers to go along with the rate hike when they get statistical proof that the actual cost-per-thousand will be lowered concurrent with the increase.

Station is incorporating a number of other new factors in its new rate card, but these have not been finalized. In addition to the Class A increases, however, it's been learned that WCBS-TV will also hike its Class A spot rates from $775 to $800. Other new phases of the rate card boost will be revealed later this week. Current advertisers on the station get the usual six month protection.

Seattle—Leo H. Beckley, KBRC, Mt. Vernon, is president of the Washington State Assn., of Broadcasters, having been elected at recent meeting in Pullman. Loren B. Stone, KBRO, Bremerton is vice president, and Allen Miller, KWSC, Pullman is secretary-treasurer. Two were elected to the board of directors — Rogan Jones, KVOS, Bellingham, and Donald A. Wike, KUG, Walla Walla.

NARTB to Ring U. S. Door Bells

Washington, May 13.

Carrying out a commitment made at its Chicago convention last month, National Assn. of Radio and TV Broadcasters will go all out in urging citizens to register and vote at the national elections this year in what may be one of the greatest media campaigns of all time.

Association's participation will be directed by a five-man committee, whose chairman is John F. Patt, president of the Richards stations (WRJ, Detroit, WGAR, Cleveland, KMPC, Hollywood). Other members of the Committee will be named soon by NARTB prexy Harold E. Fellows.

In cooperation with the American Heritage Foundation, NARTB will enlist the facilities of 2,300 broadcast stations during the 10 days preceding Election Day to help get out the vote.

Gulf's No-Knocks

Continued from page 26

and "Hickok," Kellogg is keeping the shows on radio as well as TV during the warm weather months because it feels that the AM editions bolster the tele coverage. Kenyon & Eckhardt agency said that they "answer a specific sales problem" and for that reason won't take a hiatus.

Incidentally, the Gulf buy represents a feather in ABC sales v.p. Charles Ayres' cap, since CBS had been pitching a two-and-a-half-hour disk jockey show with local cut-ins for news, weather and road condition bulletins. It was to be slotted Sundays at 2:30-5 p.m., directed at motorists interested in highway reports in addition to general Sabbath dialers. However, Gulf felt that in a hot election year the news strip would generate more interest.

DARVAS
SEE PAGE 55
and JULIA

50 COPIES
3c per Page per Copy
Scenarios, TV Plays, Dialogues
Cutting Continuities Beautifully
Typed by Court Stenographer
SANSOM — BE 3-3381
154 Nassau St., New York 38, N. Y.

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by THE KATZ AGENCY

NORM LENHARDT
Your STAR SALESMAN
on WJBK!

Norm Lenhardt, Star of "Rise and Shine Time", gives out with the lively music and banter between 6 and 9 A.M. to help his thousands of loyal listeners get under way each day. Norm does a wonderful sales job for his sponsors that is truly outstanding.

WJBK-DETROIT
TOPS IN MUSIC—NEWS—SPORTS
National Sales Headquarters:
488 Madison Avenue, New York 22 • Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Ford Foundation

Continued from page 28

commercial, sustaining and educational—would be given emphatic treatment to set a standard for the industry. Members of the Foundation, who are expected to play important parts in the study are James Young, onetime exec with J. Walter Thompson agency, and Robert Saudek, the Foundation's director of radio and TV and formerly veepee with ABC. All practices of the industry will be closely scrutinized and recommendations made for the elimination of certain evils.

Government study of TV had been advocated in a resolution by U. S. Sen. William Benton, of Connecticut, but it was quickly tabled. Industry is said to be sympathetic to the study and has promised full cooperation. Present code governing the industry is said to be insufficient in certain specifics and lacks scope to cover all the diverse elements. Foundation's survey will isolate every factor of telecasting and lay bare the inner workings to get at the core of the deficiencies.

Boston—Sabby Lewis, w.k. Hub band leader, became the city's first Negro deejay when he moved into the 6-7 p.m. slot on indie WHEE this week . . . Charles Ashley, WEEI's chief news editor, has been assigned to cover Presidential Conventions with CBS news teams . . . Jim Britt, WNAC and WNAC-TV sportscaster, received a plaque from Sergt. Milton L. Zelmyer Post, Jewish War Veterans, for his outstanding contribution to Jimmy Fund Drive. Drive is pet charity of Boston Braves and Variety Club of N. E. with Britt's air pitches a solid factor in fund raising.

KUTA Gets Flood Scare; Dike Threatens to Give

Salt Lake City, May 13.

KUTA had a 24-hour-a-day battle to stay on the air last week, because advancing flood waters turned the ABC outlet's transmitter into an island. To keep it from turning into a submarine base, station engineers built a three-foot dike around the transmitter with 2,500 sandbags, and pumped water out of the enclosure every three hours. Fear of the dike giving way forced the station to keep someone on hand around the clock.

By the end of the week (Saturday), it looked as if the station was going to stay on the air, but expected heavier runoff in the near future may work a switcheroo.

Beaumont, Tex.—Charles Baskerville, of Tampa, has been named manager of KRIC, replacing Les Ryder.

All-Affiliate Committee

Continued from page 29

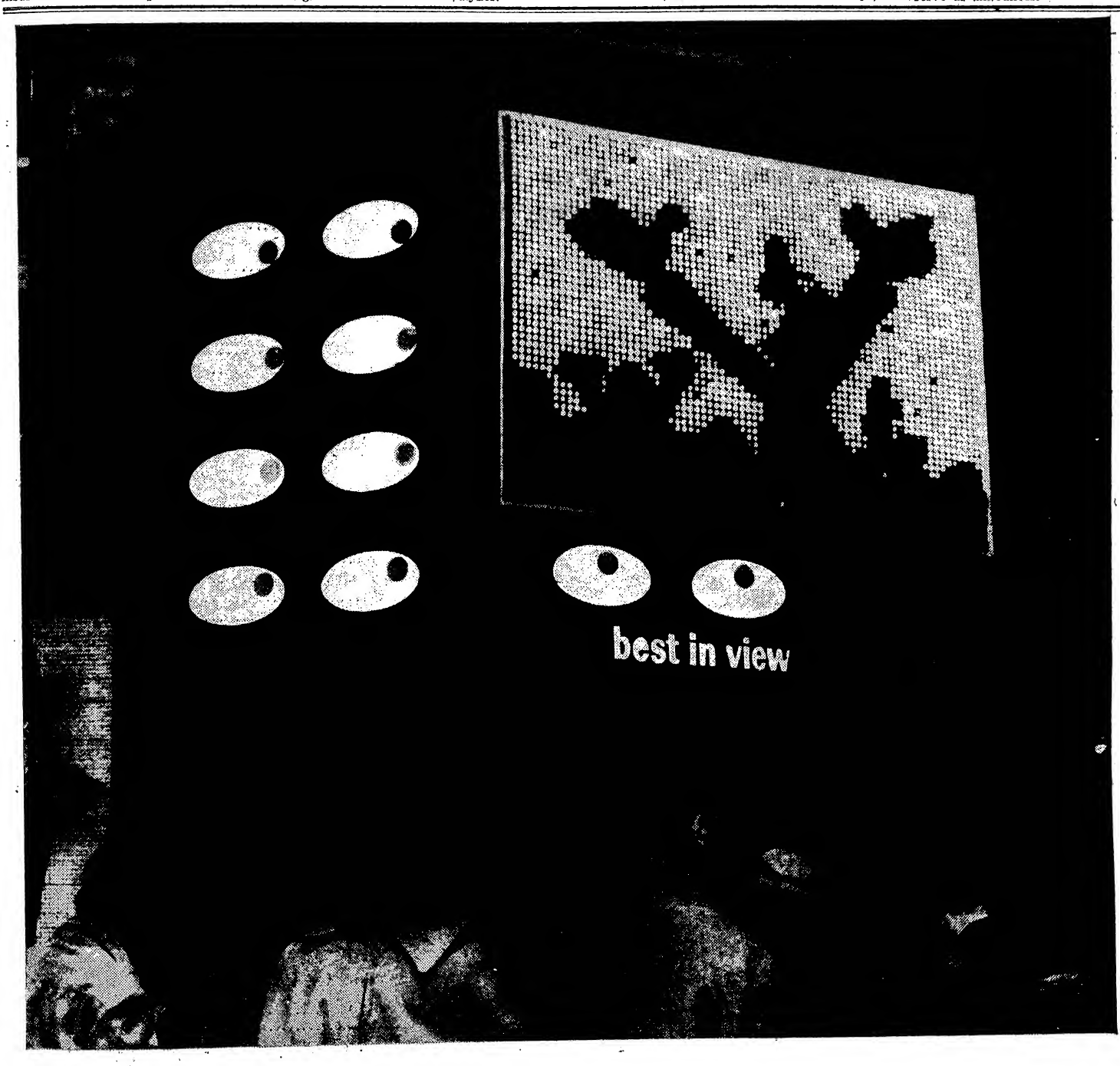
Hooper, is also expected. Hooper will probably speak on his studies of out-of-home listening and extra-set listening.

Organizational problems to be covered, according to Paul W. (Fritz) Morency, topper of WTIC, Hartford, and chairman of the committee, is a constitution and by-laws. A draft, drawn up on instructions of the Chi meeting, will be considered. However, no action is likely immediately, since it will be the first look at the constitutional committee's work. While the ARAC probably won't incorporate, it does want to establish itself on a more formal basis.

Another matter to be mulled is a replacement for Morency. Latter had told the big meeting last March that he wanted to bow out as chairman in about 90 days, due to pressure of other work. However, he emphasizes his willingness to remain as chairman until a replacement is found, and to continue to serve as a committee member.

A replacement will also be named for committee member Leonard Kapner, of WCAE, Pittsburgh, who resigned because of his other duties (including membership on the NARTB board). Since WCAE is an ABC affiliate, the replacement will probably come from an outlet on that chain.

Houston — Dick Gottlieb will take over new duties as m.c. for "Darts for Dough" in a new alignment of the entire cast of the series telecast for a half-hour on KPRC-TV. Paymistress will be Peggy Clifford and Carl Mann will serve as announcer.



most of the time most New York eyes are on Channel 2* WCBS-TV

CBS Owned
Represented by CBS
Television Spot Sales

* Most quarter-hour wins, total week, according to both Pulse and ARB, January–April 1952.

Jocks, Jukes and Disks

By MIKE GROSS

Tony Bennett "Here In My Heart"-"I'm Lost Again" (Columbia). Tony Bennett has hopped on the "Here In My Heart" snowball with a powerful workover that earmarks it for big returns. It's schmaltzy melody and lyric is grooved to current market tastes and Bennett sells with same big voiced emotionalism that had him riding high last year with several simultaneous disclicks. "I'm Lost Again" is a pleasant but less exciting side which'll probably get lost in the scramble for "Heart" spins despite Bennett's warm treatment.

Judy Lynn: "Riverboat Rag"-"Blow Out The Candle" (Coral). "Riverboat Rag" is an okay novelty item that's due for a good juke ride. Tune has a buoyant melodic line and a catchy interspersion of riverboat sound effects. Miss Lynn gets the lyric across with a ragtime zest but at times she becomes a bit too coy for solid impact. **Norman Leyden** orch backs excellently. Reverse is a mediocre rhythm item with little jock or juke potential. Leyden's orch and the **Ray Charles Quartet** assist Miss Lynn on this slice.

Jan Peerce: "These Things Are Known"-"A Mother As Lovely As You" (Victor). Jan Peerce has a standout pop release coupling here that could buck the current fad waxings for a big commercial score. Peerce's brilliant tenor shines through each slice and his clear, modulated tones give the lyrics added impact. "Known" is a big number with slight religioso overtones that's got a hefty appeal for mass consumption. "Mother As Lovely As You," adapted from a Maiori (New Zealand) folk song, relays an effective sentiment in a charming melody and tasteful lyric. **Hugo Winterhalter's** orch supplies a topflight backing on the coupling.

Dinning Sisters: "I'm Lost"-"Love Me Sweet and Love Me Long" (Capitol). Coupling of cornbelt vintaged numbers by the Dinning Sisters is a lacklustre offering that doesn't have much to break through. Gals' voices blend excellently but they fail to project any enthusiasm in their rendition. It's probably due to the mediocre quality of the material. "Love Me Long" has a bit more life than "I'm Lost," giving a better spinning chance.

Billy Eckstine: "Hold Me Close To You"-"If They Ask Me" (M-G-M). Billy Eckstine has cut a poor followup to his exciting "Kiss of Fire." Although tunes are rendered in the typical Eckstine manner, they're just run-of-the-mill entries that have small chance to make any noise with either the jocks or the jukes. "Close To You," from the forthcoming Metro pic, "Skirts Ahoy," is a belabored Latino flavored tune that fails to come to life. "Ask Me," a so-so ballad, sounds too much like so many other minor entries to hold up.

Andrews Sisters-Dick Haymes: "Here In My Heart"-"I'm Sorry" (Decca). Andrews Sisters-Dick Haymes tandem on a pair of high-riding tunes comes across with lots of taste but without much imagination. The schmaltzy veneer that's accented on other wax versions of "Heart" is played down on this slice in favor of an old fashioned straight workover. Tune needs a big dramatic reading to click, and this low gear workover only shows up its corny features. Their voice blending on "I'm Yours" is better suited to tune's quality giving it a better commercial potential.

Tommy Dorsey Orch: "I Got Big Eyes"-"Homing Pigeon" (Decca). "Eyes," a charming **Alec Wilder** composition, has a fair chance to step out via this Tommy Dorsey waxing. Tune's ingratiating beat and cute lyric could click with the jock and juke trade. Dorsey gives it a flavorsome workover while thrush **Frances Irvin** neatly belts out the vocal. "Homing Pigeon" is out too late to catch up to **Henry Jerome's** sock M-G-M etching but it's an okay sampling of the Dorsey orch's styling.

Vinni De Campo: "Raindrops"-"I Understand" (Coral). Vinni De Campo continues to impress as a top ballad handler. Although he hasn't yet broken through with a clicko etching this coupling'll help boost his stock in the market. "Raindrops," a pleasant item, is enhanced by his effective workover. His smooth delivery projects plenty of warmth and should win a solid femme following. "I Understand" is a bigger ballad which Di Campo drives out for sock impact. Should get plenty of plays on all levels.

Coy McDaniel: "Old Joe Clark"-"Devil's Dream" (M-G-M). This coupling of Coy McDaniel's guitaring fits neatly into current "new sound" groove and should nab big plays especially in the jukeboxes. McDaniel's guitar work is superimposed four times producing an unusual and interesting sound. The sides come across with a nifty barrelhouse beat that demands replays. "Old Joe Clark" is the better bet to capture the spins.

Danny Sutton: "Is It True"-"Johanna" (Federal). Danny Sutton gets off to a nice start in the male disk sweeps with his initialer on the Federal label. Although lacking the hokey dynamics of his platter rivals who've been riding the platter crest for the past year, Sutton should be able to hit with his sincere, straightforward delivery. He projects an appealing wax charm and a confident platter delivery that'll build him into a potent wax entity. His preem sides seem a little overburdened by a choral backing which diminishes much of the tunes' ingrati-

(Continued on page 53)

Jessel's Plea for The Oft-Sung But Always Anonymous Lyricists

Hollywood.

Editor, VARIETY:

Having been in the show business practically all of my life, I have been keenly aware of the fact that glory is so transient. And from my earliest days I have fought to get whatever recognition I could in everything I did—and as the years have gone by, I have also fought a little for the other fellow. I was the first man with a radio show to announce the writer's name at the end of the program.

For more than 10 years I have had a grievance against the radio announcers and the stations and the networks, who, for some unknown reason, never mention the lyric writer of a song. In a series of articles for Esquire a few years ago, I pointed out the fact that no one knew who the author of the perennial, "Mighty Lak a Rose" was, as it is always credited to the melody writer, Ethelbert Nevin. The poor lyricist was Frank L. Stanton who wrote many beautiful poems used for songs, such as "Just 'a Wearing For You," that Carrie Jacobs-Bond gets all the credit for. That most beautiful lyric, "The Rosary," is also announced as a song by Ethelbert Nevin—and even I don't know who the lyricist is.

I pointed out in my articles that if the lyrics of "Old Man River" meant nothing to the tune, why not call it "Stewed Tomatoes"—it fits the melody. If the lyric of "The Last Time I Saw Paris" means nothing, why not put the same tune to "My Aunt Lives in Glendale." This also fits the melody.

The other night on station WFAC, Los Angeles, the announcer on the Union Pacific program seemed to be articulately sadistic in not mentioning the lyric writer. (I wonder how the Union Pacific would take it if he had just said Pacif.) Anyway, his announcement went something like this:

"We will now hear Dorothy Kirsten sing Jerome Kern's "Yesterday" and Jerome Kern's "Look for the Silver Lining," the orchestra arrangement is by Percy Faith"—(and if I am not mistaken I think he also mentioned the trumpet-ployer's cousin who was passing through town). The beautiful lyric of "Yesterday" was by Otto Harbach. But, no, not a mention of his name. Why don't they call this song, "Where is Moe"—this fits the melody. The "Look for the Silver Lining" lyrics were by Buddy DeSylva. It could be called "Here Comes Mathilda Matza." That fits the melody.

Could someone tell me what is the reason for this and how long is it going to continue? Can't ASCAP or the Songwriters Protective Association — or can't VARIETY do something about this flagrant abuse of creative talent?

George Jessel

(Who's also a lyric writer).

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING MAY 10

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	3	DON CORNELL (Coral)	I'll Walk Alone / I'm Yours
2	1	KAY STARR (Capitol)	Wheel of Fortune
3	4	LEROY ANDERSON (Decca)	Blue Tango
4	2	EDDIE FISHER (Victor)	Anytime / Forgive Me / I'm Yours / That's Chance You Take
5	6	GEORGIA GIBBS (Mercury)	Kiss of Fire
6	7	ELLA MAE MORSE (Capitol)	Blacksmith Blues
7	8	DORIS DAY (Columbia)	A Guy Is a Guy
8	10	EDDY HOWARD (Mercury)	Be Anything
9	..	PERCY FAITH (Columbia)	Delicado
10	5	GUY MITCHELL-M. MILLER (Columbia)	Pittsburgh Penn.

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	WHEEL OF FORTUNE	Laurel
2	2	BLUE TANGO	Mills
3	3	KISS OF FIRE	Duchess
4	5	I'LL WALK ALONE	Mayfair
5	4	BLACKSMITH BLUES	Hill-R
6	6	A GUY IS A GUY	Ludlow
7	8	ANYTIME	Hill-R
8	10	BE ANYTHING	Shapiro-B
9	9	I'M YOURS	Algonquin
10	..	FORGIVE ME	Advanced

VARIETY 10 Best Sellers on Coin-Machines Week of May 10

1.	WHEEL OF FORTUNE (13) (Laurel)	*Kay Starr*	*Capitol*
2.	BLUE TANGO (12) (Mills)	*Leroy Anderson* / *Les Baxter*	*Decca* / *Capitol*
3.	I'LL WALK ALONE (3) (Mayfair)	*Don Cornell*	*Coral*
4.	KISS OF FIRE (2) (Duchess)	*Georgia Gibbs*	*Mercury*
5.	FORGIVE ME (3) (Advanced)	*Eddie Fisher*	*Victor*
6.	A GUY IS A GUY (6) (Ludlow)	*Doris Day*	*Columbia*
7.	BLACKSMITH BLUES (8) (Hill-R)	*Ella Mae Morse*	*Capitol*
8.	BE ANYTHING (3) (Shapiro-B)	*Eddy Howard*	*Mercury*
9.	PITTSBURGH, PENNSYLVANIA (5) (Oxford)	*Guy Mitchell-M. Miller*	*Columbia*
10.	I'M YOURS (1) (Algonquin)	*Don Cornell* / *Eddie Fisher*	*Coral* / *Victor*

Second Group

THAT'S THE CHANCE YOU TAKE (1) (Paxton)	*Eddie Fisher*	*Victor*
PERFIDIA (5) (Peer)	*Four Aces*	*Decca*
ANYTIME (14) (Hill-R)	*Eddie Fisher*	*Victor*
AT LAST (6) (Feist)	*Ray Anthony*	*Capitol*
GANDY DANCERS BALL (Disney)	*Frankie Laine*	*Columbia*
I HEAR A RHAPSODY (Broadcast)	*Frank Sinatra*	*Columbia*
CRY (15) (Mellow)	*Johnnie Ray*	*Columbia*
AY-ROUND THE CORNER (Frank)	*Jo Stafford*	*Columbia*
TELL ME WHY (16) (Signet)	*Four Aces* / *Eddie Fisher*	*Decca* / *Victor*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.* / *Kay Starr*	*Coral* / *Capitol*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray*	*Columbia*
TENDERLY (E. H. Morris)	*Rosemary Clooney*	*Columbia*
COME WHAT MAY (7) (Shapiro-B)	*Patti Page*	*Mercury*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney* / *Mills Bros.*	*Columbia* / *Decca*
LITTLE WHITE CLOUD (13) (Spier)	*Johnnie Ray*	*Okeh*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

ALL-INDUSTRY COPYRIGHT GAB

Major Diskeries Map Promotional Drives to Combat Summer Slump

Facing the annual warm weather business slump, major disk companies are planning extensive promotion campaigns to bring the customers into the stores this summer. Previous seasonal drives by RCA Victor and Columbia produced good enough results to warrant their repeat this year.

Both Col and Victor are projecting heavy accent on their new three-speed players which they recently placed on the market. Both machines are priced as promotional items with the companies distributing them less as profit-makers than as the groundwork for future disk sales. The machines, moreover, represent additional concrete evidence that these two companies, which pulled for their own slow-speed systems a couple of years ago, are now fully reconciled to the continuation of th 33-45-78 setup in the years to come.

Coral Records, Decca subsid, has blueprinted a special sales push for the company's top 20 standards during the next couple of months. Other labels will come in with similar promotions to eliminate the usual summer falloff when salesmen and distribs need special incentives to get out for the available business.

Although as yet not announced, it's expected that several companies will also duplicate the more direct sales hypos attempted during the past two summers. Under this category will come the hiked return privilege guarantees as well as the two-for-one and three-for-one buying gimmicks via which the retailer can pick up merchandise at greatly reduced prices. These have been confined to the long-play field and will likely be confined there for this year as well.

All of the major companies are under pressure to get their retail outlets in good shape for the fall season. If business continues at its present low ebb and retailers are stuck with heavy unsaleable inventories, it's feared that they will be in no position to take advantage of the regular fall upswing in the disk market.

Chi AFM Okays Adler D.J. Guest

Chicago, May 13.

What might be the opening wedge for musicians to appear on disk jockey shows here was the permission given to Larry Adler, harmonicist, to make the rounds of the d.j's. last week before his concert date at Orchestra Hall, Saturday (10). Chicago local, one of the few, has a ruling prohibiting card members from guesting on the platter programs.

Permission to do the stint came directly from James C. Petrillo, American Federation of Musicians head, and also prexy of Local 10 here. With the precedent established it's thought that other requests will follow immediately. Especially hopeful are the jocks who do little spinning but rely heavily on show people guests for interviews. They are afraid of the possible American Guild of Variety Artists' ban on acts appearing on their shows.

Bob Thiele to Coral

Bob Thiele, former head of Signature Records, has been added to the artists and repertoire staff of Coral Records under a&r chief Jimmy Hilliard.

Move was made after Coral recently bought out a flock of masters from the Signature company which has gone out of business. Thiele was closely associated at Signature with maestro Ray Bloch, who also has joined Coral as musical director.

Col Signs Lu Ann Simms

Columbia Records is adding Lu Ann Simms to its femme vocalist roster via a term pact slated to be signed this week.

Miss Simms was inked following her copping of first prize on Arthur Godfrey's "Talent Scouts" show.

GAC Latches On to Video For Band Push

General Artists Corp., which has lined up a flock of its name bands to fill in for the vacationing "Your Show of Shows" on NBC-TV starting June 6, is tying in the video showcasing with its current dance promotion drive. The agency believes that network video can add impetus to its hypo and is bound to be reflected in upped ballroom b.o. around the country. Already set for the series are Ray Anthony, Stan Kenton, Billy May, Woody Herman, Buddy Morrow and Ralph Flanagan.

It's reported that NBC is using this orch series as a trial balloon for a projected permanent spotting being mulled for the fall. If the name orchs click, it's expected that the format will be carried over.

The network execs, however, aren't making any definite commitments since past video stanza spotlighting orchs failed to create much viewer interest. Such programs as "Cavalcade of Bands" via DuMont and the telecasts of orchs from the Meadowbrook, Cedar Grove, N. J., never gained strong momentum.

Robin Hood Dell Lines Up 130G Talent Roster for 23 Concerts

Philadelphia, May 13.

More than $130,000 worth of talent will be presented by the Robin Hood Dell Concerts this year during the six weeks al fresco season in Fairmount Park. The four series of 23 concerts begin June 23 and continue through July 31.

With few open dates remaining, the Dell lists Lily Pons, Andre Kostelanetz conducting, June 23; Marian Anderson, George Szell conducting, June 26; Yehudi Menuhin, July 7; Alexandra Danilova, with the Slavenska-Franklin Ballet, Franz Allers conducting, July 10; Jeanette MacDonald, Erich Leinsdorf conducting, July 14; Robert Merrill and Roberta Peters, Leinsdorf conducting, July 17.

William Kapell and Isaac Stern, Alexander Hilsberg conducting, July 21; Jan Peerce, July 24; Ezio Pinza, with Leinsdorf conducting, July 31. A series of three Free City Concerts, made possible by an appropriation from the City of Philadelphia, will offer Bizet's opera "Carmen," with Mildred Miller, Elaine Malbin, Charles Kullman, Frank Guarrera and the New York Schola Cantorum, Dimitri Mitropoulos conducting, June 30; Oscar Levant, Mitropoulos conducting, July 1, and Rise Stevens, Kostelanetz conducting, July 3.

George Gilbert Reactivates Showtunes Pub for Mack

After a six-month layoff, Ted Mack has reactivated his music firm, Showtunes Music, with George Gilbert as general professional manager. Firm's tunes will be licensed by the American Society of Composers, Authors and Publishers.

Gilbert was formerly contactman for Chappell Music and Ed Kassner.

MOVE INITIATED BY PLATTER EXECS

Spurred by the current Congressional mulling of amendments to the Copyright Act, a call has gone out to all facets of the music business for a conference at which the intra-trade differences over copyrights can be ironed out. In one of its most important steps since it was formed a couple of months ago, the call for the conference was made last week by the Record Industry Assn. of America over the signature of its exec director, John W. Griffin.

Fact that the disk trade association is initiating the talks is seen as indication of some concern among platter execs that Congressional action may be directed against themselves if the present Kefauver-Bryson bill to compel licensing of jukebox operators falls through. It's felt among trade execs that a bill amending the Copyright Act to bring jukebox performances under a licensing arrangement is inevitable sooner or later, and now it's only a case of who will bear the brunt of the amendment—the juke operators or the disk companies themselves.

Invitation to discuss the industry's stake in the proposed amendments to the Copyright Act was sent to the Songwriters Protective Assn., American Society of Composers, Authors & Publishers, Music Publishers Protective Assn., the Authors League of America, Music Operators Assn., the Automatic Music Operators, Automatic Phonograph Manufacturers, Broadcast

(Continued on page 51)

'Variety' Music Cavalcade Provides Chronological Tune List for Show Biz

The newly-published "VARIETY Music Cavalcade" (Prentice-Hall, $10), compiled and written by Julius Mattfeld, director of the music library for the Columbia Broadcasting System, is a greatly enlarged and up-to-date version of the work originally published serially in VARIETY a couple of years ago. Abel Green, VARIETY's editor, ties the book in with the rest of show business in his preface.

In this 640-page tome, Mattfeld reflects the growth of music in a history of the U. S. on a year-by-year basis. Unique value of this book for radio-TV programmers, disk jockeys, film studios and libraries stems from this chronological account of America's growth along with annual check list of selected tunes typifying each year. While the historical section has been designed to spotlight only the standout political and cultural events of each year, the format is suggestive of a multiplicity of cavalcade program ideas which can be transplanted into the other show biz media.

Starting with the landing of the Pilgrims, the "Cavalcade" screens the entire musical scene for a selected repertory of pop tunes as well as hymns, secular and sacred songs, choral compositions and instrumental works. As Mattfeld explains, only music which is currently in print has been included, which gives this work a practical, rather than pedantic, slant.

The year-by-year listings of the musical selections are additionally helpful in giving the author, publisher and original date of copyright. Virtually two-thirds of the book is devoted to the post-1900 period, or the era when pop music came into its own as one of the dominant American show biz facets. This work's format, incidentally, gives an easy rundown on the tunes which are annually passing into the public domain after their maximum 56-year copyright term expires.

This reference work is further enhanced by a complete index of titles listed in alphabetical order as well as a list of publishers and their addresses. *Herm.*

Kiendl to Carry ASCAP Legal Ball On Indie TV Station Licensing

Indicating renewed activity on the indie TV station licensing front, the American Society of Composers, Authors and Publishers has retained Theodore Kiendl, New York attorney, to act as its counsel in the TV arbitration proceedings now before the N. Y. Federal District Court. Kiendl is stepping into the legal spot made vacant by the death of former Judge Robert P. Patterson in a plane crash late last year.

Dispute before the courts involves differences between ASCAP and some 50 TV stations over the pre-program licensing agreement proposed by ASCAP. Under the 1950 antitrust decree, if ASCAP and a prospective licensee disagree over the licensing rates, the case can be dumped into the laps of N. Y. Federal court for arbitration.

The dispute has been in the courts now for almost a year and no settlement is in sight at the present time. Complicated machinery has been set in motion slowly with ASCAP questioning the TV stations in pre-trial examinations and the reverse process to follow. Some ASCAP execs believe the Society will be lucky to get a final decision in the case by 1953.

Trade observers, meanwhile, believe that the ASCAP-TV station dispute has paramount importance for the industry because of the vigorous attack made by ASCAP against Broadcast Music, Inc., in its petition to the courts in behalf of its pre-program licensing fees. ASCAP has asked a revision of the antitrust decree to permit it to demand a blanket license from any broadcast station which has a similar blanket deal with BMI. That request was part of a whole pattern of ASCAP argumentation which charged that the tieup between the broadcasters and BMI was discriminatory against ASCAP.

ASCAP's brief was so slashing against BMI that recurrent reports have been spread that the Society is planning an antitrust action against BMI even before the indie TV station hassle is ironed out. ASCAP execs have denied that they are planning any direct action against BMI, but they frankly admit that they are blowing the whistle for such an action to be taken by the Department of Justice against BMI if ASCAP's charges are substantiated.

Kiendl, incidentally, is a member of the law firm of Davis, Polk, Wardwell, Sunderland & Kiendl.

Jukes' 'New Sound'

Houston, May 13.

A jukebox has been installed in the Players Lounge here and has been stocked with classical records.

Following the first week of collections it was discovered that the box had 18% more revenue than the city's average on the jukeboxes stocking the pop and hillbilly tunes.

Classical Music Demand Growing; Disk Jocks as Aid

One of the strange phenomena in the music business for the past couple of years has been the growth of the cornball tunes side-by-side with the ever-widening spread of interest in longhair music. While trade execs see the cornball cycle as only temporary, they regard the climb of classical music as a permanent facet of the disk business.

Growth of classical music has even influenced the disk jockey picture in recent months. Meredith Willson, for instance, on his across-the-board NBC morning airer, has been mixing longhair and pop selections regularly. Willson has been pulling mail, incidentally, from virtually every city and hamlet in the country with requests for more longhair music.

Classical music, meantime, has been steadily growing in the wax market ever since Columbia Records introduced the long-play platter nearly four years ago. Longhair wax sales have grown from an insignificant part of the total disk turnover into a healthy portion of the business. It's estimated that longhair disks account for some $15,000,000 to $20,000,000 a year or more than 10% of the total retail value of all disks sold.

Britain Lifts Ban On U. S. Musicians For June Jazz Fete

London, May 13.

The ban on the importation of American musicians is being lifted for the annual jazz festival which is to be held at the Royal Festival Hall on June 28. The Ministry of Labor has granted work permits to two Americans and also a Swede, and Dutchman. The two U. S. musicians who will be coming over for the jamboree are guitarist and blues singer Lonnie Johnson, and pianist Ralph Sutton. At the second concert on June 30, Swedish altoist Arne Domnerus and Dutch pianist trumpeter Rob Pronk will be featured.

Both concerts are sponsored by the National Federation of Jazz Organizations International and the first will feature Humphrey Lyttleton's band, Christie Brothers Stompers, and Ambrose Campbell's West African Rhythm combo. Part of the proceedings will be broadcast by the BBC.

'Guy Is a Guy' Lyric Gets Special BBC O.O.

London, May 13.

Currently number three in the U. S. hit parade, "A Guy Is a Guy" may find it tough sledding to reach a high British rating in view of an edict issued to band leaders by the British Broadcasting Corp.

Believing that the lyrics are liable to misinterpretation, the BBC has warned band leaders to exercise special care when using this tune. Leading pubs know from experience that this type of ruling virtually seals its fate.

New ASCAP Bid To Revise Voting

American Society of Composers, Authors and Publishers is making another attempt to revise its antiquated voting system via a membership referendum. New resolution, submitted by writer Pinky Herman and supported by many top ASCAP execs, proposes that in counting the votes on any question, only the ballots actually cast shall be regarded as factors. Under the present setup, unused ballots are regarded as negative votes.

Since any amendment or resolution in ASCAP must get a two-thirds majority or more, it's become virtually impossible to make any changes since the non-voting deadwood in the ASCAP ranks have constituted a large negative vote block. It's likely that the Herman amendment, as in previous tries, will again be defeated by the very system it is trying to change.

Current voting on the Herman amendment will end May 20.

Santly Exits Bourne

Contactman Harry Santly exited Bourne Music last week.

He was with the pubbery about seven months.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING MAY 10

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N.Y. Vince Williams—WJZ	Boston Norm Prescott—WORL	Baltimore Jackson Lowe—WWIN	D.C. Phil Wilson—WMAL	Rochester Joe Deane—WHEC	Brockton Stan Richards—WBET	Concord Donn Tibbets—WKXL	Fitchburg John Wrisley—WFGM	Hartford Ross Miller—WTIC	Worc'st'r Dick Smith—WORC	SOUTH: Rome Lou Earle—WKAL	Phil. Dan Curtis—WIP	St. P'rb'g Bill Wright—WPIN	Atlanta Herb Harris—WQXI	San Ant'o Bob Jenkins—KONO	Norfolk Roger Clark—WNOR	Richmond Harvey Hudson—WLEE	St. L. Norb Moore—KXLW	MIDWEST: Mpls. Jack Thayer—WLOL	Cincy Rex Dale—WCKY	Dearborn Robin Seymour—WKMH	Milw'kee Paul Bartell—WFOX	Omaha Sandy Jackson—KOWH	Cleve Bill Randle—WERE	FAR WEST: L. A. Bill Anson—KFWB	Albu'q'que Jerry Nesler—KGGM	Fresno Ed Perry—KFRE	Denver Ray Perkins—KFEL	Phoenix Dick Gilbert—KTYL	Seattle Wally Nelskog—KRSO	TOTAL POINTS
1	6	5	Georgia Gibbs	Mercury	Kiss of Fire		3	1	3	9	4	..	..	4	7	..	8	7	3	5	..	3	..	2	1	2	1	..	5	..	7	7	..	7	..	131
2A	2	14	Kay Starr	Capitol	Wheel of Fortune	7	..	..	1	1	..	..	..	1	4	..	..	8	1	1	..	5	..	10	..	..	..	3	..	..	2	..	2	..	106
2B	5	10	Don Cornell	Coral	I'll Walk Alone	..	5	..	..	3	..	8	..	..	3	9	..	10	..	9	..	3	..	1	2	..	..	2	9	3	1	6	5	8	5	106
4	3	11	Doris Day	Columbia	A Guy Is a Guy	..	..	..	7	8	..	10	2	5	..	..	4	..	9	6	3	1	5	..	6	..	..	6	..	2	..	..	4	..	3	95
5	4	13	Ella Mae Morse	Capitol	Blacksmith Blues	6	..	..	5	..	..	..	3	..	10	..	2	..	4	3	..	..	2	..	..	..	7	5	..	..	4	..	3	..	..	78
6	11	4	Don Cornell	Coral	I'm Yours	..	4	..	..	4	6	4	..	..	5	..	3	..	..	4	..	..	6	4	10	1	..	..	8	..	..	..	..	..	9	75
7	7	7	Eddie Howard	Mercury	Be Anything	1	..	..	10	..	..	5	..	..	..	..	1	..	..	..	..	4	..	7	..	4	4	4	8	..	4	..	..	..	..	69
8	1	18	Leroy Anderson	Decca	Blue Tango	..	..	..	2	..	..	7	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	1	..	..	..	..	1	5	..	57
9	14	6	Percy Faith	Columbia	Delicado	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	3	..	3	3	2	..	..	..	1	9	..	..	50
10	13	8	Eddie Fisher	Victor	That's the Chance You Take	3	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	7	..	..	..	10	..	..	5	..	..	8	44
11	23	13	Four Aces	Decca	Perfidia	4	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	7	..	..	..	8	..	1	43
12	10	10	Guy Mitchell-M. Miller	Columbia	Pittsburgh, Pennsylvania	..	..	..	9	..	..	..	5	..	..	..	..	..	8	..	..	..	..	9	..	..	..	4	..	5	3	3	6	..	..	42
13	8	8	Eddie Fisher	Victor	Forgive Me	..	..	..	..	6	..	9	4	..	1	..	..	..	..	..	..	..	..	..	3	..	6	..	..	..	..	..	..	..	..	37
14	15	4	Johnnie Ray	Columbia	Walkin' My Baby Home	..	2	..	..	..	..	..	..	..	..	4	..	9	..	..	1	..	..	..	..	..	..	4	..	..	..	..	..	..	..	35
15	..	1	Al Martino	BBS	Here in My Heart	..	..	..	..	..	..	1	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	1	..	..	..	..	..	..	26
16	16	10	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	3	2	..	..	..	22
17	9	15	Ray Anthony	Capitol	At Last	..	..	7	..	..	..	..	..	..	9	..	..	3	..	..	9	..	..	..	9	..	..	..	..	8	..	..	..	..	..	21
18	21	12	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	20
19A	30	5	Johnnie Ray	Columbia	Mountains in the Moonlight	5	1	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
19B	20	4	Buddy Greco	Coral	It's a Sin to Tell a Lie	..	5	..	..	..	..	..	..	..	..	..	9	..	..	8	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
19C	43	2	Stan Kenton	Capitol	Delicado	..	6	..	..	..	3	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	17
22A	18	2	Eddie Fisher	Victor	I'm Yours	..	..	9	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	16
22B	23	2	Tony Martin	Victor	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	..	1	..	..	10	..	..	16
24A	17	8	Frank Sinatra	Columbia	I Hear a Rhapsody	..	..	6	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	15
24B	30	5	Vaughn Monroe	Victor	Lady Love	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	1	..	15
26A	..	1	Eddie Fisher	Victor	Just a Little Lovin'	..	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	14
26B	..	1	Louis Prima	Columbia	The Bigger the Figger	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	14
26C	..	1	Tony Bennett	Columbia	Here in My Heart	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	14
26D	..	2	Rosemary Clooney	Columbia	Half As Much	..	..	..	..	..	..	..	6	8	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	14
26E	12	22	Eddie Fisher	Victor	Anytime	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	14
31A	..	1	Tony Martin	Victor	For the Very First Time	2	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31B	..	2	Glenn Miller	Victor	Perfidia	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	2	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33A	30	7	Frankie Laine	Columbia	Gandy Dancers Ball	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	6	..	..	..	..	12
33B	..	1	Trudy Richards	Decca	I Don't Mind	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	12
35	..	1	Betty McLaurin	Derby	I May Hate Myself	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10	..	..	..	..	..	..	..	..	11
36A	..	2	Patti Page	Mercury	Whispering Winds	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36B	33	4	Helen O'Connell	Capitol	Be Anything	..	..	..	..	..	..	..	..	..	2	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36C	43	1	Les Paul	Capitol	Carioca	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	2	..	..	10
36D	..	1	Bobby Wayne	Mercury	I'm Sorry	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36E	49	2	Billy Eckstine	M-G-M	Kiss of Fire	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36F	43	13	Rosemary Clooney	Columbia	Tenderly	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
42A	..	2	Teresa Brewer	Coral	Gonna Get Along Without	..	7	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42B	..	1	Three Suns	Victor	Delicado	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42C	..	3	Richard Hayes	Mercury	Junco Partner	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	9	..	10	..	..	..	..	..	..	9
42D	..	2	Frank Pettey Trio	M-G-M	Hindustan	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42E	..	1	Johnnie Ray	Columbia	All of Me	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42F	..	5	Mills Bros	Decca	You're Not Worth My Tears	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
48	..	15	Johnnie Ray	Columbia	Brokenhearted	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
49A	..	1	Ray Martin	Victor	Dancing Bells	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
49B	..	13	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7
51	..	7	F. Laine-Jo Stafford	Columbia	Hambone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	10	..	2

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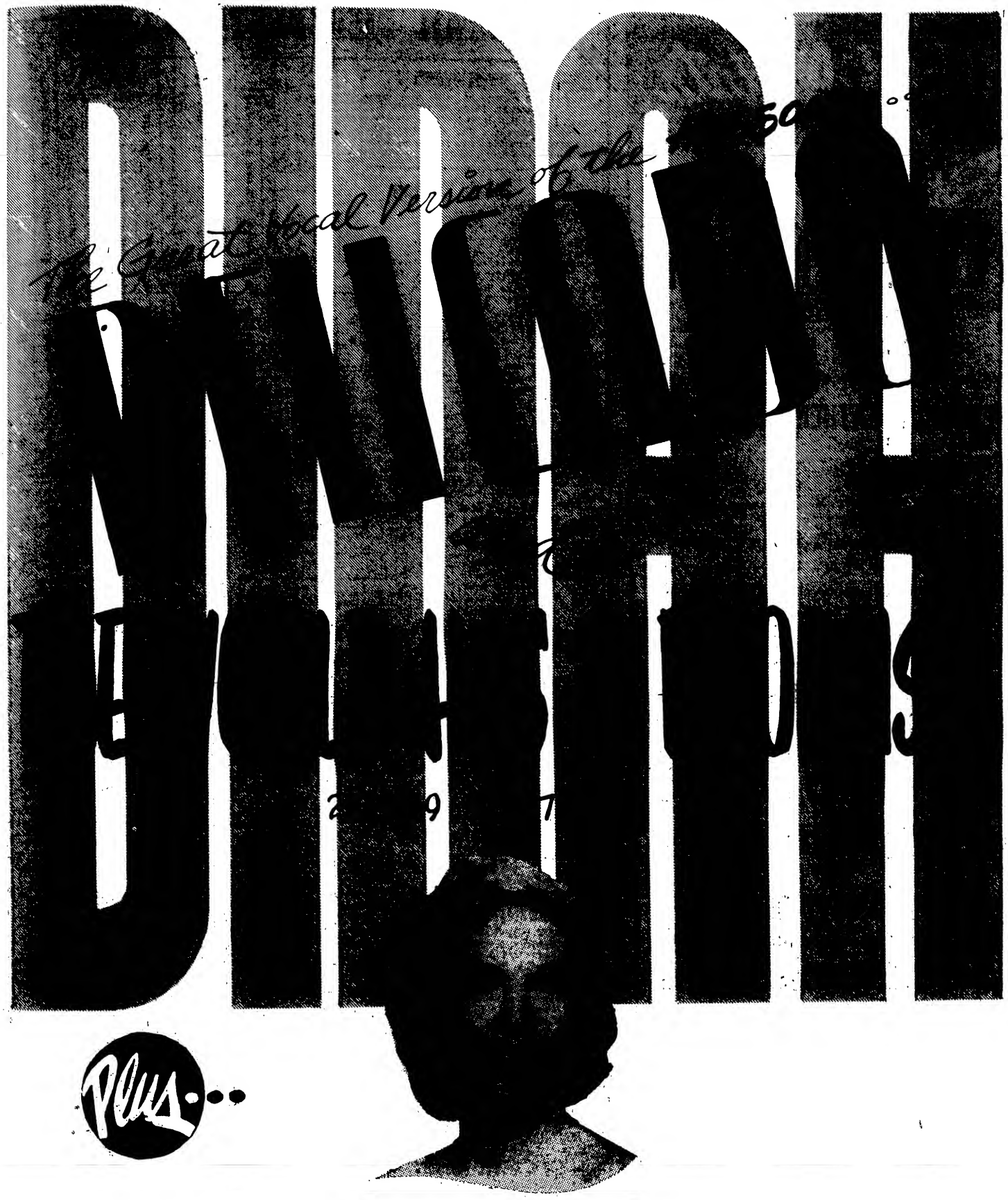


Going Great Guns...

I AM A HEART and TO BE LOVED BY YOU

20-4666 — 47-4666

RCA VICTOR RECORDS

DECCA data

A Combination That Can't Miss!

EVELYN KNIGHT

with

SY OLIVER
and His Orchestra

HEAVENLY FATHER
and
LONESOME AND BLUE

Decca 28151 (78 RPM) and 9-28151 (45 RPM)

Featuring the Unusual "Multiple Piano" Sound!

CARMEN CAVALLARO

"TWO" MINUTE WALTZ
and
STARS AND STRIPES FOREVER

Decca 28150 (78 RPM) and 9-28150 (45 RPM)

A Great Piano Interpretation of a Great New Ballad

BILL SNYDER

LONELY WINE
and
MY MELANCHOLY BABY

Decca 28192 (78 RPM) and 9-28192 (45 RPM)

Single Records 85c (plus tax)

DECCA RECORDS — America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 10

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Deneil's Mus. Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(A. Williams Co.)	TOTAL POINTS
1	2	LEROY ANDERSON (Decca) "Blue Tango"—40220	7	5	1	5	..	..	1	1	3	2	3	5	77
2	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	6	2	3	..	..	3	3	1	3	1	..	76
3	3	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	..	1	..	1	1	1	8	..	4	4	..	8	60
4	7	DON CORNELL (Coral) "I'm Yours"—60659	10	3	..	4	4	4	..	..	8	1	..	..	43
5	7	PERCY FAITH (Columbia) "Delicado"—39708	..	4	..	8	3	2	..	2	..	9	..	..	38
6	6	DON CORNELL (Coral) "I'll Walk Alone"—60659	8	..	..	6	..	6	..	..	7	7	2	4	37
7	4	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	6	..	10	10	..	10	2	7	2	..	6	..	35
8	..	AL MARTINO (BBS) "Here in My Heart"—101	..	2	..	9	2	..	..	..	..	..	..	6	25
9	8	EDDIE FISHER (Victor) "Anytime"—20-4359	..	..	3	..	..	..	5	5	9	..	..	..	22
10	5	G. MITCHELL-M. MILLER (Col) "Pittsburgh, Penn."—39663	3	..	..	..	..	..	9	..	5	..	7	..	20
11A	11	JOHNNIE RAY (Columbia) "What's the Use"—39698	2	..	..	7	..	..	..	..	..	8	..	..	16
11B	13	EDDIE FISHER (Victor) "Forgive Me"—20-4574	5	..	9	..	..	3	..	..	..	..	..	..	16
11C	7	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	9	..	..	..	..	..	..	..	6	10	5	9	16
11D	9	EDDIE FISHER (Victor) "I'm Yours"—20-4680	..	..	..	..	..	..	6	..	..	..	10	1	16
12A	10	EDDIE HOWARD (Mercury) "Be Anything"—5815	..	..	5	..	..	..	..	..	10	..	8	7	14
12B	..	EDDIE FISHER (Victor) "That's Chance Take"—20-4574	..	..	..	2	6	..	..	..	..	..	..	..	14
13	..	TONY MARTIN (Victor) "Kiss of Fire"—20-4671	..	..	6	..	..	..	..	..	..	..	4	..	12
14A	..	LES PAUL (Capitol) "Carioca" (2080	..	..	..	..	9	..	..	..	..	..	..	2	11
14B	..	JOHNNIE RAY (Okeh) "Cry"—6840	..	..	..	..	..	..	7	4	..	..	..	..	11
15	16	RAY ANTHONY (Capitol) "At Last"—1912	..	..	7	..	..	5	..	..	..	..	..	..	10

FIVE TOP ALBUMS	1	2	3	4	5
	SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113	WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036

Band Review

JIM FEENEY QUINTET
Southern Mansion, Kansas City

Band changes are made but occasionally at the Mansion where the assignment is to provide rhythms for dancers and also back floor acts. Present crew is a revised lineup of the former 8-man outfit which held the stand for many weeks under baton of Billy Williams, now doing solo club vocal dates.

Feeney is a vet at the keyboard, and has been around the midwest long enough to have something of a following in his own right. He fills out the instrumentation with Herb Walker on trumpet, Ronnie Greer on string bass, Jack Miller on drums and Milt Minor on sax. Musically crew goes in for wide selection of dance rhythms, and varies the offerings with group vocals which spotlight Minor, who has an unusual baritone quality.

Arrangements are done by Feeney, including a generous sprinkling of Latin tunes. He heads a well-knit group, likely to make it an extended run here. *Quin.*

Sues Indie Label For 5G and Accounting

Los Angeles, May 13.

Randy Van Horn, singer, filed suit in Superior Court against Al and Edna Piantadosi and Society Recordings, demanding damages of $5,000 and an accounting of profits on recordings of the Daydreamers quintet, of which he is a member.

Suit charges false and fraudulent statements in connection with the distribution of recordings made by the group under the Society label. Other members of the quintet are Rickey Reese, James N. Brown, Wayne C. Dunston and Jack Elliot.

See New 20th Prod. Units

Continued from page 3

trip to Europe. He's due back about June 8 or 9.

Changes in exec and production personnel reflect a nervousness regarding the studio operation that has been evident for quite a few months. Income has suffered from what appears to most observers to resemble bad luck.

That's given as a reason since it is plainly not quality that has been lacking at 20th, other companies agree. Zanuck has been particularly imaginative and bold in attempting various types of subject material, and the pix have consistently received better reviews in the press than probably those from any other studio. Yet a number have failed to do the biz that everyone expected of them.

The board and homeoffice exec staff have, as a result, been naturally concerned over the past months. Usual quantity of east-west huddles, both telephonically and in person, have been held, with pressure on Zanuck to attempt to get the team out of its batting slump.

Moskowitz was on the Coast last week and returned Sunday (11). He was in huddles with prez Spyros Skouras much of the following day. Reportedly the decision on his transfer has been made with the expectation that it will strengthen the studio exec staff.

A longtime associate of Zanuck and production exec Joseph M. Schenck, Moskowitz through his years at the homeoffice has also become close to Skouras. He thus is in a unique position to weld the thinking of east and west.

The Moskowitz shift is obviously an important one. Hints are that he'll be second in importance only to Zanuck himself in the studio operation, and that he'll wield considerable power even with the studio boss because of his closeness to Skouras and the financial powers in the company.

Moskowitz was a v.p. of United Artists and then joined Schenck's and Zanuck's 20th Century unit when they as indies were distributing through UA. When the unit merged with Fox in 1935, he moved over to the newly-named 20th Century-Fox as eastern studio rep, and in 1944 he became a v.p.

IS THIS RIGHT?

"Dearth of good writers, according to one BMI pub, is especially noticeable in the lyric field."
Variety, April 30, 1952

I can write good lyrics—good, sound commercial lyrics. Who knows it? Nobody but me! Have I ever published? No! How do you get that break? How do you win that listen? Any advice? Contact Box V51252.

Please: No "song-poem" deals.

P.S.—And I speak French and Spanish.

A Broadway Show All Over the Country

Here's how millions of people were introduced to the show album of PAL JOEY

Across the nation — and overseas — thousands of people have "front row seats" to this great Rodgers and Hart musical. Capitol brought this show "*Home*" to them with a strong, coordinated promotion.

when

Capitol RECORDS

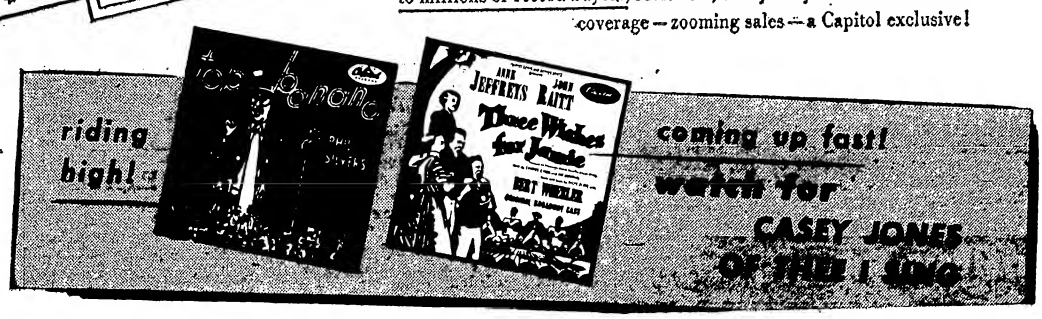
promotes the album!

When Capitol is privileged to produce the album of a Broadway musical — it "puts the show on the road" in a big way. A carefully planned and executed campaign of intensive promotion helps speed the sales stride of every Capitol show album!

FULL COLOR DISPLAYS
Posters, streamers, hangers announce the PAL JOEY album to millions of customers in record stores. Stuffers are furnished for customer mailings.

CAPITOL PUBLICATIONS — the heart of Capitol album promotions! Exciting stories, pictures and other features highlighted the "Pal Joey" story to millions of record buyers, reviewers, disc jockeys and dealers. Saturation coverage — zooming sales — a Capitol exclusive!

ADVERTISING in the New York Playbill and other publications reaches a broad market of musical comedy enthusiasts.



Philly Area Now Hatching Dozens Of Indie Disk Labels, Several Hits

Philadelphia, May 13.

Indie labels are again pacing the pop platter field. Resurgence of the indies has been sparked by the BBS label's recent breakthrough of Al Martino's waxing of "Here In My Heart." The BBS click has already brought on such top major diskery covering as Tony Bennett's workover for Columbia and Decca's Andrews Sisters-Dick Haymes tandem.

In the past the indies were forced to operate in limited areas only but the flock of hits which they've been producing in the last year, has widened their distribution activities to a national scale. The disk jockeys around the country, who used to brush off the indie platters in favor of major label concentration, now give equal spinning chances to all incoming releases. According to the top platter spinners, no one can tell where the next disclick is coming from.

For the most part, the new indie outfits are setting up home base in Philadelphia. Town now has several dozen indies which are producing pops as well as rhythm and blues platters for the national market. Impact of the Philly newcomers is evidenced by the BBS waxing and the Keystone label's recent release of "I'm the World's Fool" by The Charioteers, former Columbia Records pactees. Victoria, which hit the national market last year with the Four Aces etching of "It's No Sin," also headquarters in Philly.

Such New York indies as Abbey and Derby have broken through in recent months with "Goodbye Sweetheart" and "Wheel of Fortune," respectively. Gramercy Records, a newly formed Gotham indie, will hit the market next week with its initial releases. Gramercy, which will be headed up by Herbert M. Moss, has pacted tenor Frank Stevens and the Sonny Terry Trio to start its rostier build-up. Stevens is an Arthur Godfrey Talent Scout show winner while Terry is a blind harmonica player who appeared a few seasons ago in the Broadway legit musical, "Finian's Rainbow."

Fine Canadian Tooters For Sabbath Violation

Regina, Sask., May 13.

Charged with an infraction of the Sabbath act, two Regina musicians, Tony Mildenberger and Ross Reibling, pleaded guilty in city police court and each was fined $2 and costs.

The pair, with an orchestra, had staged a Sunday night concert March 30 in the Grand Theatre and charged admission by the way of selling 50-cent memberships in a jazz club. Membership entitled the customer to attend one concert.

Medallion Inks Allegro

Singer Joe Allegro has been inked to a longterm pact by Medallion Records, indie label.

Best British Sheet Sellers

(Week ending May 3)
London, May 6.

Unforgettable	Bourne
Cry	F.D.&H.
Slow Coach	Sterling
Tell Me Why	Morris
Be Life's Companion	Morris
Ay-round The Corner	Dash
Won't Live in Castle	Connelly
Wheel of Fortune	Valando Ltd.
Always Our House	Connelly
Little White Cloud	Spier
Saturday Rag	Fields
Mistakes	Wright

Second 12

At Last	Pickwick
Never	F.D.&H.
I Wanna Say Hello	Sterling
Please Mister Sun	Chappell
Only Fools	Sun
Anytime	Victoria
At End of Day	Chappell
There's Pawnshop	Cinephonic
Domino	Leeds
Why Worry	Macmelodies
Blacksmith Blues	Chappell
Charmaine	Keith Prowse

Rhythm & Blues Hits Spur Heavy Accent by Majors

With rhythm and blues disks clicking steadily in the grassroots areas and occasionally breaking through in the pop market, major labels are attempting to take the lead away from the indie outfits by bolstering their r&b rosters and increasing the number of platter releases.

Example of the major label move-in, is M-G-M Records' plan to issue at least one r&b platter in its semi-monthly releasing schedule. Diskery, which has been pacting a flock of r&b artists during the past several months, will kick off its plan with Johnny King's etching of "Way Downtown At The Bottom Of The Hill" backed by "Where Were You" in the June 6 release.

The Columbia Records subsid, Okeh, meantime, has dropped the r&b title from its releases since a flock of its etchings have broken through in the urban areas' pop market. Top example was Johnnie Ray's Okeh initialer, "Whisky and Gin" and "Tell The Lady I Said Goodbye." RCA Victor, Mercury, Decca and its subsid, Coral, are also building up its r&b output.

Laine-Page-May Pull $9,800 in St. Louis

St. Louis, May 13.

The Frankie Laine-Patti Page-Billy May orch package grossed $9,800 in two performances in municipal auditorium Sunday (11).

Over 1,000 teenagers attended matinee shindig with 4,000 adults at night session. House was scaled to $4 top.

Mild In Mpls.

Minneapolis, May 13.

Playing a one-nighter at $3.60 top in the 10,000-seat Municipal Auditorium, the Frankie Laine-Patti Page unit, with Billy May's orch, Illinois Jacquet, the Chocolateers, Jay Lawrence and Don Rice grossed a disappointing $7,400.

Local engagement was promoted by Norman Granz and he lost money on it. But Granz has netted substantial profits on other similar Minneapolis promotions and with his annual "Jazz at the Philharmonic" here. Laine-Page tour, comprising 25 one-nighters to date, is reported as having been spotty.

Red Foley Improves

Nashville, May 13.

Red Foley, Grand Ole Opry and recording star, was reported "improved" last week at Vanderbilt hospital where he was taken April 29 after reportedly taking an overdose of sleeping tablets.

Friends claimed that Foley has been tired, and under a strain. He had been scheduled to play a show in Chicago on the day he was admitted to the hospital.

Personals Key to Top Wax Sales, Sez Laine at Wind of 32-City Tour

Disk artists need to tour constantly if they want to hold on to their public—according to Frankie Laine, who just completed a 32-city trek with "The Biggest Show On Earth," co-headlining with Patti Page and the Billy May orch. Laine, who broke through with his first disclick about six years ago, said that he believes his flock of nitery and theatre dates around the country since then have helped him hold on to the platter-buying audience.

Laine, with six records topping the 1,000,000 sales mark under his belt, said that disk buyers will stick to an artist if they can see him occasionally in an in-the-flesh show. Failure of some of the top vet disk names, who've been holding down steady film, radio or TV assignments, to break through with a hit record in recent years points up the necessity of the cross-country jaunts. The young disk fan, according to Laine, will remain loyal only if the artist is able to establish a personal rapport—and this can't be accomplished through pix, radio or video.

Distributors and retailers have told Laine that a personal appearance date sparks big sales for the artist before and after the engagement. Sales reports indicated that although some of his platters had passed their selling peak, an upsurge was evidenced in the areas where he appeared.

Road treks also give the artist opportunity to establish better contact with the fan clubs. The clubs are an important factor in maintaining constant sales in their territories via their exploitation and promotion stunts. The fans also get their local disk jockeys to steadily spin the new releases as well as his oldies. Cross-country hops, Laine added, give artists a chance to develop stronger relations with the grassroots platter spinners and guest shots on their programs bring them closer to the disk buyers.

In addition the cafe-theatre bookings and the deejay guesters, visits to local retailers as well as to public schools and high schools are all part of keeping in touch with the youngsters who support the disk singer. In cities where Laine has been booked for a nitery engagement only, he usually holds a special matinee show so that the kids can get a chance to hear and talk to him.

'Jazzbo' Collins Sets Carnegie Jazz Concert

Following Martin Block's click "Gandy Dancers Ball" dance promotion at Manhattan Center, N. Y., a couple of weeks ago, another WNEW, N. Y., disk jockey, Al (Jazzbo) Collins is set to produce a jazz concert at Carnegie Hall, N. Y., next week. Event will feature the Woody Herman orch, Dinah Washington, Tommy Edwards, Mills Bros. and the comic Herkle Stiles.

Abe Turchen, Herman's manager, assembled the package for the C. H. stand, May 20.

Abbey's Wax Biography Of Eisenhower a Slick Release; Fonda Narrates

In a move to cash in on the current Gen. Dwight D. Eisenhower boom, Abbey Records has released long-play platter biography entitled, "Ike From Abilene." Disk, which was produced by Don Reid, Abbey's artist and repertoire topper, runs down the general's story from his birth in Abilene, Kansas, to his post as SACEUR (Supreme Allied Commander of Europe) in a slick blending of tapes and narrative.

Henry Fonda, legit and screen thesp who was recently pacted by Abbey for a series of narrative disk assignments, skillfully knits the Ike platter together in his role as narrator. The James Paul Terzian script gets across the story in an appealingly folksy style which aptly suits Fonda's warm delivery. The interspersation of tapes of such historic figures as President Roosevelt, Winston Churchill and Sir Bernard Montgomery create solid impact and excellently complement the on-the-spot tapings of Ike's Abilene neighbors and friends. Such radio news flashes as John Daly's report on Pearl Harbor and Wayne Bryant's coverage of the D-Day landings help make the etching an item of historic value. Several of Eisenhower's speeches round out the tapings and Bernard Green's background score adds to the disk's overall impact.

Diskery, which recently produced, "The Second Elizabeth, along the same lines, plans to have the waxing distributed in England via a tieup with British Decca. Latter is currently handling the Liz platter. *Gros.*

Russ Morgan Inks Pact With McConkey Agency

Chicago, May 13.

Russ Morgan has signed a term pact with the McConkey Agency. Deal was consummated last week by Raymond Pacquet, orch leader's manager, who flew in to ink contract with Bill Black of the booking office. Morgan had been handled on some one nighters by the agency previously, but had been doing most of his own setting of dates.

He's set for a week at the Claridge, Memphis, Aug. 1, at $5,000 for the frame and four weeks at the same price at the Roosevelt, New Orleans, starting Sept. 18.

Decca Pacts Wald Orch

Decca Records has added the Jerry Wald orch to its band roster via a term pact inked with the orch leader last week.

Wald, a clarinetist, is slated for a big promotion in the general wax upbeat for dance bands being prepped by most of major companies.

Lombardo Expands

Adding to his enterprises, Guy Lombardo has been elected director of the General Appliance Corp.

The bandleader is also president of the East Point Corp. and vice-prexy of the K. L. B. Drilling Corp. as well as heading up his own music firm, Lombardo Music.

Neal Hefti-Frances Wayne Start Tour of 1-Niters

Bandleader Neal Hefti and his wife, songstress Frances Wayne, Coral Recording artists, took off for a one-niter swing through the east and midwest last Friday (9). The Cavaliers, a vocal combo, is also going along on the tour.

Tony Bennett, Columbia Records vocalist, is teaming up with the Hefti-Wayne combo for several dates in New England. Tour will wind up in Detroit, June 8.

Bob Marks Named Chief Of Marks Music on Coast

In a move to widen its exploitation activities on the Coast, E. B. Marks Music last week named Robert Marks as head of its Coast branch. Marks, who is currently in the pubbery's exploitation department in New York, will take over the new post sometime in August.

His New York assignment will be filled by Fred Woodruff, of the firm's professional department. Marks is the newphew of the founder of the firm, Edward B. Marks, and a cousin of the prez, Herbert Marks.

BMI record report

"DISK OF THE WEEK" ▲ **HERE IN MY HEART** (Mellin)—Disk debut of Al Martino (BBS) proves an overnight sensation. *Cash Box* names it "Disk of the Week," reporting: "One of the more exciting voices heard in a long time is presented on the top level...unbeatable combination...dynamic ballad — given a stirring airing." *Billboard*, rating Martino, Tony Bennett (Col.) and Alan Dale (Coral) as top "PICKS," says: "...a strong virtuoso performance by the exciting new singer, while the Bennett waxing is one of the best jobs he has done in a long time. Dale's performance—first-rate. All three disks look headed for healthy sales."

* * * * *

"BIG HIT" ▲ **THE BIGGER THE FIGURE** (Dartmouth) [*non-exclusive BMI*] "Louis Prima (Col.) sells it in grand style," says *Billboard*, and gives platter a strong "PICK." Verdict is: "This one has all the ingredients of a big hit...a broadly humorous novelty, with clever lyrics, based on the 'Figaro' aria from 'Barber of Seville'."

* * * * *

"BEST BET" ▲ **WONDER** (Weiss & Barry) — Don Cherry (Dec.) impresses *Cash Box* as a "BEST BET." Reviewer's report: "...sung impressively by Don Cherry with a fitting backdrop lending support. Tune and vocal could send this one soaring."

* * * * *

SOCK ITEM ▲ **RUTZA, RUTZA** (Sheldon) — The Bell Sisters (Vic.), with Henri Rene backing, deliver another sock item. *Cash Box* says, "An exciting and dynamic piece of music . . . musical sound created should make for good juke box fare." *Variety* regards the disk as "a colorful interpretation...good jock material." Rising young Bobby Wayne's (Mer.) version will command prime attention, too.

* * * * *

"BEST BET" ▲ **WHAT SHOULD I DO** (Wemar) — The Paulette Sisters (B'way.) rate a *Cash Box* "BEST BET" for "one with sleeper potentialities...could prove to be big." Gals do a top notch job on the ballad.

* * * * *

"SLEEPER OF THE WEEK" ▲ **STORY BLUES** (Savoy) ▲ **YOU'RE PART OF ME** (Savoy) — "SLEEPER OF THE WEEK" nomination by *Cash Box* goes to the Four Buddies (Savoy) for this Jazz 'n Blues item. "A fast moving, beaty item...powerhouse selling that should put this record in the list of best sellers," says the review.

* * * * *

"BULLSEYE" ▲ **SOMEONE CALLS ME DADDY** (Hamblen) — Eddy Arnold (Vic.) with another of his power-packed performances. Side rates "BULLSEYE OF THE WEEK" from *Cash Box*. Chosen as a "polished performance... an OK disking."

BROADCAST MUSIC, INC.

HAVE YOU HEARD?

BLUE TANGO

By LEROY ANDERSON

MILLS MUSIC, Inc.

Songs With Largest Radio Audience

Survey Week of May 2

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
At Last	Feist
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
For the Very First Time	Berlin
Forgive Me	Advanced
Gandy Dancers' Ball	Disney
Glorita	Life
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
Goody Goody	DeSylva-B-H
Honest and Truly	Lion
How Close	Life
If Someone Had Told Me	Witmark
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Jeannine (I Dream of Lilac Time)	Feist
Kiss of Fire	Duchess
Perfidia	Peer
Please Mr. Sun	Weiss-B
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Tell Me Why	Signet
That's the Chance You Take	Paxton
To Be Loved By You	Remick
Up and Down Mambo	Life
What Good Is a Gal	Miller
Wheel of Fortune	Laurel
Would You—†"Singin' In the Rain"	Robbins

Second Group

All My Life	Fox
And So I Waited Around	Pickwick
Ay-Round the Corner	Frank
Don't Ever Be Afraid To Go Home	Remick
Homing Pigeon	Shapiro-B
I Could Write a Book	Harms
I Hear a Rhapsody—†"Clash By Night"	BMI
I'm Confessin'	Bourne
I'm Yours	Algonquin
It's a Sin To Tell a Lie	BVC
Lady Love	Cromwell
Love Where Are You Now	ABC
My Mother's Pearls	Miller
Oops—†"Belle of New York"	Feist
Pittsburgh, Pennsylvania	Oxford
Sleepy Little Cowboy	Beacon
That's How It Goes	Harms
There's a Cloud In My Valley of Sunshine	Famous
Walkin' My Baby Back Home	DeSylva-B-H
Whistle My Love	Disney
You'll Never Walk Alone	Williamson

Top 10 Songs On TV

A Guy Is a Guy	Ludlow
Anytime	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Blacksmith Blues	Hill & R
Blue Tango	Mills
Cry	Mellow
Dance Me Loose	Erwin-H
Singin' In the Rain	Robbins
Tell Me Why	Signet
That's the Chance You Take	Paxton

FIVE TOP STANDARDS

Blue Skies	Berlin
Great Day	Miller
If I Didn't Care	Chappell
I'm Just Wild About Harry	Witmark
My Mom	BVC

† *Filmusical.* **Legit musical.*

Copyright Gab

Continued from page 45

Music, Inc., National Music Council and the American Book Publishing Co.

All Involved in Hearings.

All of the above groups were involved in the recent Congressional hearings of the Kefauver-Bryson Bill. The American Book Publishing Co., which strongly favored passage of the amendment, became interested in the case because of general copyright considerations as well as the increasing amount of books and stories being put on wax. Authors League had a similar interest in the bill.

Composers and publishers are virtually reconciled at the present time to the fact that the proposed amendment to the Copyright Act will not be passed at the current session because of political sensitivities associated with a Presidential election year. However, widespread support in Congress for some kind of revision in favor of pubs and cleffers has indicated that one amendment or another will pass in the next couple of years.

At present two major alternatives are in the forefront of Congressional thinking. First is the Kefauver-Bryson bill, which would impose a 1c per side per week license fee directly on the juke operators. This is supported by the music pubs and writers with the juke ops and disk companies in opposition.

Second is a later proposal which calls for the diskers to put out special jukebox labels which would have a higher statutory rate than the current 2c per side allowable now. Most pubs and writers, while not adverse to this proposition, would prefer the Kefauver-Bryson amendment. The diskers, on the other hand, are even more strongly opposed to this idea than the tax on the juke ops. They feel it would be too costly an operation for them, and they see no reason why they should pay for a performance fee that should be collected from the jukebox industry.

A HIGHLIGHT ... Program

It Happened In Monterey

MANY leading radio and TV personalities, disc jockeys and program producers are giving preference to songs that are unique and extraordinary. The songs listed below are being favorably accepted for having those qualities that provide unusual programming opportunities. If you desire to identify your program with songs that have unique qualifications, you will want to consider these contemporary compositions.

A GUY IS A GUY

A "Hit Parade" favorite and current best seller. *Recorded by* Doris Day—Columbia; Ella Fitzgerald—Decca; Peggy Taylor—Mercury.

LADY LOVE

From the Columbia Picture, "Sound Off," starring Mickey Rooney. Recorded by Vaughn Monroe—RCA Victor.

LITTLE TRAIN A-CHUGGIN' IN MY HEART

An infectious novelty rhythm song with three unusual record interpretations to attest to its wide appeal. *Recorded by* Jane Turzy — Decca; Marion Morgan—MGM; Jimmy Boyd-Norman Luboff Choir—Columbia.

MY GIRL

A ballad in the tradition of great American standard songs. *Recorded by* Frank Sinatra—Columbia; Tommy Edwards—MGM.

(That Is When A Man He)

PUT THE FOOT DOWN

(MI CAFETAL)

The No. 1 Latin-American favorite, available for the first time with an English lyric adaptation. *Recorded by* Paulette Sisters and Larry Clinton Orchestra — Columbia; Los Magos — RCA Victor; Hermanas Limas — Okeh; Alejandro Cardonaesu Dan Zonera—RCA Victor; Tony Camargo —RCA Victor.

SUMMER IS A-COMIN' IN

This seasonal song has had wide acceptance on important radio and TV presentations. *Recorded by* Nat "King" Cole—Capitol.

THE BIGGER THE FIGURE

Based on "Largo al Factotum" from Rossini's "Barber of Seville," this novelty has acquired sufficient recognition to indicate it will attain widespread popularity. *Recorded by* Louis Prima—Columbia.

WIMOWEH

(Hey Up Joe! On Your Way!)

Over 400,000 records sold. By request of many performers a new English lyric has been made available for this African chant. *Recorded by* The Weavers-Gordon Jenkins—Decca; Jimmy Dorsey—Columbia; Yma Sumac —Capitol; Noro Morales—Okeh.

In Preparation

SO HELP ME

Based on Tschaikowsky's "Caprice Italienne". A new ballad that has created considerable pre-release trade interest. Scheduled for May 15 release. *Recorded by* Paul Weston-Norman Luboff Choir-Fred Lowry—Columbia.

from the catalogs of

CROMWELL MUSIC, INC. • DARTMOUTH MUSIC, INC. • ESSEX MUSIC, INC.
FOLKWAYS MUSIC PUBLISHERS, INC. • HOLLIS MUSIC, INC. • LUDLOW MUSIC, INC.

Inside Orchestras—Music

Johnny Desmond's swing version of the "Battle Hymn of the Republic," which Coral Records released a couple of weeks ago, has stirred considerable controversy in the Boston area. Following spins by jockeys over local stations, numerous squawks were received from dialers who protested against the "sacreligious" treatment. Desmond explained that any version which gets the kids to listen to the old established tunes is worthwhile.

Situation is reminiscent of a similar row in the late 1930's when Bing Crosby made his cut of "Silent Night." Some squawks on the same grounds were heard then but the Crosby version has since gone on to become a standard in the wax market.

Four Duke Ellington sides, which have been held on ice by RCA Victor for eight years, have finally been set for release after the company's artists and repertoire staffers accidentally came upon them in going over the back unissued catalog. Four sides comprise the movements of Ellington's "Perfume Suite" originally performed by the bandleader at his 1944 Carnegie Hall, N. Y., concert.

In another delayed release, Coral Records has just issued an Ames Bros. cut of "Star Dust" made about two years ago. Reason for the time lag was that the standard was held back for more current song releases.

Unusual tactical maneuvers which a record company will make to get on the market with a new tune was pointed up again last week by Mercury Records with the rush release of Bobby Wayne's "Rutza Rutza." Two weeks previously, diskery had issued a Wayne platter of "I'm Sorry" backed by "Saturday Rag," but with "Rutza" breaking on rival labels, Merc cut the side with Wayne, and to expedite distribution backed it with "Sorry," leaving "Rag" on the discard heap.

A typographical error in last week's VARIETY roundup of forthcoming showtunes erroneously suggested that Harry Ruby was collaborating with Bob Hilliard on the tunes for the upcoming Broadway revue, "Between Two Rivers." Ruby is penning the "Rivers" score alone, while Hilliard is working with Leo Robin on "Hazel Flagg."

Clearing up one of the petty nuisances in the long-play disk market, RCA Victor has developed a new sleeve which permits each platter to be easily identified on the shelf. Cover has a stiff book-type backbone on which full billing is given to artists and selections.

Charles Paul Batons All-Gershwin Concert

Charles Paul stepped out of his customary role of musical conductor for radio and TV dramatic shows by batoning the New York Philharmonic Saturday night (10) at Carnegie Hall, N. Y., in a benefit for the St. Charles School and Community Centre Fund. The St. Charles School is a recreation and community centre in Harlem, and there is a current campaign on to raise funds for a new centre.

Paul conducted an interesting sockful all-Gershwin performance at which pianist Hazel Scott, singers Todd Duncan and June McMechen, and pianist Abba Bogin were soloists. The soloists and Paul contributed their services gratis. *Kahn.*

DAVID ROSE
and His Orchestra Play
"HARLEM NOCTURNE"
SAXOPHONE SOLO BY WOODY HERMAN
and
"ON A LITTLE COUNTRY ROAD IN SWITZERLAND"
MGM 30582 78 RPM
K 30582 45 RPM
M-G-M RECORDS

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 10

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	2	"Blue Tango" (Mills)	1	2	1	1	2	1	2	1	3	4	2	4	108
2	1	"Wheel of Fortune" (Laurel)	4	1	3	2	1	4	1	2	7	1	1	1	104
3	4	"Anytime" (Hill-R)	9	3	2	4	3	7	5	5	9	8	6	2	69
4	3	"A Guy Is A Guy" (Ludlow)	3	4	10	..	..	2	4	9	1	2	10	8	57
5	5	"Blacksmith Blues" (Hill-R)	7	8	9	5	4	3	8	3	..	3	5	..	55
6	6	"Kiss of Fire" (Duchess)	2	6	6	3	3	..	3	10	2	..	..	..	48
7	10	"Be Anything" (Shapiro-B)	8	7	4	7	7	..	7	8	5	7	..	6	44
8	11	"Pittsburgh, Penn" (Oxford)	10	..	5	9	5	5	9	..	6	6	..	..	33
9	7	"I'll Walk Alone" (Mayfair)	6	5	..	..	9	..	6	..	..	5	4	..	31
10	9	"Be My Lifes Companion" (Morris)	..	..	7	..	6	10	10	4	..	9	7	7	28
11	8	"Please Mr. Sun" (Weiss-B)	..	9	8	..	..	..	..	7	..	..	3	5	23
12	12	"Cry" (Mellow)	..	..	..	..	..	..	..	6	10	..	9	3	16
13A	14	"Forgive Me" (Advanced)	..	10	..	6	10	..	..	..	..	..	8	..	10
13B	13	"Ay-Round the Corner" (Frank)	..	..	..	..	..	8	..	..	4	..	..	..	10
14	15	"I'm Yours" (Algonquin)	5	..	..	..	..	..	..	..	..	..	..	..	6

On the Upbeat

New York

Georgia Gibbs pacted by General Artists Corp... **Deep River Boys** at the Blue Angel, N. Y., until May 31 . . . **Ned E. Williams**, editor of Down Beat mag for the past 10 years, joined Jewell Radio and Television Productions as director of promotion... **Gene Krupa Trio**, back from a five-week tour of Japan, begin an engagement at Charlie Ventura's Open House, Lindenwold, N. J., Friday (16)... **Sammy Kaye** orch plays at St. Joseph's Memorial School, Hazelton, Pa., May 20 and follows with a date at the Sunnybrook Ballroom, Pottstown, Pa., the next night... **Illinois Jacquet** orch into the Earle Theatre, Philly, May 23... **Sandy Sacks**, formerly of Times-Columbia sales promotion staff, now associated with British Overseas Airways... **Bette McLaurin** begins an engagement at Peps Musical Bar, Philly, May 19... **Margaret Hartigan**, who handled Red Seal publicity for RCA Victor, resigned as of May 1 ... **Erroll Garner** booked into the Storeyville Paradise Club, New Haven, May 26... **Pinky Roller** handling disk exploitation for the **Four Lads** and Gramercy Records, new indie label... **Sol Handwerger**, M-G-M Records publicity head, to introduce singer **Tommy Edwards** on CBS-TV's "Star of the Family" Thursday (15)... **Lucky Millinder** orch begins a two-week engagement at the Savoy Ballroom, N. Y., Thursday (15).

Chicago

Edgewater Beach Boardwalk has lined up its bands for the summer with **Xavier Cugat** teeing off June 13 through July 3 and then **Tommy Dorsey** on July 4 through Aug. 8, with **Ralph Flanagan** staying through Labor Day . . . **Jerry Glidden** takes over bandstand at Lotus Room, LaSalle Hotel . . . **Patti Goodman** at Dome, Sherman Hotel. . . . **Johnny Knapp** is currently featured at Frolics, Omaha . . . **Ken Harris** signed for Rice, Houston, May 29 . . . **Bill Bennett** band passes first anni at Blackstone Hotel June 2 . . . **Bill Clifford** in from the Coast to four-week stand at Aragon May 27 . . . **Chuck Foster** does round of outdoor dancerles starting with Forest Park Highlands, St. Louis June 6, Coney Island, Cincinnati, June 13, and Ideal Beach, Monticello, Ind., June 24 . . . **Tiny Hill** hits Ideal July 28. . . . **Elliot Lawrence** has weekend at Edgewater Park, Detroit May 23.

Carl Sands takes over bandstand at Blackhawk June 1 . . . **Dick Drake** and his mandolin pluck away for a month at Silver Slipper, Las Vegas, starting May 23 . . . Topper Records, new Chicago indie, started by **Rick Moran** and **Jack De Sort** has cut two sides with **Johnny Holiday** and will issue two sides with **Chet Roble**, teevee pianist, next month . . . **Joe Whalen**, former BVC contactman, has started his own publishing firm and has reactivated his ASCAP catalog with several religious numbers. . . . **Cass County Boys** join **Gene Autry** on Oriental stage May 29. . . . **Ralph Flanagan** has two week stint at Lakeside, Denver, June 12. . . . **Jan Garber** also settles for two frames at the Claridge, Memphis, as of June 20.

Pee Wee Hunt has two stanzas inked for Angelo's, Omaha, May 15. . . . **Jackie Richardson** joins GAC as assistant to **Chuck Suber**, office manager . . . **Clyde McCoy's** new band has a location at San Antonio Air Base May 21 for a week and splits a week at the Plantation, Houston, and Sky Club, Dallas, June 2. Clubs are booking orchestras on participation basis . . . **Redheads** star at Elmwood Casino, Windsor, Canada, May 19 . . . **Freddie Shaffer** girl orch at the Lakeside, Denver, May 29.

Pittsburgh

Ralph Flanagan plays Pitt Spring Carnival's windup ball at West View Park Thursday (15) and returns to same place for a one-nighter on July 15 . . . Other name outfits set for one-nighters at West View this summer include **Ray Anthony** on July 24; **Russ Morgan** July 29 and **Vaughn Monroe** Aug. 27 . . . **Luke Riley** recovering from surgery in St. John's Hospital and **Howdy Baum** is filling in for him as the maestro-pianist for Casino house band . . . **Frankie Carle** comes to Kennywood Park night of May 21 . . . **Hugh Tully's Trio** had its option picked up at the Carlton House . . . ditto organist **Jean E. Dixon** at Hotel Roosevelt's Sylvan Room . . . **Bob Unger's band** playing Sky Vue, which has gone in for dancing and shows again . . . **Al Morgan**, who just played Twin Coaches not so far away, comes to Bill Green's Monday (19), and he'll be followed by **Three Suns** for two weeks.

Coral to Distribute 'Records of Knowledge'

Expanding its roster of labels under its wing, Coral Records is taking over the distribution of the Rexford company's "Records of Knowledge" series. Coral, N. Y. distrib outlet, which was recently taken over by the Decca subsid, will handle the operation.

Coral is planning to add other non-competitive labels to its distrib roster. The Rexford series is slanted for the juve market.

Hall to Erie Symph

Fort Wayne, May 13.

Roger G. Hall, business manager for the Fort Wayne Musical Society for three years, has resigned to become manager of the Erie Philharmonic Society, effective May 26.

No successor has been named.

Wolfe Ankles C. C. Symph

Corpus Christi, May 13.

C. Burdette Wolfe resigned his post as conductor of the Corpus Christi Symphony Orchestra.

He left the post because of policy and program planning differences with the board of directors.

Lou Slack has resigned as assistant manager of the Colonial, Dayton theatre, to become a salesman for Capitol Records out of Cincinnati.

A
MERCURY ARTIST
VIC DAMONE
Thrilling Rendition of
"HERE IN MY HEART"
Recorded in Europe.
The greatest song he ever sang.
Record No. 5858 and 5858x45
P. S. Still serving with Uncle Sam.

Disk Companies' Best Sellers

	CAPITOL	ARTIST
1.	WHEEL OF FORTUNE I WANNA LOVE YOU	Kay Starr
2.	BLACKSMITH BLUES LOVE ME OR LEAVE ME	Ella Mae Morse
3.	I WAITED A LITTLE TOO LONG ME TOO	Kay Starr
4.	I'M CONFESSIN' CARIOCA	Les Paul-Mary Ford
5.	I'LL WALK ALONE SONG IN MY HEART	Jane Froman

	COLUMBIA	
1.	GUY IS A GUY WHO WHO WHO	Doris Day
2.	DELICADO FESTIVAL	Percy Faith
3.	PITTSBURGH, PA. GIRL WITH SAWDUST HEART	Guy Mitchell
4.	WHAT'S THE USE MOUNTAINS IN THE MOONLIGHT	Johnnie Ray
5.	YOU MISS YOU TONIGHT	Sammy Kaye

	DECCA	
1.	BLUE TANGO BELLE OF THE BALL	Leroy Anderson
2.	I'M YOURS I UNDERSTAND	Four Aces
3.	BLUE TANGO AT LAST AT LAST	Guy Lombardo
4.	PERFIDIA YOU BROUGHT ME LOVE	Four Aces
5.	WIMOWEH OLD PAINT	Jenkins-Weavers

	MERCURY	
1.	KISS OF FIRE A LASTING THING	Georgia Gibbs
2.	BE ANYTHING SHE TOOK	Eddy Howard
3.	WHISPERING WINDS LOVER WHERE ARE YOU NOW	Patti Page
4.	JUNCO PARTNER SUMMERTIME	Richard Hayes
5.	JUST BECAUSE HOW COULD YOU, BLUE EYES	Rusty Draper

	M-G-M	
1.	KISS OF FIRE NEVER LIKE THIS	Billy Eckstine
2.	HEAVENLY FATHER LEAVE THEM ALONE	Fran Warren
3.	HARLEM NOCTURNE ON A LITTLE COUNTRY ROAD	David Rose Orch
4.	AM I IN LOVE WHAT GOOD IS A GAL	Debbie Reynolds
5.	LET THERE BE LOVE MY BABY JUST CARES FOR ME	Joni James

	RCA VICTOR	
1.	I'M YOURS JUST A LITTLE LOVIN'	Eddie Fisher
2.	KISS OF FIRE FOR THE VERY FIRST TIME	Tony Martin
3.	ANYTIME NEVER BEFORE	Eddie Fisher
4.	THAT'S THE CHANCE YOU TAKE FORGIVE ME	Eddie Fisher
5.	BLUE TANGO THE GYPSY TRAIL	Hugo Winterhalter

N. Y. Exhibs' Fight

Continued from page 7

business areas. Theatre construction permitted in downtown commercial areas will become overly expensive, exhibs add, under the re-zoning plan's rules for bulk restrictions.

Another beef is the necessity for expensive parking lots. In some cases, exhibs point out, 20% of a proposed theatre site would have to be given over for parking space; for some small theatres the space must be enough for one car for every five seats, and for others, enough space for a car for every 10 seats.

Theatre ops are also against the sign regulations in the zoning code. They fear that theatres will not be allowed to use marquees or any illuminated signs above the first-story level. Suggested regulations propose that any non-conforming structure, if unused for one year or badly damaged by fire, could not be reoccupied or rebuilt unless for a conforming use. Exhibs feel this is unfair and is tantamount to a confiscation of their property.

HB & A report makes no distinction between various types of theatres or their size, and includes all theatres with skating rinks, public dancehalls, auditoriums and fight arenas, the MMPTA notes. Furthermore, theatremen add, theatres are barred from areas in which nightclubs, poolhalls, bowling alleys and department stores are allowed.

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Theatre TV

Continued from page 3

TV and radio Wednesday nights. And, with the network broadcasters having their own sponsored schedules to carry through on Thursdays, it's considered unlikely that any of them could clear enough time for the pickup.

TNT prez Nathan L. Halpern reported, incidentally, that he is working on several other projects for big-screen video but said that none of them has progressed far enough yet to reveal what they might be.

Jocks, Jukes

Continued from page 44

ating simplicity but solo efforts are sock. "Johanna" will probably be the top side here.

Platter Pointers

Mercury has packaged an unusual if not widely commercial album in **Ralph Burn's** "Free Forms" . . . **Clyde McCoy** works over a flock of blues tunes for fair results in a Capitol package titled "Sugar Blues" . . . **The Brewster Boys** have a clicko potential in "My Tears Can't Wash 'I Love You' From My Heart" (Victor) . . . "Kiss of Fire" gets a firstrate workover by the **Les Brown** orch on the Coral label . . . **Jerry Wayne** could break through with "Did You Mean It" on the indie Tabb label . . . **Bobby Wayne** is effective on "Rutza, Rutza" (Mercury) . . . **Jimmy Wakely** has an okay side in "Just Because" (Capitol) . . . **The Charioteers** have a solid slice in "I'm the World's Biggest Fool" on the indie Keystone label . . . **Ella Fitzgerald** has a neat workover of the oldie, "I Hadn't Anyone Till You" (Decca) . . . **Mills Bros.** have a standout coupling of "When You Come Back to Me" and "Pretty as a Picture" (Decca) . . . **Paul Nero** orch has cut a flock of solid jazz items for the indie Rhythm Records including "Sittin' 'Neath Willow Tree," "Whistler's Father," "The Do-Do Song" and "Lover Come Back to Me."

Standout western, folk, blues, rhythm, religious, polka, etc.: **The Hi-Neighbor Quartet,** "Go Down to Jordan" (Bibletone) . . . **Joe (Fingers) Carr,** "That Ever Lovin' Rag" (Capitol) . . . **Curley Dalton,** "All My Life I've Dreamed" (Columbia) . . . **Eddie Chamblee Orch,** "6 String Boogie" (Coral) . . . **Daisy Mae & Old Brother Charlie,** "Cotton Lisle Stockings and a Two Dollar Dress" (Columbia) . . . **Bill Monroe,** "When the Cactus Is in Bloom" (Decca).

Music Merchants Assn. Sets N. Y. Convention

Annual convention of the National Assn. of Music Merchants, which also is the occasion for a music industry trade show, has been set for New York, July 28-31. Heretofore, the NAMM has been staging its annual powwows in Chicago but the last couple of meets were not too successful from the viewpoint of attendance or buying.

Locale for the sessions will be the Hotel New Yorker where over 200 disk firms, publishers and manufacturers will display their wares.

M-G-M Inks Skip Martin In Band Roster Buildup

M-G-M Records hopped on the dance bandwagon last week with the inking of the new Skip Martin orch to a longterm pact. Martin, who activated his crew on the Coast several months ago, had been concentrating on arranging and composing. He penned "I've Got My Love To Keep Me Warm."

Martin had worked for the diskery previously batoning a pickup orch backing songstress' Barbara Ruick's slices. His initial waxing, "I Concentrate On You" backed by "Villa," will be released June 6.

San Antonio's New Patio

San Antonio, May 13.

Leslie Cooper, manager of Club Hurricane, will open a new patio called Hurricane Island. Patio accommodates 1,000.

Pete Brewer band is scheduled to tee off the spot Saturday (17).

Hugo Winterhalter, RCA Victor musical director, and Jack Lee, of Meridian Music, head out on a disk jockey trip this week.

Akron Theatre Nix Of Standby Orch

Cincinnati, May 13.

U. S. Circuit Court of Appeals here Friday (9) upheld refusal of Gamble Enterprises, Inc., Akron, to hire a standby orch for its Palace Theatre on charge of unfair labor practice against Local 24, American Federation Musicians.

Management claimed union refused to permit name bands to play the theatre in 1947. National Labor Relations Board dismissed the theatre's petition but circuit court set that aside prior to enactment of Taft-Hartley Law. In June, 1947, the theatre contracted with the union for nine musicians during engagements of stage orchs.

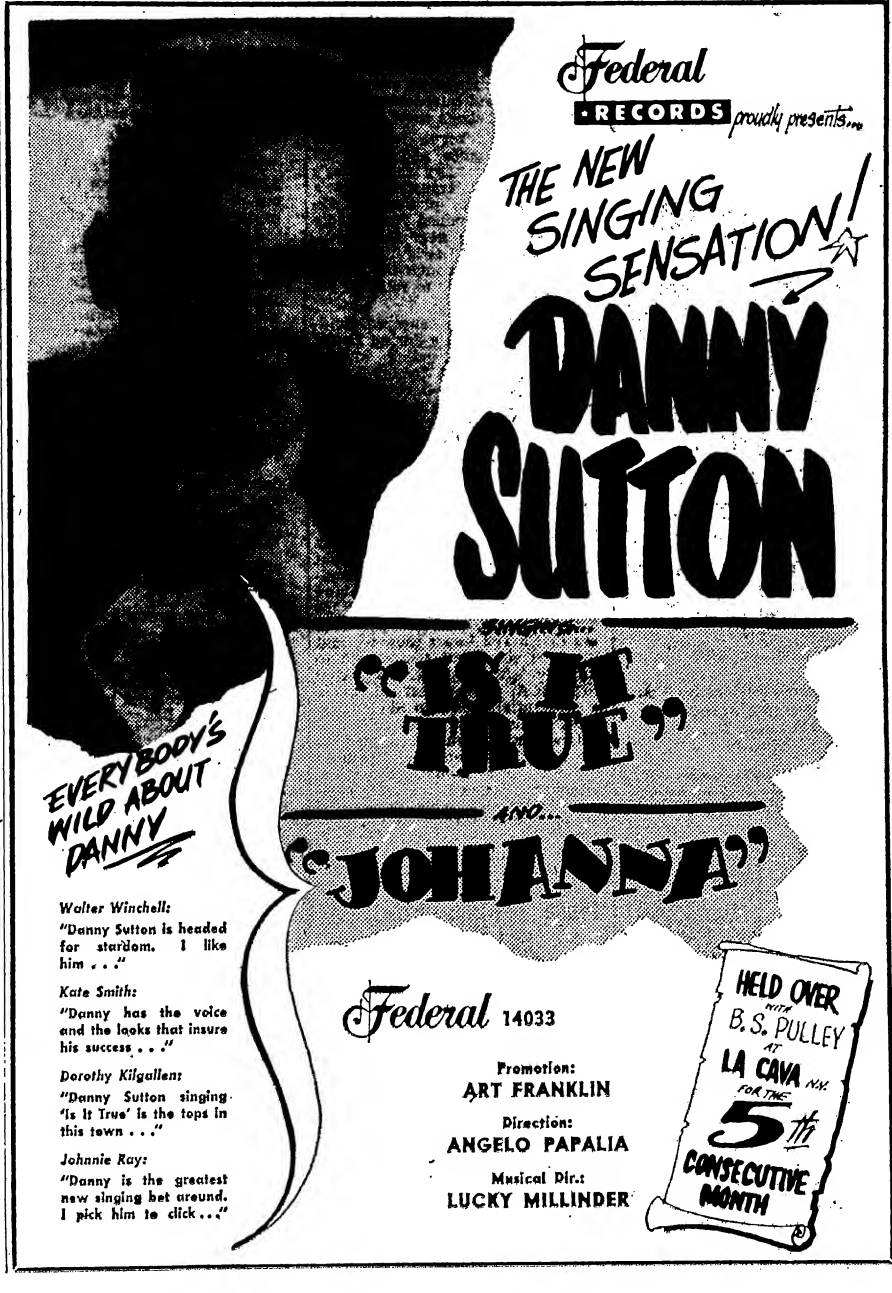
The court said the theatre had established that it never desired the services of local band and that union had acquiesced for nearly six months after Taft-Hartley act became effective.

Monroe Opens Peony Park With Solid 3½G Gross

Omaha, May 13.

Peony Park got off to a good start on its name band policy for the summer. The attraction in the Park's Terrace was Vaughn Monroe band and entertainers. Gross was $3,500 for the one-nighter at $2 a head.

Bertie and Bob Hellman duo pianists also opened strongly at the Blackstone Hotel's Cottonwood Room here.



Hawaii a Honey for Names As Military Buys Ace for GI Lure

Honolulu, May 13.

Armed Forces on Oahu, Hawaii's key island, are booking an increasing number of attractions behind paid gates.

Navy Relief Society, which works closely with Navy, although a distinct organization in itself, paid $6,000 for two performances of Minneapolis Lakers, pro basketball team. Staged at big Bloch Arena just inside Pearl Harbor gate, games got heavy promotion via Navy channels, both among personnel and Community. Fact that admiral's wife heads NRS locally didn't do any harm in lining up all-out drum-beating.

Even a Navy helicopter got into the act, flying low over Honolulu to toss out a few comps. Games were scaled at $3 reserves, $2 general admission, plus pre-sold $5 ultra-special ringside section. Two games grossed heavily and profitably.

Frank Sinatra show, imported by promoter Fred Matsuo, also played to paid audiences at Pearl Harbor (4,000), Barber's Point Naval Air Station (4,500) and Army's Schofield Barracks (6,500). In all, Sinatra played to almost 30,000 in week, counting 7,000 more at Honolulu shows and 6,500 at Kauai Island Fair.

Navy previously had bought imported attractions, often for free staging, financing them through welfare-entertainment funds.

On-base bookings help promoters meet nut in bringing above-par names to Islands. Civilian promoter gets use of big-capacity base arenas and rebates percentage of take for each base's own welfare fund.

Navy brass goes along enthusiastically because in-person shows theoretically aid morale, bring top entertainment at 50c admission, keep men off streets and—not incidentally—aid welfare fund. No guarantee is involved, Navy spokesman says.

Tennessee Ernie, a Matsuo source reports, may be next to essay Hawaii's unique military borscht circuit.

In view of success of paid shows, which represent interesting trend in Navy entertainment, arrangement is expected to continue indefinitely. But not to the extent, however, that Navy will assign future district commandments on basis of "What booking office are you using, admiral?"

Hospitalized Ted Lewis Makes Everybody Happy Via Tape in Cleve. Cafe

Cleveland, May 13.

Ted Lewis came through as per show biz tradition, although a stomach ulcer and a physical collapse hospitalized him at St. Luke's Hospital here on the second half of his two-week engagement at Skyway Lounge Club.

Despite his pain, lying in a hospital bed, yet bandmaster called in a crew of recording technicians to stave off a nitery cancellation. With cooperation of D'Arv G. Barton, head of local Music Corp. of America office, and Saul Klein, his own musical conductor, Lewis taped all his nostalgic song medleys, patter and introductions used in his orch package show.

Cast of his revue missed one night performance and spent an afternoon rehearsing the leader's taped numbers, transferred to a long-playing wax platter. When the show reopened at Eddie Sindelar's nitery near the Cleveland Airport, Lewis' recorded voice rang out through the amplifiers, perfectly cued to acts and the orch.

Spotlight was maneuvered vividly and imaginatively during Lewis' featured songs, cycling around stage to catch his "Memory Lane" spirit of joviality. Barton at first intended to spotlight the showman's famous battered silk hat and silver-topped cane on a table on the stage, but was discouraged by newspaper critics who pointed out that it would make a depressing, morbid, touch.

First performance using Lewis' waxed voice with such a highly ballyhooed campaign brought out an SRO crowd and landed prominent space in all three Cleveland papers. After reopening, biz dropped badly, with localites feeling that a Ted Lewis show without him was somewhat comparable to pretzels without beer. Reported that MCA, very concerned, made a substantial rebate to Sindelar in order to finish the unit's run.

Lewis has been responding to treatment but reportedly refused to undergo a stomach operation, although assured it was now common and safe. Whether he will be in condition to handle a late-May date at the Baker Hotel, Dallas, looks dubious.

Place 'Em End to End And Put Up the Ropes

Current Latin Quarter, N. Y., show is likely to be the best publicized in town. Virtually every performer in that spot went in with the idea of emerging a star. Consequently, most of them took on pressagents.

Spot's tub-thumpers, Bayne & Zussman, also exploit Darvas & Julia; Paul Benson is working on behalf of Jackie Kannon; Eddie Jaffe is flacking Danielle Lamar, Dave Lipsky is handling Andre Philippe.

Prior to the show's preem Monday (12), it was figured that an audience wouldn't be necessary—just have the pressagents come.

Deems' Extremes

Comic Mickey Deems is doubling between the Radio City Music Hall and Le Ruban Bleu, both New York.

Former is the largest theatre in the country, while nitery is of small intimery proportions.

GARLAND AGAIN SOCK $56,000 IN 3D L.A. WEEK

Los Angeles, May 13.

Judy Garland racked up another $56,000 for her third frame at the 2,670-seat Philharmonic Aud, maintaining the better than 95% capacity she set in the initial frame. Session puts another estimated $30,000 into her pocket under the 70% deal she has with the Civic Light Opera Assn. She pays the surrounding bill, budgeted at around $9,000.

"Ice Capades" breezed through its initial four days at the 6,000-seat Pan Pacific Aud, grabbing a hefty $85,000. Tally is ahead of the corresponding opening period last year, aided by upped Mothers' Day scale.

"For Land's Sake," musical at the 400-seat Las Palmas, finaled Saturday (10) after a pale 20-day run. Final frame's $1,600 gave it a $4,700 total. Production lost around $8,500.

Myron C. Fagan's "Red Rainbow" collected a thin $3,000 for its first frame at the 542-seat Beaux Arts. Propaganda play apparently is drawing only Fagan's usual pressure-group followers.

'Yox' 22½G, Detroit

Detroit, May 13.

"Bagels and Yox" did $22,500 in a week's engagement at the Shubert.

Both the Cass and Shubert currently are dark.

BRYANT & ENGELS BUY BOSTON'S OLD HOWARD

Boston, May 13.

Frank Bryant and Frank Engels, owners of Casino Theatre, have purchased the Old Howard, oldest burley in Hub, from owner Al Somerby, for a sum reportedly in neighborhood of $125,000.

Somerby, who operated the Howard for 50 years, closed the theatre last March, due to slump in biz, decided to call it quits, sell out and retire.

New owners plan to reopen in mid-August under same policy as Casino, located two blocks away, presenting traveling burley shows of Hirst circuit.

One Drink Too Many? Free Ride to Home As Nitery Face-Saver

Minneapolis, May 13.

There were immediate repercussions at the Saddle nitery here after a wave of fatalities caused by drunken driving prompted Gov. C. Elmer Anderson of Minnesota to assail the liquor industry. He declared at a safety award dinner that supper clubs and bars that serve too much liquor to a person are "morally guilty" if drunken driving and deaths result.

A. E. Holman, Saddle owner, informed the governor and press that he has instructed his entertainers to announce four times nightly that patrons who have indulged to the point where they should not drive will be given free transportation to their homes.

Gov. Anderson said that liquor establishments that serve drinks to those who already have had more than enough before they go out to drive home or elsewhere are not entitled to the licenses they hold.

Reno's New Golden Skeds 'Hot' Names

Reno, May 13.

The New Golden Hotel & Theatre Restaurant opens May 28 under the ownership of the multi-millionaire Texas and California hotelman, Frank S. Hofues. Casino and nightclub are under lease by David High and William Graham.

The combined properties of the Golden Hotel and the Bank Club were bought by Hofues for sum reportedly in excess of $6,000,000. Theatre seats 400 against former 175. Stage is being rebuilt to permit more elaborate productions.

With the opening planned to catch the first surge of summer trade, the New Golden will have the biggest casino in Reno. One large casino will result from combining the old Bank Club and the old Golden Casino.

Spot will book top shows, opening with Cab Calloway May 28, with Steve Condos & Jerry Brandow tentatively scheduled. Other names listed for the summer so far are Peggy Lee, Four Aces, Noonan & Marshall. Milton Deutsch agency, Hollywood, is booking.

Directors High and Graham plan a $10,000 opening. There will be cocktail parties for city officials one day, dealers the next, bartenders, taxi drivers, newsmen, etc. Coast newsmen will be invited to the teeoff.

Hofues also owns Earl Carroll's Theatre Restaurant in Hollywood, and the Bakersfield California Inn, described as the "largest suburban hotel in the world."

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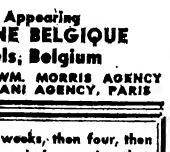

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WHEN IN BOSTON It's the HOTEL AVERY

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The Home of Show Folk

How Jo Baker Beat 'Jim Crow' Rap

Las Vegas, May 13.

No playground is Las Vegas for its Negro population of over 3,000. They have been thoroughly segregated in pic houses, kept out of niteries and casinos, and from all residential districts excepting the old section of town called "Westside."

Although top names in Negro talent are booked in the luxury hotels, most have been subjected to restrictions. Some have succeeded in acquiring rooms at their working spots—Pearl Bailey, Lena Horne, Dorothy Dandridge, Hadda Brooks, Delta Rhythm Boys, Billy Eckstine, Hazel Scott, Juanita Hall and Josephine Baker—to name a few. Others must shuttle back and forth between hotels and the Westside where a couple of apartment motels exist for Negro entertainers' housing.

Josephine Baker, who recently wound up a fortnight at the Last Frontier, came through with her expected stand on segregation. This was not bruited about, however. Not until publication of the Outlook, local sheet of the Natl. Assn. for the Advancement of Colored People, did any word leak out. Quoting from the lead article in the current issue:

"Miss Josephine Baker's stand on segregation amazed the officials of the Last Frontier Hotel when she finally convinced them that her contract was no farce, but a real working agreement. And the manner in which she accomplished this was . . . dignified, firm, and as courteous as circumstances would permit.

"Soon after she arrived in town she informed the hotel of her policy . . . then reserved a table for six; contacted the local NAACP, and asked them to have six people there for every performance.

"The first group had no difficulty. After the first group had been admitted, other Negroes trying to attend the show were turned away. The NAACP . . . not immediately able to contact Miss Baker . . . finally succeeded in reaching her. She immediately took the management to task. Their claim was that by admitting one colored party they had fulfilled the terms of the contract. Miss Baker pointed out that the wording is clear—that she will perform for no segregated audiences.

"Miss Baker's next step was to prove that Negroes were being turned away when her table and others were yet available. This was done with the help of the NAACP, by white members reserving, and occupying, a table. With one person at the table to hold it, a mixed group attempted to pass the reservation desk to fill the reservation. They were blandly told that no reservation was made under that name.

"Then, accompanied by Miss Baker, the group calmly entered by the lobby door and occupied the table, much to the consternation of the management. Miss Baker had won her point—she had not broken the terms of her contract, but the hotel had.

"From then on until the end of her stay, Miss Baker's table was occupied.

"Miss Baker's purpose is to let people get used to seeing Negroes in places. 'When people see that Negroes know how to act, and hotel officials find that their customers are not going to walk out, there will be no need for such discrimination,' Miss Baker stated. She proved herself right on both points, playing to a capacity audience for every show, every night of her Las Vegas appearance.

"Gaining admission to night clubs is not so important, she feels. Most important of all are job opportunities. 'You go into any of the downtown (Las Vegas) stores, and you won't see any colored saleslades. Why is that? The NAACP should go down and try to get qualified Negroes into this work. Maid work is honorable, but why just maid work for them? We should try to get professional people here. (There are no Negro lawyers or doctors in Las Vegas.)

"'There is a lot to be done, and it must be done in a good way, by using the head. It is most important that these things be done peacefully. Above all, it is important to be right and above criticism. All areas must be worked in—jobs first'."

This was the first manifestation of protest by a minority group that has achieved any semblance of success in Las Vegas.

LAS VEGAS' BILLION-PLUS '52 B.O.

Headliner Shortage May Force Warner, N. Y., Closing in June

Scarcity of headliners coupled with adverse business conditions on Broadway may force the shuttering of the Warner Theatre (ex-Strand) for the summer or longer. Closing date has been tentatively set for June 5. Business at the house as well as at most other vaudfilmers on the Stem is currently sub-par.

The Warner is now playing a show topped by Carmen Cavallaro and The Continental (Renzo Cesana). Nothing has been booked as yet to follow, although it's understood that several deals are in the works.

At the same time, the Warner is getting rid of some of its picture commitments. "The Lion and the Horse" has been set into the Palace Theatre to open Saturday (17). Every picture that the Warner can lay off will advance the closing date.

The Warner reopened with vaude only a short time ago. Live policy was teed off with a four-week stand of the Sadler's Wells Ballet, and was followed by the Ballet Theatre. So far, the vaude policy hasn't been too successful. The experts feel that in the case of the Ballet Theatre, the lure of the stageshow was dissipated by an Errol Flynn film.

Last year, house closed for a month for alterations before going into a straight film policy.

Probably closing of the Warner will still leave the Roxy, Paramount and Palace on Broadway, while Radio City Music Hall is the other live talent centre in midtown New York.

Don Albert, who resigned last season as maestro of the Palace Theatre, N.Y. orchestra, is in Phoenix for his health.

A&C's Hartford Quickie

Abbott & Costello will play the State Theatre, Hartford, for two days, starting Saturday (17). Deal was set by their manager, Eddie Sherman, and Martin Harris, State operator.

Comics always play that house when in the east. Harris gave the duo many dates before they hit the bigtime. Sherman was also booker of the house for many years.

Hutton's $181,500 At N. Y. Palace

Betty Hutton wound up her fourth week at the Palace Theatre, N.Y., last Friday (9) with a repeat $39,500, which was the same as her third session. Total during her run was $181,500, which indicates that Miss Hutton could have stayed indefinitely on a two-a-day basis.

During her tenure there, Miss Hutton cracked the Palace record during her first week with a sizzling $59,000 for 14 shows, more than any other headliner pulled there on a two-a-day basis. The following week she scored $43,500 for 10 shows.

Palace began its summer vaudfilm policy of eight acts and a picture on Saturday (10). Two-a-day will return in the fall.

Freddie Martin orch booked for June 2 one-niter at Club Sevenoaks, San Antonio.

1ST 4 MONTHS CUE TO LODE

By BILL WILLARD

Las Vegas, May 13.

Las Vegas gambling industry will mark 1952 the greatest year in its history, say self-satisfied bonifaces of the plush resort hotels and casinos. Already evident in the first four months of this year is the trend which might achieve a 52-week bonanza, surpassing last year's gross take of $1,000,000,000-plus.

Not even the warning of the axiomatic "post-election slough" dampens the ardor of ops. Nevada is an island visited by tides of the 47 states. Residue left behind stacks up into incredible amounts of moola. Also remaining are growing snags of flotsam and jetsam in the form of hoodlums. Their machinations, however, are still beneath the surface.

Whenever these dubious characters make known their intentions to become affiliated with going concerns or new enterprises, state tax commish has the power to

(Continued on page 57)

See Chi Oriental Vaude Hypo Under Hogan Mgt.

Chicago, May 13.

Charlie Hogan, who has been booking the Oriental Theatre here for many years, has taken over the post of executive manager of that house from Harold Costello, who'll return to the soft drink biz.

Takeover of the top post by Hogan indicates that the house will continue with vaudfilm. Oriental lately has been off vaude.

AGVA Wants Martin & Lewis in N.Y. To Gab on Their Powder of Copa

Ted Mack's N. J. 1-Niters

Ted Mack, emcee of the Old Gold "Amateur Hour" program, is putting out a simon pure unit which has been set for five one-nighters on the Walter-Reade circuit in New Jersey. Tyros open at Morristown May 21 and continue with Perth Amboy, Asbury Park, Plainfield and Red Bank.

Kenneth Later Agency booked the dates.

UPT Prowls Stars For Spot Booking

The United Paramount Theatre circuit is seeking headliners. Chain, booked by Harry Levine, would open a number of theatres on a spot basis if sufficient toppers are available.

Circuit, for example, has set Xavier Cugat at the Paramount, Los Angeles, for a full week, starting Aug. 14 or 15.

UPT is also setting shows elsewhere whenever possible. The Johnnie Ray bill which opens at the Paramount, N. Y., May 28, will get a one-day break-in at the Par, New Haven, the previous day. UPT uses various houses as a tryout centre for the N. Y. Par shows.

Dancer Sandra Devlin opens at Harry Altman's Glen Casino, Williamsville, N. Y., tonight (Wed.) for two-weeks-with-options.

The American Guild of Variety Artists, New York branch board, this week wired Dean Martin & Jerry Lewis requesting their appearance in New York next Monday (19) to show why they should not keep a commitment at the Copacabana, N. Y. Comics were originally slated for the Copa May 1, but failed to notify spot's management whether they were coming in, and consequently the Copa had to book other headliners.

Jules Podell & Jack Entratter, Copa bonifaces, claimed that they signed a contract with Martin & Lewis in May of last year to play four weeks, starting May 1, of this season at $6,000 per week, with one two-week option that could be picked up or rejected by either side. On top of that, they told union officials that Jerry Lewis took an advance of $10,000 on this year's salary. Several months ago Podell & Entratter started writing to Lewis asking the duo to come in for their contract, but failed to receive a reply. Recently the Copa toppers suggested that Martin & Lewis come in Dec. 25 instead of May 1 to work out their commitment.

Attorneys for the comics, Pachs, Tannenbaum & Ross, are said to have told the union that the comics wanted to relinquish their assignment by paying off the $24,000 along with the $10,000 advance. Union execs refused this offer pending conferences with the board, which asked M&L to come in for a gab.

The refusal of the board to pick up comics' offer to pay off represents a change of attitude on the part of the unio . Jack Irving,

(Continued on page 61)

DARVAS
AND
JULIA

Opened May 12
LATIN QUARTER, New York

(See VARIETY Next Week)

Fate of Tijuana's $20,000,000 Cafe Biz Up to Supreme Court in Strike Fuss

Tijuana, Mex., May 13.

Mario Moreno, w.k. Mexican pantomime comedian known as Cantinflas, left this city last Thursday (8) after an eight-day stay during which he helped settle part of the entertainers' strike against 15 niteries. Cantinflas, who also operates a booking agency, flew here from Mexico City and negotiated contracts for four of the 15 spots in a dispute as complex and curious as any in show biz labor history.

With 11 clubs still closed, the case was taken up Friday (9) by Mexico's Supreme Court. Spokesmen for both the strikers and the Tijuana Night Club Owners' Assn. said a decision could not be expected for some time. The court, moreover, will rule only on whether the Federal or Territorial Labor Commission has jurisdiction in the case.

The niteries in this wide open border city, only 15 miles from San Diego, have been closed since March 3 when 125 entertainers—singers, dancers, strippers, emcees—walked out. All are members of ANDA—Association Nacionale de Actores (National Actors' Assn.) which is headed by Rafael E. Tovar.

The union's major demand was for a citywide collective "closed shop." By U. S. standards, however, ANDA has a "closed" agreement, for no entertainer can work in Mexico without membership in ANDA. Even Americans who are members of American Guild of Variety Artists must belong. At issue is the union demand that it must have a separate contract with a nitery before an entertainer gets his pact. Apparent reason is to approve all clauses, regulate all hiring.

Sympathy Walkout

When the ANDA performers walked out, they were joined in sympathy by the bartenders union. In Mexico, the bartenders form one syndicate in the Confederation de Obreros y Campesinos (Confederation of Workers & Craftsmen) which also includes the musicians. Although the latter did not want any part of the strike, they were kept off their jobs when the clubs were forced to close and were promptly picketed. Huts and tents were erected outside the entrances where pickets remained.

The labor commissioner for Tijuana, Carlos Ibarra, then followed legal procedure by inquiring whether a majority of the union members desired a strike. They did. Instead of giving a decision, Ibarra declared himself "incompetent" to rule. He brought the problem to Enrique Perez Rul, district labor commissioner in Mexicali. Rul also called himself "incompetent" and took the matter to the Dept. of Labor in Mexico City, which in turn shrugged the dispute over to the Supreme Court.

Part of the issue apparently is involved with the Tijuana bartenders' threat to strike in July, 1951. Joined by waiters and porters in the city's 48 bars and cafes, they demanded a 75% wage hike over their $8-a-shift figure. With Gov. Alfonso Garcia Gonzalez on the negotiation scene, the strike was called off.

Now the representative of the nitery owners, a Tijuana lawyer named Leopoldo Uride Valdez, has declared there can be no settlement of the ANDA strike because the bartenders intend to start their walkout the day the ANDA pact is signed. The bartenders are keeping their strategy to themselves.

Demand Lost Pay

Another obstacle to settlement is union insistence on 35% of pay lost while on strike. There is precedence, however, since the four clubs that did reach agreements under guidance by Cantinflas paid off.

No accurate account has ever been released on the amount spent annually in Tijuana nightclubs, a mecca for tourists and the many servicemen in the San Diego area. According to an estimate by the Tijuana Chamber of Commerce, 5,000,000 Americans come to Tijuana annually, each spending an average of $8. Half of this total of $40,000,000, it's estimated, is spent in niteries. So the strike, obviously, is costly.

With the long wait in prospect as the Supreme Court mulled the case, the word this week along Avenida Revolucion (Tijuana's Broadway) was that impatient nitery ops and entertainers will try to reach private agreements rather than wait for a legal ruling.

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N.Y. State Sets Hearings On Aerial Safety Code

Albany, May 13.

The State Board of Standards and Appeals will hold a New York hearing May 23 at 11 a.m. in the Empire State Bldg. and another May 27 at 2 p.m. in the Home Bank Bldg., Albany, on proposed Industrial Code Rule 41. Latter relates to safety equipment required of aerial performers working more than 20 feet high, under terms of the Ten Eyck Act recently signed by Governor Dewey.

Some 40 states which replied to an inquiry by the board do not have such a law. New York being a pioneer in this safety phase, the board—a spokesman told VARIETY—is anxious to hear all sides and to receive suggestions. An informal preliminary hearing was held here last month, followed by a visit of board staffers to Ringling Bros. Circus at Madison Square Garden, N. Y.

O&J'S EQUAL BILLING WITH '52-'53 'VANITIES'

For the first time in the history of "Skating Vanities," names of performers will be used in the title. New billing for the 1952-53 edition will be "Skating Vanities and Olsen & Johnson." It will also be the first time since their famous "Hellzapoppin'" show at the N. Y. Winter Garden that the comics will have allowed the name of a show to be billed above them.

"Vanities" is currently touring Europe and will return to the U. S. July 25 to open at the Convention Hall, Asbury Park, Aug. 1-24. Stand will be utilized as a rehearsal for the show's 1953 edition. Official tour will start Aug. 29 in Quebec.

Comics figure to pick up around $300,000 under terms of their deal with the roller show. They're in on a percentage arrangement.

Gae Foster, of the Roxy Theatre, will again do the production, and Joan Personnette will design the costumes.

Show has been signed for the New Haven Arena, which will mark the first time since 1944 that "Vanities" will stop there. New Haven date follows its stand at the Springfield (Mass.) Fair.

Philly, Buffalo Spots To Shutter for Summer

Two important niteries in the east are slated to close June 12 for the summer. The Latin Casino, Philadelphia, and the Town Casino, Buffalo, will both reopen in the fall.

The Latin Casino has set Kay Thompson for the May 22 show and has two more displays after that. Harry Altman, TC operator, is still to set the majority of his shows. He'll devote the summer to operation of Glen Park Casino, Williamsville, N. Y.

USO MARKS FIRST ANNI WITH 3 OVERSEAS UNITS

Hollywood, May 13.

USO-Camp Shows over the weekend sent two units to entertain American armed forces in the Far East and another to tour Europe, making a total of 55 troupes that that have gone overseas since the resumption of USO activities a year ago. In addition, 10 other units have entertained troops in this country.

Heading for the Far East are "Western Jamboree" and "Four Queens and a Joker," assembled in Hollywood. On the European tour is "The Gloom Chasers," assembled in N. Y. More than 2,500 USO performances have been given since last spring to a total audience of 1,700,000 troops. Plans for this year call for 80 overseas units consisting of about 1,000 entertainers.

Saranac Lake

By Happy Benway 4

Saranac Lake, N.Y., May 13.

Variety Clubs hospital laboratory now going full blast with specialist Morris Dworski in charge, assisted by Lester Belin and Simone Bleuze.

Dr. Edgar Mayer, former medical director of the old NVA sanatorium, in from N. Y. for a handshake with the gang.

Kenneth Derby, Security Theatres of Los Angeles, into the general hospital for surgery.

A bow carnation to boniface Mose LaFountain of Durgan's nitery for sending George Galdieri, Carl Kilroy and Jet Johnson to entertain the gang at the lodge.

Helene Baugh of Warner Bros.' D. C. staff, into the general hospital for the Munaldi operation, took same like a veteran and is back at the lodge resting comfortably.

All agog are this group of health-seekers here who received their quarterly medical clinic reports: Henry Evans (Warner Bros.), S. Coleman Houff, technician from Smithfield, Va.; Ray (IATSE) Van Buren and Delphin (RKO) Streder.

Ed (ABC) Davidson in and out for a weekend visit with his frau, Grace, who is loaded with good reports.

Benny Ressler, who tops the downtown gang in regaining his health, off to Brooklyn for a two-week stay to sap up a few Dodger baseball games and Broadway productions.

Write to those who are ill.

2 German 'Big Top' Icers Show B.O. Potency in Rural Routings

By CPL. JESSE GROSS
(*On leave from* VARIETY)

Bad Kreuznach, May 13.

German ruralites, who last year got a shot of refreshing hot weather entertainment via the presentation of an ice show under canvas, are in for a double dose of the same treatment this summer.

Success of the '51 frosted offering has resulted in the release of two blader tent productions this year. Both shows, though different in content, are traveling under the same banner, "Scala Ice Revue," and are being presented by Hanns Thelen, who was responsible for last season's canvas operation.

The '51 presentation is claimed by Thelen to have been the first ice revue to play anywhere in Europe under a "big top" setup. Inaugural offering also marked the preem production of an ice show of German origin, according to Thelen.

Both shows, Thelen noted, are equipped with about 40 vehicles apiece, including vans and trailers, and respectively house approximately 125 employees, of which around 50 are performers. Tents used for the two shows vary in seating capacity with one capable of holding 1,500, while the other can pack in up to 2,500 ticket-holders.

Each revue travels with an ice-making machine capable of freezing a rink in four hours. Refrigerating devices were purchased, Thelen said, at a cost of 120,000 Deutsche marks each, the equivalent of nearly $30,000. Thelen also placed the initial cost for each of the shows, including vans, tents and other necessary apparatus, at more than $100,000. He refused, though, to commit himself on the gross take to date, of the initial production, which has been running for 14 months. Fact that he's put out a sister show, however, indicates that returns on the original must have hit well into the black ink.

Though both entries are classed as German productions, skaters employed hail from 12 different nations including the U. S., England, France, Italy, Canada, Australia and Germany. Average date played by each of the offerings is 10 days, though the original edition has run over a month in some situations. When caught recently at Neustadt, show was winding up a run of approximately four weeks. New edition has only been in action about three weeks and when orbed here in Bad Kreuznach had just finished a two-week break-in engagement in Idar-Oberstein.

1 to 2 Days for Setup

Time element in setting up the two entries varies, with one show taking 24 hours to become operational, while the other consumes about double that time, due to a difference in the tent structure. About 60 men are used for the setting up and tearing down of each of the presentations. Traveling with each production, incidentally, are a candy and bar concessions which draw fair play.

In touring the two shows, Thelen is concentrating mainly on territory where ice shows haven't played before. He's also drawing a large number of viewers who are getting their first looksee at an icer. Audiences in some of the smaller towns played comprise farmers and their families who very rarely come into contact with any form of live entertainment. Last summer, Thelen hit middle and northern Germany with his tent offering and when the cold weather set in moved to France where he booked the show into halls equipped to handle the blader. Revue played France from December, '51, to March of this year. Boxoffice tab for each show, incidentally, runs from the equivalent of around 40c to $1.60.

Makeup of both shows is similar with the same pattern followed throughout. Both presentations run almost two hours and when caught drew sock audience reception. Performances lack polish in some cases but have enough on the ball to please the rustic oglers. Thumbnail rinks, measuring around 39x29 feet for each of the icers, put a damper on skaters' virtuosity. However, performers deserve credit for getting the most out of the limited area provided.

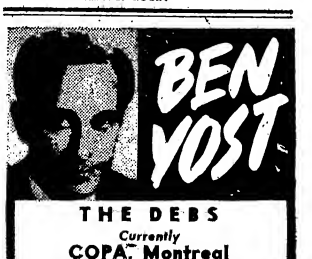
'Aura of Professionalism'

Both revues manage to create an aura of professionalism due largely to Joanne Sinclair's colorful costuming of the two shows and the able musical accompaniment given each of the productions by the German orch employed. Production caught in Bad Kreuznach, which, incidentally, finishes a 10-day run tomorrow (Wed.), uses a 12-piece orch conducted by Peter Kuchta, while show viewed in Neustadt spotlights a 13-piece combo batoned by Otto Stenzel. Scoring for both entries leans heavily on American rhythms as per a wild west sequence where the familiar strains of Richard Rodgers' "Oklahoma" output adds additional bounce to the proceedings.

Format of edition presented in Bad Kreuznach includes the wild west bit as opener, some solo stints, one of which is tagged "Night in Harlem," a pleasant comic hit by Larry Kemble, some fair acro stunts by Ives & French, an assortment of production numbers, and a closer with a Latino motif. Heading show are the Duxa duo, brother and sister team, who have reportedly played the Stevens Hotel (now Conrad Hilton), Chicago.

Neustadt entry runs in the same groove with a circus theme holding down the kickoff position, followed by varied production routines, solo, acro and comic stands. Closer is also in the South American vein. Revue is headed by Ilse and Erik Pausin, brother and sister team from Vienna.

Bad Kreuznach offering features a line of 10 gals and six guys, while the Neustadt presentation spotlights a line of 11 femmes and four males. Production of both shows was handled proficiently by Knox Godfrey, formerly assistant entertainment director for the Casa Carioca nitery in Garmisch, Germany. Marilyn Quinn's choreography for the twin operation fills the bill. Thelen, incidentally, handled the directorial chores in 1949 for a German presentation of a Tom Arnold icer.



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PETER DONALD
Comedy
26 Mins.
Thunderbird, Las Vegas

Gamble by Thunderbird show producer Hal Braudis has paid off in two throws by booking nitery tyros Robert Q. Lewis and follow-up raconteur Peter Donald. If ops out this way are screaming for new names, they might take a marginal note from the little black book of Braudis which states, "new faces—often lower budget costs—surround with razzle-dazzle."

Donald's step from panel AM shows, vidcasts, and comedy characters on leading radio shows duplicates a mighty Bunyan stride, but he has planted his Florsheims solidly with this initial venture. Not only does he bring freshness into a comedy field made dull by repetition of stale gags, but enlarges the ranks of storytellers, exampled by Myron Cohen, Sam Levenson, et al. His ability to confectionize with dialects further loads the Donald potential in the nitery field.

Although nervous at outset, he holds fast to canny know-how of pacing. This eventually brings him out on top, very much a winner. The cinnamon-topped, crewclipped, bespectacled and often sartorially rumpled humorist has loads of material to offer, from cracker-barrel to sophistication. Lights into a couple of ditties, warbling a punctuation of Allen's Alley character Ajax Cassidy in one, and parody on Les Vegas for the second. Both receive hefty kudosing. Spiced elsewhere are tales dialected, gabbed straight or double-voiced. Tops with a "Can You Top This" story utilizing Yiddish gab of Kafoofnik.

Altogether, Donald has the invaluable aid of his background in projecting multiple facets for varied nitery audiences, if he so desires to enlarge his current busy schedule. *Will.*

JACKIE KANNON (2)
Comedy
12 Mins.
Latin Quarter, N. Y.

Jackie Kannon, making his Broadway bow in a major nitery, impresses as having the comedic ability to do well in these parts. At the opening show, Kannon came on to a shaky start, but recovered sufficiently to be a solid hit in this room.

Topper of his turn is a takeoff on "Wild Goose" which winds up in a pseudo-magico bit. This is a howl-provoker and has enough entertainment values to get him across in most situations.

The earlier part of his act has some questionable material. Some portions of the draping bit done with his wife is in poor taste and can be eliminated. Pieces preceding that also fail, but toward the end of the act he gains sufficient strength to make him eligible for most sight situations. *Jose.*

THE ROYAL ASHTONS (7)
Risley
6 Mins.
Latin Quarter, N. Y.

The Royal Ashtons, six boys and a girl, have been known at various times as the Ashtons and the Seven Ashtons. It's originally an Australian act which made good in Europe before hitting the U. S.

The Royal Ashtons are probably one of the fastest acts in show biz. This turn does some amazing risley work in a manner that must draw gasps. The understanders toss the boys and girl around like they were juggling inanimate objects. There's one sequence in which a boy and girl balanced on a horizontal are flung around with tremendous speed. There are many facets to their act, all of which get spontaneous applause.

Because of the speed of this turn, act stays on a comparatively short time, but it's the most action-packed six minutes ever seen here. *Jose.*

HADASSAH
Dance
15 Mins.
Habibi, N. Y.

Although known in concert circles, this is Hadassah's nitery debut. For many years she has headed a troupe specializing in Oriental terping. Although born in Jerusalem, the daughter of a rabbi, she studied native dancing in India and the Far East. As a result, her terping mirrors those regions rather than Israel. However, she's readying a series of Israeli dances which will be inserted into the act.

Hadassah's terpology is not of the belly-wiggling school usually associated with the Near East. Her style, though considerably less sensational, is more subtle and obviously more authentic. It features graceful hand and neck movements as displayed in Indian and Balinese numbers.

She has created two numbers that also aim at popular appeal. One is a hand-moving panto bit done sans music, but with a narrator describing the meaning of each gesture. The other, with a pop tune blaring in the background, is a dance that might be done by the offspring of an east-west marriage. It integrates the Oriental style with jitterbug movements.

Gal wears an overall Oriental-type costume but makes quick changes on the sidelines to fit the country she is interpreting. Act is interesting, but except for an Israeli - slanted operation, like Habibi, appears limited. *Holl.*

HARRY MIMMO
Comedy
14 Mins.
Chateau Madrid, N.Y.

Harry Mimmo, playing his first U.S. date, impresses as one of the more clever comedy imports to hit these parts. Mimmo was caught in Cuba by Music Corp. of America's Johnny Dugan who sold him sight unseen to boniface Angel Lopez. Mimmo apparently has the ability to justify this faith. He's an extremely capable and clever worker. His pantomime is articulate, there's a great deal of artistic conception and even a social feeling in his work.

At the opening display, he evidenced enough to prove that he has sufficient material to make good. One of his standout bits is a lampoon of a German dancer which winds up into a goose-step. Another is a satire on Fred Astaire in which this dancer's trademarks become ordinary bits of business. He does a bit of Charlie Chaplin, also for good effect, and a Spanish dancer. He works his hands, body and turns his clothing, especially his hat, into props. He looks like he can develop for both mass and class spots. *Jose.*

ANN DEDONN
Songs
10 Mins.
Park Avenue, N. Y.

Ann Dedonn impresses as a sock bet for intimery assignments. Throaty voice and shapely frame fit the late-hour clientele's demands and she knows how to handle herself on the floor for top results. Brunette is tastefully garbed, displaying enough cleavage to click with the male trade, and presents a striking figure as she belts out her songalog.

Working sans mike, Miss Dedonn purveys plenty of warmth throughout her set. She projects an intimate mood without getting too familiar which wins the gals as well as the guys. Gets plenty of humor and zest into each number, resulting in top mitt.

Such items as "Jose Is Living the Life of Riley," "Good Enough for Me" and "It's Been a Long, Long Time" are belted out with a solid styling sense. Her easy-going stage deportment helps create an important rapport with the aud. *Gros.*

THE CO-OPS (3)
Dance
7 Mins.
Apollo, N. Y.

The Co-Ops is a Negro terp turn of two males and a femme, whose routines are of a generally unexciting nature. Wearing tight fitting trousers and jackets, the lads accompany the gal in some interpretive steps which feature much arm waving and hopping up and down in ballet fashion.

Second half of the trio's stint is more animated. Gal sheds her outer garb down to tights and a bra to contribute varied movements that faintly suggest bumps and grinds. However, until the Co-Ops develop themselves a definite, well-presented style, it's difficult to see how they can move into the more promising bookings. *Gilb.*

LEON LISHNER
Songs-Emcee
15 Mins.
Habibi, N. Y.

Leon Lishner, who has appeared in Gian-Carlo Menotti's "The Consul" on Broadway and "Amahl and the Night Visitors" on TV, is making his nitery debut as a singer and m.c. in this Israeli-type spot. A well-groomed lad with a pleasant personality, he has powerful pipes and can sock across a tune. His songalog consists of a group of Hebrew tunes and one Yiddish number. He is especially effective in the spirited items and gets alert cooperation when he asks the audience to participate.

Lad handles the m.c. chores passably, but could use better material. He knits the four-act show together with stories and gags about present-day Israel. A few of the gags, it's obvious, stem from other sources but have been given an Israeli slant. Although he can use more experience and polish in the m.c. department, he more than makes up for it with his singing. *Holl.*

THE CONTINENTAL
(Renzo Cesana)
Aud Participation
15 Mins.
Warner Theatre, N.Y.

The Continental, a lammister from video where he was recently spotted in a late-evening show on CBS-TV, is an okay one-time-around turn but hardly has the potential for a regular vaude act. As on his TV stanza, he presumes to be an expert on amour and dames, and his credentials are Italian-accented, buttery baritone speaking voice, a way with a cigaret holder and a hokey line of gab which he delivers with the utmost sincerity.

For his in-person bow at the Warner Theatre, he has devised an audience participation peg in which three male customers compete for title of the "best lover." Each contestant is mated with a gal from the audience and is required to read a prepared romance-filled script. It's a strictly mechanical gimmick with the scripts being too obviously rigged for laughs. After the first contestant falls into the trap of reading the script too literally, the stunt becomes tiresome. The Continental's stock of ad libs, moreover, also sound as if they have been overworked.

For the closer, the Continental recites the lyric to the tune, "I'll Take You Home Again, Kathleen." This is straight corn with violin background music to match. *Herm.*

TERRY SWOPE
Songs
18 Mins.
Casablanca, Miami Beach

Husky voiced Terry Swope has been around, working mostly with band outfits. This is her first date in a smart cafe and with it she shows potentialities for the intimeries and moderately budgeted clubs.

Blending of tunes is wisely arranged to allow for balanced canto which includes fast and aud-warming version of "Them There Eyes," a change of pace "Baby Doll," then into stop-rhythmed "Too Marvelous." Blues department has "Can't Get Him Off My Mind" for solid mitt, with encore "Love Is Never The Same." Off to healthy reaction.

Comes back later to display apt foil-sense in bit with Henny Youngman. Blonde thrush is handsomely gowned and coiffed and overall handles herself in easy manner, plus effective delivery for added impact. *Lary.*

THE FIVE KEYS (6)
Songs
14 Mins.
Apollo, N. Y.

The Five Keys is a five-man Negro harmony group that knows its way around a tune. A sixth member of the turn supplies piano accompaniment. Boys open with "Kiss Me Baby," a lively novelty, and follow with a good arrangement of "Darktown Strutters Ball." Also in their repertoire are "Glory of Love," "Be Anything" and "Hucklebuck."

A tenor usually handles the melody at one mike while the remaining four singers provide background harmonies at another pick-up. Perhaps best of the outfit's numbers is "Glory of Love." Their soft treatment and delicate shading of the tune make it a production. Unit isn't quite as good on novelties as on ballads. Withal, the troupe is a good bet for vaude, niteries or TV. *Gilb.*

EARL WILLIAM
Songs
12 Mins.
One Fifth Avenue, N.Y.

Earl William is a goodlooking tenor with a load of musicomedy background. He has an ingratiating manner and a warm voice that's equally proficient in ballad and rhythm tunes. In his nitery debut here, he shows a fine admixture of stuff supported by savvy peddling.

After standard "Love Is Sweeping the Country" entry, he switches handily into low-geared version of "Little White Cloud That Cried" that gets the imbibers immediately. Polishes off "Younger Than Springtime" before taking off on a biting Schrafft's eatery special and encores with "It's Spring Again" to give his turn an all-around click. There's expert piano support by Harold Fonville.

Definitely an asset to the cafe ranks and a sound bet for vaude. *Trau.*

THE D'AINCOURTS (2)
Dance
12 Mins.
Prince George Hotel, Toronto

The D'Aincourts (Brian Macdonald and Olivia Wyatt), with experience in the Canadian National Ballet, set the right moods for their diversified dance offerings, and inject enough "acting" and facial expression to inform customers as to what story-form is being conveyed.

In addition to expert spins and lifts, neatly-wardrobed pair incorporate a class superiority and mature mentality devoid of standard mugging, this instantly holding the attention of even the table-hoppers. With male member creating the numbers, pair do a bouncy interpretation to Leroy Anderson's "Jazz Pizzicato;" a quiet and lyrical waltz routine," complete with slow-motion lifts and turns to Debussy's "Prelude;" another neat number, with lots of flash tricks to "Tchaikovsky's Waltz Serenade;" then a neat hi-kick routine to a Richard Rodgers' medley.

Smash finale is their dramadance, an apache in evening clothes to a breakaway scarlet gown for a terp playlet to "Slaughter on 10th Ave." that's notable for staccato-style, modernistic rhythmics. Girl has an outstanding wardrobe for the four numbers and is exotic in brunette appearance; boy is a tall and handsome blond. Both exhibit youthful freshness and enthusiasm in their still sophisticated work. *McStay.*

ROLAND MARCELLI & JANIS
Slack Wire
9 Mins.
Palace, N.Y.

Roland Marcelli & Janis have a well constructed slack wire act in which the male spends considerable time on the strand performing a variety of juggling tricks. He also rides a single wheel and a unicycle. Femme, aside from taking care of the props, does a bit at the end with a high unicycle to give the turn a good finish.

Okay for vaude and outdoor work. *Jose.*

JULIO QUARTET
Songs
20 Mins.
Sans Souci, Miami Beach

Julio Quartet, latest importation from Havana (two males, two femmes), is visually a pleasing group, but vocally lacking in the drive and balanced routining stateside cafe and video audiences expect.

Colorfully costumed, the femmes on the attractive side, they set up an array of straight Latino tunes which stress mambo rhythms and on the slower tempos feature one of the lads, with appropriate backing by the rest for added tonal effects. His sequences are best of the lot. On occasion, to break up the harmonics, they come through with hip-swings around the floor, adding little to the reaction, especially in a room that draws the Latin addicts who know their own way around a derriere twist.

With reroutining to include some American compositions, plus more apt staging of their dance breakins, they could be a bet for the type of spots which go in for the south of the border show ideas. *Lary.*

Mila Raymon to Ciro's, London

Mila Raymon has been signed to open at Ciro's, London, May 26. She sails on the Ile de France Friday (16).

After her Ciro's stand, she'll go to Berlin to work in a series of TV films to be labeled "Music Hall" and produced by Paul Gordon.

Las Vegas Billion B.O.

Continued from page 55

hold up license requests until thorough investigations are made. Thus, ops already screened, or those who were admitted into the charmed circle by political influence, maintain the upper hand. Some of the current license holders have strong political skeins enmeshing the entire state, but are tied fast to a silver cord reaching into Washington, D. C. Vegas gambling overloads are still under dominance of Reno, but southern Nevada's rapid development might give the northern boys a run for their money and power before too long.

Nevada for Nevadans?

The entire sect, already having reached respectability because of leadership in Nevada's top industry, gives lip-service to popular hue and cry about keeping Nevada pure for Nevadans. They claim to share the horrendous thought of muscling in by notorious hoods. Yet, highest respect is paid visitors from the illegal gambling empires, and these reps can be cased in most resort hotels from time to time. Which always gives rise to questions from innocent bystanders—usually in the newspaper profession—but little satisfaction as to answers. The only possible assumption is that the boys are here for their health.

Rumor growing steadily of late has a Chi syndicate as new owners of the Flamingo. Sale of the hotel for $6,500,000 was supposed to have taken place last month and title put in escrow for a period of time. Another whisper places new Hotel Sahara under controlling interest of possibly the same crowd from the midwest, or reasonable facsimilies. Offsetting the latter scuttlebutt is knowledge of Portland moola along with local and scattered individuals holding shares of the new luxury resort spot.

If Chi loot is backing the newest oasis on the Strip, proof would be hard to obtain because of ingenious methods used by that syndicate in covering up all biz operations. And—rumors are a dime a dozen in Vegas.

An attitude of complacency bordering upon smugness began to be apparent on the part of resort hotel owners about 18 months ago, when the biz curve began to sweep upward in an uninterrupted zoom. This was interpreted by many to be a boom almost rivaling some of those historic lode towns which spread out over the Nevada map after a rich vein was struck. Property values, like those of bonanza days, began to soar. They're still on the climb, although chances of quick profit turnover are lessening, particularly in portions of Paradise Valley on or near the Strip.

$1,000,000 Litigation

This arrogance on the part of gambling bosses is not condoned by townspeople who, although dependent upon revenue from the palaces in the main, nevertheless regard certain blunt practices with growing uneasiness. Existence of possible politico-gambling setup has been charged by publisher Hank Greenspun of Las Vegas Sun in his $1,000,000 suit against Sen. Pat McCarran, Eva Adams—the senator's right arm—and all resort hotels, clubs. In his restraint of trade suit which charges boycotting of advertising in the newspaper by this alleged combine. Greenspun will attempt to prove in Federal court this month that such a situation is jeopardizing gambling biz, plus curtailing freedom of the press. Many astute observers think that the Vegas gambling hierarchy is playing with fire when tangling with the press, no matter what circulation or influence. Moreover, a committee of townspeople has been organized to help Greenspun combat his tough adversaries.

Merchants are caught somewhere in the middle of the boom. Never a day goes by but what proprietors of stores along the main drag are besieged by reps of any number of charities or causes, plus advertising solicitors for newspapers, radio time space (there are four radio stations in Vegas scrapping for ears of 10,000 listeners at most), pamphlets, or for plain old handouts. The city has always been hard-pressed to float any kind of improvement issue—street, schools etc.—in spite of the fact that great wealth is concentrated in this locale. Filling the cup seems to be the merchants' lot.

Resort hotels are no longer the good touch as in days of old. All five, with the sixth upon the threshold, have banded together in a loose, but effective, association. Charities, advertising pleaders, community welfare workers must submit requests for moola well in advance. Such items are passed or rejected by reps of the hotels, who usually are execs, flackers, or any authorized personnel around when meetings are called. So loose is the "union" in other ways that banning of courtesy opening-night tabs for all publicity media was universal Strip law one year ago, only to have the same spots pick up checks less than one month later, depending on personalities marked okay for such favors.

Since most biz comes from outside the state, gambling toppers aren't putting too much emphasis upon local public relations. Was a time when spots made fair bid for trade from townspeople in order to eliminate midweek lulls. With this year's excellent start and summer's approach with its heavy tourist travel through Vegas, less attention will be given to the beckoning of localites. As such, Las Vegas could eventually become everybody's playground but Las Vegas'.

Waldorf-Astoria, N. Y.
(EMPIRE ROOM)

Denise Darcel, Robert Maxwell, Nat Brandwynne and Mischa Borr orchs.; $2 cover after 9:30.

If lack of self-consciousness could be the common denominator for success, then Denise Darcel would certainly be the hottest thing in show business. Unfortunately, there is the little element of talent to be considered. And for cafe purposes, Miss Darcel has more guts than talent.

The French film actress has on occasion been dabbling in the varieties, and perhaps the cafe society following that she has built up is the reason for her current Waldorf booking. Her performance is certainly not conducive to winning friends and influencing customers.

Miss Darcel is not a singer, despite the billing; she is more in the personality idiom. As such, however, her material and projection are weak though there is a certain good humor about her performance that would find, no doubt, many ringsiders rooting for her by the time she is ready to walk off.

The blonde headliner has no voice to speak of and has not mastered English sufficiently to do special material in the American idiom. She leans toward the French, of course, with her "La Belle France" specialty in the No. 2 spot particularly indicative of her apparent confusion in doing something which her lack of experience should preclude.

Miss Darcel has a habit of touring the floor in a provocative strut, such as it is, that suggests where the French can-can may have come from. To do justice to her, it must be said that the opening-night audience gave her a good hand.

The bill's other act is harpist Robert Maxwell, who opens. Maxwell as a novelty instrumentalist goes over nice'y on both the big and small harps, in a variety of tunes from the classical to the current pops and standards. He makes a good appearance and handles his introductions neatly.

Nat Brandwynne plays neatly for the show, and shares the dancing assignment with Mischa Borr's nifty Latin orch. *Kahn.*

Churchill's, London

London, May 7.

Arthur Blake, Johnnie Gray Orch., Condi-Tyree Rhumba Band; $3 cover.

When Arthur Blake made his London debut at this nitery a year ago, he set a new standard in impressionism which gave him virtual superiority in the field. With successive London engagements and TV appearances, his reputation soared. All these elements combine to make his current stint an attractive proposition for Harry Meadows, who operates this Bond St. club.

Churchill's is one of the later late-night spots around the West End, and it is not uncommon to find a convivial clientele displaying a minimum of interest in the performer. That Blake succeeds in holding the audience is a tribute to his skill as an artist; that he is kept on stage for a full hour is the measure of his success.

His portrait gallery of the stars includes many old faves with a few new faces to give the layout that extra zing. His impressions of Charles Laughton, Margaret O'Brien, Clifton Webb, Carmen Miranda, Orson Welles, and Gloria Swanson as Norma Desmond, are as fresh and as sparkling as ever. His takeoff on Tallulah Bankhead femceeing "The Big Show" is a neatly contrived gimmick to introduce a whole bunch of personalities, including James Stewart, Beatrice Lillie, Ethel Barrymore, and Barbara Stanwyck.

Among characterizations new here are a superb glimpse of Jose Ferrer as Cyrano, with offstage dialog adding dramatic effect; an inspired interpretation of how Judy Holliday might play Queen Victoria, complete with raucous Brooklynese accent; and an uncanny impression of Sophie Tucker (who was in the first-night audience) correct in almost every detail.

This is a polished presentation in every respect. Musical backgrounding is on the beam, and lights are handled skillfully. *Myro.*

Edgewater Beach, Chi

Chicago, May 9.

Phil Spitalny & All-Girl "Hour of Charm," with Evelyn & Her Magic Violin, Rose Marie, Tobey Dean (28); $3.50 minimum; $1 cover.

This lakeside hotel is serving up a spring treat for the next four weeks built around Phil Spitalny and his all-femme orch and choir. They blend strictly upper-drawer entertainment into a fulsome confection of color and music. It's a savory delicacy from maestro Spitalny's first dynamic downbeat to the stirring finale, and wins complete patron endorsement, something that takes some doing in the commodious Marine Room.

Even before Spitalny sends the gals into the "overture"—"Dance of the Comedians" — the group grabs attention purely as an orb-filling spectacle. The picture of the young ladies in their flowing white gowns, tiered behind their conductor and framed by smart lighting effects, is the mark of knowledgeable showmanship. And the balance of the display lives up to the opening promise.

Intros to the varied assortment of solos, instrumental specialties and choral numbers from the precision-geared crew are done with a neat flair by Spitalny. They are brief and to the point but evidence an obvious pride in the versatile distaff assemblage he has collected.

Top solo honors are pretty evenly divided. Evelyn and her violin, as always, garners full interest and a resounding applause payoff. "First lady of the violin" bows a trio of tunes that wind to big audience enthusiasm with "Hot Canary." Louise at the piano likewise goes over with a smash and draws bravos for her excerpts from Tchaikovsky's "Concerto in B-Flat Miner." Then there's Rose Marie, Spitalny's latest thrush find, who demonstrates she's a name to be reckoned with as she warbles "Rhumba Fantasy" and "Sorrento." Her version of "Ghost Riders in the Sky," backed by the choir, is a highspot.

The pacechanging department is handled by pert chirp Tobey Dean, who contributes a couple of rhythm ditties, and drummer Viola with a flashy "Drum Concerto." Both gals hit for strong returns. Ditto for trumpeter Janet and her "Theme and Variations."

All in all, "Hour of Charm" is an apt tag for the show which ends at the peak with the entire company singing Spitalny's "National Emblem March."

Orch stays on to play for the dance sets. *Dave.*

Bagatelle, London

London, May 6.

Sophie Tucker, with Ted Shapiro; Arnold Bailey Swingtette, Edmundo Ros Rhumba Band; $9 minimum opening night, $6.50 thereafter.

Since the revival of postwar cabaret in London there have been only a handful of memorable openings. Hildegarde's first night at the Savoy two years ago and, more recently, Noel Coward's debut at the Cafe de Paris, were landmarks in the cafe trade. Now Sophie Tucker has returned to the West-End nitery scene to revive memories of some of the great nights between wars with an entertainment which puts this elite Mayfair restaurant into the top bracket.

To say that it was necessary to put the ropes up for opening night is a gross understatement. As the evening wore on, the dance floor was entirely eliminated, and long before the artist made her bow all thoughts of hoofing had been abandoned. Tables were jammed into every available spot with pride of place given to the big party who came on with Jimmy Durante from his Palladium opening. Indeed all show biz turned out to honor the star and, more important, to enjoy her act.

Bagatelle operator Harry Levine introduced thoughtful touches which revealed keen showmanship sense. A leather bound visitors' book was circulated among the customers and will be presented to Miss Tucker at the termination of her engagement. The menu was designed to commemorate the season, and one dish had been named after Miss Tucker.

Although on her opener Miss Tucker did only a single show, future policy is twice nightly. Upped prices are in operation for the four weeks' engagement with the special $9 tariff applying only to the first night. The $6.50 minimum during the season should make this a very profitable booking for the Bagatelle management, and convince them that name attractions are all important in these days of extensive competition.

Miss Tucker's renowned artistry gave her a complete grip on the packed room. Her success was never in doubt, but few here anticipated that at one stage almost the entire clientele would most the entire clientelle would rise to toast her midway through her rendition of "Some of These Days." This was an unparallelled personal tribute.

Ted Shapiro, of course, does more than accompany at the Steinway. He is an integral part of the act. *Myro.*

Latin Quarter, N. Y.

Lou Walters presentation of Natalie Kamarova production, with Darvas & Julia, Royal Ashtons (7), Jackie Kannon, Marilyn Ross, Danielle Lamar, Colette Fleuriot, Andre Philippe, Gautier's Steeplechase, Marilyn Hightower, Line; Art Waner and Buddy Harlowe orchs; costumes, Freddy Wittop, Elizabeth Adlon; special songs, Sammy Gallop; Lou Walters; $4, $5, minimums.

With this display, Lou Walters pulls a switch at his N. Y., Latin Quarter. Generally, the Manhattan displays have travelled on to other cafes, but in this instance, this show started last December at the Latin Quarter, Miami Beach, where it played the entire season, and then played Las Vegas before coming into the flagship.

With all this experience behind them, there's little wonder that this is probably one of the best production shows he's opened with. There were little-opening night departures from the norm, and the layout is one of the smoother functioning displays.

Aside from the slick production, this edition is distinguished by some topflight acts, of which Darvas & Julia and the Royal Ashtons (latter New Acts) make for standout entertainment. Majority of the prinicpals are imports and are fresh faces in these parts. This time, the French atmosphere is more authentic than usual, the pace is generally faster and, in short, this is one of the better shows to hit a cafe that has been distinguished by excellent programming.

The highpoint is reached by Darvas & Julia. This dance team performs some breathtaking tricks which bring mass gasps. In their repertoire is the male's balancing of the girl on one outstretched arm, the dropping of the femme from a height of nearly 15 feet into a split. Act is well scored, well garbed and has a polished mien. There's no reason why this turn shouldn't make a dent in any show biz phase.

Another strong item on this parlay is Jackie Kannon (New Acts), who supplies the necessary comedy touch toward the end of the session.

This show carries a lot of singers. Danielle Lamar and Marilyn Ross have what are virtually solo spots, but tune selection is necessarily geared to the prevailing production. Both are lookers with good voices. Miss Lamar works in a semi-strip vein. She changes costume behind a screen on stage and works in the manner of a peeler. The gal does justice to a strapless gown; she nearly overlows.

Miss Ross does a thoroughly commercial job with medleys that take in tunes descriptive of New York and Paris. She scores handily in her brief spot, but cannot do an encore because of production demands. Another singer is Andre Philippe, who does most of the score. He's a personable chap with a charming manner. He also contributes a spot of piano while duetting with Colette Fleuriot. Latter is also a looker and does a good bit of chanteusing.

Production terping is by Marilyn Hightower, an American who has spent many seasons abroad. She's an expert ballerina and does some lithe prancing.

Gautier's Steeplechase does its turn shortly before the curtain. The ponies, dogs and a monk provide a cute novelty note.

The costumes are sufficiently revealing, but more than that, is arresting and blends in with the atmosphere.

Production by Natalie Kamarova is floor-filling and utilitarian; while special music by Sammy Gallop has boniface Walters chiming in with lyric writing. Costumes are by Freddie Wittop, and Elizabeth Adlon. Both show imagination. Art Waner cuts the show expertly while Buddy Harlowe does the lull music. *Jose.*

Colony & Astor, London

London, May 7.

Dick Smart with Terry Helgesen; Felix King Orch, Paul Adams Orch, Santiago Lopez Latin Band; Colony: $5 minimum. Astor: $3 minimum before 11 p. m., $3 cover thereafter.

Dick Smart is a personable young man with good appearance and a pleasing voice. By all the accepted rules, his London cabaret debut should have been a complete success, but his plus qualities are overshadowed by the inadequacy and unsuitability of much of his material.

It was deficient in sophistication, which seems to be as necessary for the nitery trade as vitamins are for vitality, and there was not much originality in the choice of numbers. All of which means there is not enough substance in the act to hold customer interest.

With some replanning, Smart can still make a click of this engagement as he unmistakably has the talent and the personality. His "Talullah from Honolulu" is an okay choice, but a ballad like "Once I Loved You" or the Trinidad lament called "Sleep Baby, Don't Cry" would have been more effective if they had been interspersed in a more hep selection. The same applies to an oldie like "I Can't Give You Anything But Love," even though it is introed in French.

Terry Helgesen does solid job at the keyboard and the Felix King combo backs the act in its usual fine style. Show was caught at the Colony where biz was above average. *Myro.*

Crescendo, Hollywood

Hollywood, May 8.

Billy Eckstine, accompanied by Buddy Hadlot, Bobby Putman, Lee Young; Dave Brubeck Quartet, Walter Gross Trio; $3, $4 minimum.

There's a good chance that Harry Steinman has launched a highly successful new nitery venture on the Sunset Strip. Crescendo, a plushly-decorated 200-seater, boasts a Blue Angel (N. Y.) policy talentwise and a moderate tariff to lure the average entertainment-seeker who has always found the posh saloons of the Strip outside his financial reach. Minimums are applicable to either food or drink and the penthouse cocktailery, the Interlude, which has a breathtaking view of the city at night, has neither cover nor minimum.

The financial factors combined with the determination to get good name talent should pay off handsomely for Steinman. Certainly the opener, Billy Eckstine, should keep the ropes up for the next fortnight.

Eckstine's stint is a well-paced, slickly sold songalog that ranges from an almost folk-tune treatment of "Old Man River" to a fine arrangement of "Song of India." It's all walloped over strongly in the Eckstine style and the 30-minute turn is spiced with such disclicks as "Everything I Have Is Yours," "Caravan" and the currently climbing "Kiss of Fire." He gets notable backing from his own trio of accompanists, Buddy Hadlot, Bobby Putnam and Lee Young.

Continuous entertainment is maintained with the excellent Walter Gross Trio and Dave Brubeck Quartet providing the background for table chit-chat. No dancing. *Kap.*

Hotel Radisson, Mpls.
(FLAME ROOM)

Minneapolis, May 10.

Lisa Kirk (with Sidney Bass), Arthur Ravel Orch (8); $2.50-$3.50 minimum.

When she made her Minneapolis debut in this class boite less than a year ago, Lisa Kirk broke the room's attendance records and her stand was extended a third week. This time she's back for the single week available prior to her appearance at the Hotel Plaza's Persian Room, N. Y., where she opens Thursday (15), and this visit is in the nature of a tryout of new original song material for that spot.

The singer's present act leaves nothing to be desired and, if the acclaim with which it was greeted here is any criterion, it should ring the Persian Room's bell easily. Repeating her initial triumph, Miss Kirk unwinds the same captivating attributes that made her an instant local fave. Her ability to put over comedy and straight songs with sparkle and animation and her showmanly presentation of expertly chosen numbers all add up to socko.

In daring and stunning low-cut gowns — and on her they look especially good—she spicily blends sex, humor and melody in her songalog. Her new original numbers include a lively greeting to the customers called "Faces"; a vocal tribute to the fourposter, "Bed"; an exclusive version of "A Guy's a Guy," and a timely and amusing political contribution with satirical overtones, "Gable Is as Able as Ike." She also does her own conceptions of "Sometimes I'm Happy" and "If I Could Be With You" and a show medley of "A Gentleman Is a Dope" and "I'm Always True to You in My Fashion" which marked her Broadway clicko. There also are the visits to tables and kidding of ringsiders. At the end, they clamored for more.

Sid Bass once more lends flawless piano accomp and the Arthur Ravel crew skillfully backs up the star and plays for dancing. *Recs.*

Hotel Pierre, N. Y.
(COTILLION ROOM)

Ethel Smith, Fisher & Ross, Stanley Melba Orch, Chico-Relli Latin Orch; $1.50-$2 cover after 9:15.

Always a tough spot to play, the Cotillion Room of the Hotel Pierre is easy prey, however, for organist Ethel Smith, who brings a generous splash of showmanship to this smart hotel room.

Blonde instrumentalist has a neat gift of gab in addition to her sock ability at the keys, handling introductions and anecdotes with a neat sense of values. She does standard pops and longhair at the organ, in addition to a novelty bit down front at the mike where she introduces a number of native instruments she picked up in South America. She plays snatches of music on the instruments after explaining their mechanics, and it makes for an entertaining session.

Miss Smith looks attractive with her as-always tasteful gowning and grooming. Her ability to retort to audience sallies is an important part of her savvyness, whether it's a vaudfilm house or a cafe.

There's one other act on the bill, Nelle Fisher & Jerry Ross. They go through a few moments of standard terps.

Stanley Melba's orch neatly plays for the show and straight hoofing, alternating with Chico-Relli's Latin band. *Kahn.*

One Fifth Ave., N. Y.

Bibi Osterwald, Earl William, Bob Downey, Harold Fonville, Hazel Webster; no cover or minimum.

Blonde, bubbling Bibi Osterwald has come quite a distance since nitery-debuting at the Village Vanguard seven years ago, doubling from the legiter, "Sing Out, Sweet Land." She's made the grade in TV (quondam Jackie Gleason regular, numerous guest shots) and in some musicomedies and revues, notably "Gentlemen Prefer Blondes."

Ebullient lass is an engaging songstress with skillful salesmanship and natural comedy aptitudes. Apparently her chirparodies have reached all the way up to Yale U., because a fortnight ago she guested there in an Aristophanes-based comedy titled "The Birds."

In half a dozen off-the-beat items at this busy intimery she gets in there and socks across narrative and old-timey specials—no straight songs for her. A couple of her trill ditties, like "Doodley-Do" and "Bird in a Gilded Cage," are intoned with bright-eyed devilishness. "Stinkin' Magnolia" is sex that's projected with a load of laughs; the blue stuff is almost secondary the way she balances the calories in the Dixie motif.

With the boite's veteran pianist-emcee, Bob Downey, supplying the deft accomp, Miss Osterwald rides on to an important click in her second stand at One Fifth Avenue.

Downey, a 16-year tenant here, is soloed in his own authoritative pianistics, also pairing through the night with Harold Fonville, plus the interlude 88'ing of Hazel Webster. Other turn on the bill is Earl William, musicomedy tenor (New Acts). *Trau.*

Casablanca, Miami B'ch

Miami Beach, May 10.

Henny Youngman, Terry Swope, San Kanez Orch; $3.50 minimum.

This big hotel-cafe is sticking to the same minimums and dinner prices which obtained during height of season, despite fact that rest of the spots around the area have reduced their tariffs and eliminated minimums in many cases, to entice the budget-minded tourist who hits at this time of year. Obviously, management figures to keep spot on the more exclusive side, though patronage draw may suffer.

They're adhering to a fair budget as before on talent, also sticking to the two shows nightly pattern (only hotel room doing so) and presenting the attractions on a two-week booking basis, where most work on a one-week (with options) premise.

Currently Henny Youngman and Terry Swope (latter in New Acts) are purveying a pleasant session of divertissement. Youngman always goes well in this town and this time out is garnering himself a healthy laugh build with a collection of topical lines that are fresh sounding, plenty of those off-trail twists on the usual run of waggery plus his standards on home life, new cars, and the violining bit with members of the orch participating.

San Kanez and his orch are okay on the backings and get them on the floor for the dansapation with intelligent blending of American and Latin arrangements. *Lary.*

Riviera, Ft. Lee, N. J.

(FOLLOWUP)

The Riviera season hasn't hit high gear as yet, although there are indications that rough spots are over and high grosses will be sliding into this north Jersey showplace shortly.

The current talent collection is one that theoretically should wow every type of customer and entice a diverse clientele. Holdover Jane Froman appeals to mass as well as class trade; newcomers Jean Carroll, recently a pronounced hit in a $4.80 house with her click at the Palace two-a-day, has a mass fancy, and Steve Gibson and His Redcaps, one of the more solid hits of the recent Florida cafe season, is figured to lure those who saw them do their stuff in Miami Beach.

Artistically, though, there isn't that cohesiveness which makes for a solid impact even though the individual acts do well.

Miss Froman, who was held over an additional five days, brings her charm, class and name value to an arresting series of songs. Her biopic, "With a Song in My Heart," is still in its prime playtime and thus helps her cause at this spot. Delivery is among the best of the femme singers and her tune selection, with its one special material bit on Southern California and the reprise of tunes from her film, makes for rewarding entertainment.

Jean Carroll has been coming into her own for the past few years. Style of working is frequently indistinguishable from that of her male contemporaries. She's an excellent standup comic and her material is choice laugh-fodder. She's brought in a batch of new recitations that hold up well and her standby stuff similarly is yock-producing. Opening night, she was experimenting in seeing what material makes the heaviest impact. Apparently she came to no definite conclusions, since most of her stuff rated big response.

Steve Gibson's Redcaps (6), with Damita Jo, are a singing team that has been making extraordinary forward strides of late. They are uninhibited songsters and instrumentalists and can hit a high stride in most mass spots. Their work is imaginative and flamboyant. There are satirical moments, but mostly they have a solid vocal and musical foundation. The boys work piano, bass, guitar and drum for a good background, and their vocalistics have sock moments. Renditions of "Dry Bones" and "Cry" are standouts.

Damita Jo, a lithe looker, similarly hits the mob fancy with her two tunes. She works alone and indications are that she can make good as a single. This Negro outfit, while excellent, is not in the groove for the class rooms, but they'll break it up anywhere else.

The Cabots are the holdover dance team and the Donn Arden production is working itself into a more fluid state. Walter Nye and Pupi Campo supply the showbacking and rhumba dance incentives, respectively. *Jose.*

Chez Paree, Chi

Chicago, May 9.

Arthur Lee Simpkins, Harvey Stone, De Mattiazzis (2), *Johnny Martin, Adorables* (8), *Brian Farnon Orch* (8); $3.50 *minimum;* $1 *cover.*

This is the first of the two-week programs that Chez Paree will run for the next six weeks. Next headlines Jane Froman and then Frank Sinatra, with Jimmy Durante coming June 15. While current bill may not have the name value of its successors, it's nevertheless a well balanced show which moves smoothly. Only need for revamping is moving Arthur Lee Simpkins into the top slot, instead of the No. 2 position.

Simpkins, who hasn't been on the local scene for six years, has a readymade audience with his standards and operatic baritoning. There are no pops, the only condescension being some upbeat bars on "Marie" and "Dianne," and a finish of "Old Black Magic," which might well be dropped as it's not in keeping with the rest of the stint.

Sepia star tees off with "Sweet Mystery of Life" and gets hefty applause with his high falsetto holds. In "Molly Malone" he does the number in practically a whisper, but holds his audience despite the quiet. He follows with "Serenade," "Goodbye," but really has the customers off their hands with "Vesti La Giubba" when he uses his full voice. Here, of course, the ultimate payoff is the rendition of "Eli, Eli" done in pin light for a sock mitt. His "September Song" is a bit too falsetto and might be better received in a simple nodduling. He closes with a medley of standards and then "Magic." While overlong the first show, undoubtedly he will cut from the 10 numbers he did then.

It's difficult for anyone to follow a concertlike turn such as Simpkins', especially for a comedian. It would be better having the singer close the revue. Harvey Stone comes out facing not a hostile group, but one in a different mood, and has a little difficulty stirring up some excitement until he runs through a series of marriage jokes, which ring home with this crowd. After that, he was in, and with his refurbished Army life routine had the chuckles turning to some good bellies. However, some of his ad libs were the funniest part of his act.

De Mattiazzi doll act still is a tremendous novelty, despite the many appearances on TV. Although many here had seen the dolls before and knew the payoff, they still enjoyed the so-called mechanical dancing ranging from polka to jitterbug, with all the attendant breakdowns.

Johnny Martin continues ably as emcee and production singer and Arden-Fletcher have brought in a new line, a definite improvement on the old one. Brian Farnon orch acquits itself well with a difficult book to play. *Zabe.*

Riverside, Reno

Reno, May 8.

Kay Starr, The Lancers (4), *Maurice Colleano with James Cardwell, George & Joyce; Riverside Starlets* (12), *Bill Clifford Orch* (10); *no cover or minimum.*

Kay Starr is breaking attendance records, and reserved habits of Riversideliners. Club has been overflowing twice nightly and the usually cool and sedate customers are showing an amazing disregard for convention by shouting, whistling and, at times, standing up to applaud.

The Starr rises with a bright arrangement of "Too Marvelous for Words." She slips immediately into "Funny That Way," heats up on "Mama Goes Where Papa Goes" and "He's a Good Man to Have Around." Then, with "Lonesomest Gal in Town," she has pretty well touched on everyone's likes.

Husky-voiced songstress pleases with her lowdown and wicked intonations. A low gaze with a frank smile, leveled at ringsighers, completes the circuit. Result: about 5,000 volts of charm and personality.

Bosomy singer has Lancers quartet with her which she's used in one other cafe appearance (Las Vegas' Flamingo), on TV and recordings. They get billing in this show in a stint of their own plus skillful featuring with her.

In the Starr accompaniment, they stand in a faded blue light for a very unusual number, "Two Brothers." There's splendid orchestral background here. They and Miss Starr go right into "Nobody's Business," a clever novelty with Miss Starr taking a bit with each. "I'll Always Be in Love With You" follows, and combo bows off with her in a delightful "People Keep Comin' But the Train's Done Gone," done in choo-choo pace.

Singer encores with "Wheel of Fortune," which is what everybody came to hear in the first place, and "Wabash Cannon Ball," for the begoff.

The Lancers' feature stanza, "It All Depends On You," is opener. The boys move a lot, exhibit plenty of vigor and humor. They do impreshes of Ink Spots, Mills Bros. and Ames Bros. with authenticity. "Two Little Kisses," their Capitol recording, shows imagination and style. "Muskrat Ramble" concludes their single bit, and the quartet is off to salvos. Their addition to Miss Starr's nitery tour lends variety to her repertoire.

Maurice Colleano and his group are fresh from Europe with enough unique and Continental charm to make them a "different" act. The turn runs the gamut, but stays mostly with slapstick. James Cardwell, troupe's m.c., has "difficult" time keeping things going—what with Colleano himself as constant cutup. Joyce does a Spanish dance while Maurice ogles, bites a chunk out of her side, and reduces a rather sexy dance to a farce.

A springboard appears in the stint with which Colleano, George and Cardwell spring each other off into ridiculous heaps, once ending up in a tangle of legs out of which emerges an extra foot, which scoots off by itself across stage.

A bubble dance by Joyce fills while Cardwell and Colleano change—latter into hilarious femme attire. The two then proceed to maneuver a huge balloon between them, providing clicko comedy. Stanza moves fast, has little chatter, and is utterly original. *Mark.*

Hotel Roosevelt, N. Y.

(ROOSEVELT GRILL)

Guy Lombardo Orch, with Carmen, Lebert and Victor Lombardo, Kenny Gardner, Bill Flannigan, Kenny Martin, Cliff Grass; Nick D'Amico Orch.; $1.50, $2 *covers.*

Along with Guy Lombardo's return to his home base here after his annual concert tour of the country, reports have been circulating about a switch in name of this hotel room from the Roosevelt Grill to the Lombardo Room. That may be just a pressagent's plant but the idea is a natural and the Hilton Hotel chain, which operates this hostelry, would do well in carrying it through.

Lombardo, after all, virtually comes with this hotel's franchise. Ever since he replaced the late Ben Bernie in this spot back in 1929, Lombardo has been this hotel's most solid fixture, paying off through a full historical cycle of boom, bust, war and postwar conditions. It's been a phenomenal run of 22 years in which he's topped every conceivable record for this room while pulling back a perennially regular clientele.

Lombardo's continuously click run here is even more remarkable in that this room has been rough on other bands playing here when Lombardo has been on vacation or tour. Maybe it's this room's close association with Lombardo, but no other name band has been able to deliver anywhere near as effectively.

Having come up with a successful format that has endured through more than two decades of changing band styles, Lombardo, of course, isn't tampering with his trademarked musical pattern even in face of the current market accent on "new sounds." This band's reedy and danceable arrangements have ridden out other fads and it's a cinch to be around long after the present-day off-beat sensations have faded from the scene.

Over the years, Lombardo has been accumulating a flock of crack vocalist-sidemen who have given this organization wide flexibility in its tune presentations. With Kenny Gardner still handling the bulk of the piping assignments, other vocalists with the crew now include Bill Flannigan, Kenny Martin, Cliff Grass and Carmen Lombardo, latter coming to the mike only occasionally. In addition, there's the Lombardo Trio for backing up. It's a solid lineup which blends neatly into the orch's overall styling.

For the current stand, Hank D'Amico's combo is alternating with Lombardo in purveying continuous dansapation rhythms for the customer hoofers. *Herm.*

Bar of Music, L. A.

Los Angeles, May 8.

Doodles & Spider, Sheila Barrett, Felix DeCola, Benno Rubinyi, Eddie Bradford Orch (5),; $1.50-$2 *minimum.*

There's a lot of show here for the tariff, and for a nabe tavern that keeps going every night of the week the turnover is the envy of the plushier grottoes. On nights other than Friday-Saturday, a dropper-in can nurse one 75c highball for the duration of a three-act show costing around $2,000. And he can do a little leg loosening besides on the waxed pine.

For a performer of Sheila Barrett's artistry, this room is a nightmare. The table gab never stops and at times drowns out her best bits. Her mimicry of the theatrical great is still the high spot of the turn, but if she had half a chance the English strumpet routine would have been just as effective. As the garrulous dipso, she displays a fine flair for dramatized satire. Despite her long service in the boites, she's still a good performer and can rack up her share of the laughs.

Doodles & Spider, who play their comedy against recordings, are old favorites here and solid as ever. Their last stand was for five months and this time it's four. Their rowdy clowning overrides the room's noisiness and their soundless mouthing of the eight novelty disks is expert spoofing. Felix DeCola and Benno Rubinyi at the twin pianos tear into the classics but the effect is incongruous with this noisy mob. Eddie Bradford's dance tempos are well suited to the trade. *Helm.*

Chateau Madrid, N. Y.

Felo & Bruno, Harry Mimmo, Carlo Buti, Freddie Alonso Orch; $3, $4 *minimums.*

The Chateau Madrid is attempting a policy that looks like a cross between the regulation cafe floorshow and the intimery type of presentation in which the various acts are spaced out to cover a vast time expanse. It's a difficult feat to carry off, but opening night of the new format indicated that it has a chance.

To kick off the new card, boniface Angel Lopez has held over Felo & Bruno, the piano team that has been hitting excellent applause returns here, with the Cuban import, Harry Mimmo (New Acts), for the first two weeks, while Carlo Buti works the midnight session.

This format has both its advantages and disadvantages. With this approach, there's chance to keep customers over for longer periods so that the profit-making extra drink is bought. However, there are many that do not care to linger that long. However, the presentation of two acts in a row, at the first burst gives the illusion of a full show, and thus most customers feel they've gotten sufficient value for the money.

The ivory pounders continue to knock off some applause-rating routines. They came in originally as Bergaza & Tarraza and later changed to the more easily remembered given names. They are excellent 88'ers and do some song and dance work that makes for a routine that goes over extremely well.

Buti, an Italian import, recently completed a tour of Skouras Theatres. He's been attracting language audiences and he has a chance to draw in some trade at the Chateau which gets an important segment of Latin trade. *Jose.*

Cafe Albert, N. Y.

Adelaide Moffett, Terry Van Tell, Frank Berry; $4 *minimum.*

Adelaide Moffett, after an absence of nine years, the last four of them spent in Trieste, is back in the ranks of femme warblers with her current debut at the Cafe Albert. East side boite, operated by Joseph Sottile, specializes in this type entertainment, last having sported Gigi Durston.

Time has not been unkind but has left its mark, of course, on Miss Moffett. The debutante who entered the cabaret lists some dozen years ago was essentially a stylist then and still depends on the tricks rather than actual pipes in her songalog of standards and current pops.

Since her return, she obviously has not had time to sharpen the style to the point where it is impressive. She's better on the rhythm numbers than the ballads. However, being moderately personable and attractive, she's okay for this type spot, although dubious as a marquee lure.

Keeping the Albert pleasantly music-filled between shows are femme Terry Van Tell and Frank Berry. Both are first-rate pianologists and Berry neatly performs the additional chore of backing Miss Moffett. *Herb.*

Ruby Foo's, Montreal

Montreal, May 8.

Owen & Murray, Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

Most consistent repeater on the local circuit and certainly the most requested is the salty song team of Charlie Murray & George Owen, presently holding court in Ruby Foo's Starlight Room and shaping well to break all house records. Ever since their first appearance here several years ago, duo have been wise and lucky enough always to return to a similar type cafe with the same sort of patrons, thus assuring themselves of a definite following to which they groove their material in some risque curves.

Much of their success is in their almost folksy attitude vis-a-vis the customers. Their opening song about being back in Montreal is loaded with local references and name droppings which are surefire anywhere. They maintain this approach throughout, even to the extent of comparing Toronto and Montreal; and a routine (i.e., Philly and New York) which never fails to get obvious yocks despite its age. Several of the Owen-Murray numbers are new on this trip around the belt; some of it is punched too hard and seems a little rougher than when offered before.

Their parodies on "South Pacific," et al (click as strongly as ever with Owen taking most of the comedy sides while Murray does some smooth 88'ing and plays it straight, mainly for the distaff side who react favorably. Both guys are grind performers, working the room between shows, table-hopping, greeting customers and selling as easily off stage as on for socko returns.

Between the Owen & Murray sessions Len Berger and Joska de Barbary team up for some okay piano-violin stints and relief pianist Fred Toldy does well with his semi-classic and mood music. *Newm.*

Cafe Society, N. Y.

Valaida Snow, Paul Villard, Chet Clark, Sonny Roberts Orch; $4 *minimum.*

Cafe Society Downtown has been holding its entertainment budgets at a steady level. Most of the talent is from the standard act category. They frequently splurge on a name, but in general the management relies on good buying to keep up the quality of the show.

For this occasion, the spot has Valaida Snow, Paul Villard and Chet Clark. The former two are vets on the cafe circuit. Miss Snow is an expressive singer with a tendency to overdramatize her numbers. Dramatics of this Negro singer are sometimes too overwhelming to adequately express the intent of the song. Her best tune, consequently, was "Joshua Fit de Battle of Jericho," which required little ham, and "Chloe," which has highly dramatic lyrics anyhow. Miss Snow, at show caught, went over extremely well, with a variety of tunes including a couple of Yiddish songs, and came back with a pair of encores.

Villard's salty songs are always good audience fodder. Dressed in the garb of a seaman, he delivers tunes that have been hits at the uptown spots as well. His dissertation on the girls in the various ports is always an excellent item for the late shows. Villard also recited some John Masefield poetry with rare feeling. He created a mood which helped carry him off to an excellent mitt.

Clark, doubling at the Palace, does well with a harmonica novelty act. Tone is frequently harsh, but otherwise his musicianship impresses. Novelty in which he gets customers to accomp on the minny mouth organs looks like a waste of time.

The Sonny Roberts Orch hits a good showbacking stride, and Marie Blake does the piano lulls. *Jose.*

Billy Gray's, L. A.

Los Angeles, May 8.

Billy Gray, Patti Moore & Ben Lessy, Pepper Sisters (3), *Larry Green, Bill Howe;* $2.50 *minimum.*

Return of Billy Gray, Patti Moore and Ben Lessy signals the start of a summer fun festival that should keep the walls bulging at this off-Hollywood hideaway. As usual, they're purveying a fast brand of sometimes ribald humor that hits the target squarely with Band Box regulars.

Gray has plenty of new material to offer this time around, including such parodies as "The Little White Fish That Died," all good in the yockful Yiddish genre for which he's known and all punched across with the leering insouciance that is his trademark. He's joined in one skit by Moore & Lessy, but the material is weak and they do better on their own as does Gray as a solo.

Moore & Lessy's new stuff includes an okay "Television" calypso and "I Wish't I Was," parlayed for good returns. Slick bits of business such as Lessy's piano playing and tour jetes enhance the buffoonery. The team with Gray again for a reprise of their ribtickling "Ballet" satire that's still surefire.

Pepper Sisters, gal trio, provide the harmonics with such diverse ditties as "Side By Side" and "Didn't Know the Gun Was Loaded," along with a stage-setting Dixieland medley. For Band Box regulars, any vocal group is a stage wait when Gray is home but the gals earn attention on their own.

Larry Green continues to provide fine keyboard backing for the show and Bill Howe skillfully keeps the atmosphere mellow with his between-shows songalog at the piano. *Kap.*

Habibi, N. Y.

Shoshana Damari, Leon Lishner, Hadassah, Irving Kritchmar, Gleb Yellin Orch (4); $2.50, $4 *minimums.*

Motye Nemeroff, operator of the Habibi, has a unique problem in lining up appropriate talent for his Israeli-type nitery. However, in Shoshana Damari, who heads the current layout, Nemeroff has a winner. Miss Damari is back at the Habibi, where she made her U. S. nitery debut, following an engagement at the Village Vanguard and a concert tour of the U. S.

Dark-complexioned, attractive Yemenite gal, garbed in native costume, has a pleasant, poised warbling style and scores heavily in the mitt department as she runs through her Israeli, Yemenite and Sephardic songalog. She is equally effective in reverent prayer

(Continued on page 60)

VARIETY BILLS

WEEK OF MAY 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marcus (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (1) 13
Tony Starman
Hal Norman
Mickey Deems
Frank Moleine
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 17
Ferdinand & Jerry
Ted Lester
Chocolateers
Marilyn Martinez & Iris
Tommy Hanlon Jr
Leni Lynn
Steve Evans
Bobby Whaling & Yvette
Paramount (P) 14
Russ Hasse Orc
Nat Kiss Cole & 3
Alan King
Johnny Coy
Sunny Gale
Roxy (I) 15
Jean Leon Destine
Haitian Tp
Jeanne Ramon
Alphonse Cimber
Jimmy Nelson
Warner (W) 16
Honey Dreamers
Continental
Carmen Cavallaro
Albins
CHICAGO
Chicago (P) 16
Margaret Whiting
4 Aces
Joe Fingers Carr
Wally Brown
H & W Bell
Royal (P) 16
Ella Fitzgerald
Erskine Hawkins O
Bunny Briggs
George Kirby
Cecil Shirley
OMAHA
Orpheum (P) 16
Pee Wee King
Golden West Cowboys
Duke of Paducah
Cackle Sis
Pamela & Louise
PHILADELPHIA
Earle (W) 16
Pearl Bailey
Bobby Lucas
Chris Powell & Blue Flames
Foxx & White (1 to fill)
WASHINGTON
Capitol (L) 15
Rudy Cardenas
Benson & Mann
5 De Marco Sis
3 Hollidas
Howard (I) 16
Count Basie Orc
5 Keys
Howell & Bowser
Joe Turner
Co-Ops
Charles
Freddie Sales
SCUNTHORPE
Savoy (I) 12
Piddington
Sheik Ben Ali
Craig & Voyle
Ford & Lenner
Jackie Allen & Barbara
Ringle Bros & Renee
Darnia & Roberta
SHEFFIELD
Empire (M) 12
Frank Randle
Gus Aubrey
Kay Sothern
Sanny Roy
Peters Bros
3 Palmers
Stan Stafford
Sally Summers & Dizzy
Bob Hulme
Rita Shearer
Boyd & Stafford
Dagenham Girl Pipers
Mandalay Singers
Whiteley Zio
Angels
SHEPHERDS BUSH
Empire (S) 12
Fred Ferrari
Ken Morris
Len Marten
Cassandras
Downey & Daye
De Vere Dancers
Gordon & Colville
SOUTHAMPTON
Grand (I) 12
Phil Strickland
V M Gaston
Patricia Lyndon
Tom Banny
Archie Harrinell
Michael Wayne
Jean Bradford
Fred Renwick
Olga Sanderson
Lennard Bros
Frankson
18 Naughtigals
SWANSEA
Empire (M) 12
Naunton Wayne
Alfred Marks
Julie Andrews
Paddy O'Neill
Ossie Noble
S Fisher Girls
4 Fredianis
Patricia & Colin
WOLVERHAMPTON
Hippodrome (I) 12
Neal & Newton
4 Musical Derricks
Ford & Hartford
Winters & Fielding
Joe Harley
Phil Lester
Frederick Owen
Marie De Vere Gls
WOOD GREEN
Empire (S) 12
George Doonan
Eva May Wong
Syd Jackson
Vicky Burns
Nancy Miller
Francis Gaston
Gene Anderson
3 Karlofs
10 S Fisher Girls
Dick Collins

BRITAIN

ASTON
Hippodrome (I) 12
Harry Shields
Prince Nareda Co
Van Luin
Vera Demonte
William Greer
Rex Deering
BIRMINGHAM
Hippodrome (M) 12
Vic Oliver
Les Hayner & Betty Seaton & O'Dell
2 Eddies
Gail Kendal
Victor Seaforth
BLACKPOOL
Palace (I) 12
Billy Danvers
Chris Sands
Ella Shields
2 Pirates
Tom Katz Sax 6
La Esterella
Les Marchisio
Jack le Dair
Granger Bros
Sicki
Tower Circus (I) 12
Charlie Cairoli & 1
Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
5 Lorandos
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes
BOSCOMBE
Hippodrome (I) 12
Kordites
Vic Leonard
Maurice French
Nelson Lloyd
Aristocrats
BRADFORD
Alhambra (M) 12
Dave Morris Co
Allen Bros & June
3 Lesters
Ruddy Rolly
Alex & Nico
Bette Lee
BRISTOL
Empire (I) 12
Radio Revellers
Winsor & Wilton
Potter & Carole
Godfrey & Kirby
Billington
Taro Naito
Ray & Katrina
Danny O'Dare
BRIXTON
Empress (I) 12
Rex Varney
Ballet Montmartre
Earl & Oscar
Peter Dulay
5 Speedacks
CHELSEA
Palace (I) 12
Harry Roy Bd
Dickie Henderson
Flack & Lucas
Bobbie Collins
Don Philippe & Marita
Erik
Charles Hague
Stan Bonnett
CHISWICK
Empire (S) 12
Eddie Gray
Arthur English
Peggy Powell
Cycling Astons
Butlin Dancers
2 Playboys
Donovan & Hayes
Viking 3 & Charmaine
Brian Kent
Eileen Regan Girls
DERBY
Hippodrome (S) 12
4 Graham Bros
David Keller
Bertie Sellers
Tommy Graye
Joan Keen
Babs Douglas
Syd Jeffery
Marie Orisetta Gls
EAST HAM
Granada (I) 12
Betty & Alan
Alex & Nico
Ronnie Collis
Al Podesta Bd
Jimmy Mack & Frank
2 Lesters
Hippodrome (I) 12
Harry Secombe
Michael Bentine
Janet Brown
Spike Milligan
Max Goldray
Harry Parry
Paula Coutts
Sunray Sis
Bob Andrews
Metropolitan (I) 12
Tessie O'Shea
Wilson Keppel & Betty
Leslie Randall
Arthur Dowier
Frances Duncan
Trois Poupee
2 Alfredos
EDINBURGH
Empire (M) 12
Donald Peers
Duart Sis & Anton Nino
Levanda & Van
Charlie Clapham
Archie Elray & Dorothy
Eddie Gordon & Nancy
A J Powers
J W Jackson Gls
FINSBURY PARK
Empire (M) 12
Josef Locke
Sterlings
Freddie Bamberger & Pam
Jose Moreno Co
George Meaton
Musical Elliotts
Tipsy & Brow
GRIMSBY
Palace (I) 12
Norman Harper
Joe Lawman
Miriam Pearce
M & S Davis
Nelville Williams
Joy Robbins
Billy Bartholomew
Billy Dainty
New Ambassay Girls
HACKNEY
Empire (S) 12
Max Miller
Nicholls & Merrin
Rex Salmon Co
A & V Farrell
Doreen & Victor
Martyn & Cooke
Martin Crosbie & Thelma
Stan Hardie & Frances
LEICESTER
Palace (S) 12
Max Wall
Dick James
Beryl Reid
Hedley Ward 3
P & P Page
Hasan Ben Ali Tp
Jean Paul
Sherman Fisher Gls
LIVERPOOL
Empire (M) 12
Dorothy Squires
Irwin Corey
Ladd Lyon
Eddie Calvert
Malcolm Mitchell 3
Joan Turner
Donald & Stuart
3 Curzons
Larry Gordon Girls
LONDON
Palladium (M) 12
Jimmy Durante
Harrison & Fisher
Pat Kirkwood
Alan Clive
Rob Murray
Evy & Everto
P Grant Ballet
Palladium Girls
Skyrockets Orc
NEWCASTLE
Empire (M) 12
Winifred Atwell
Jack Jackson
Fayne & Evans
3 Monarchs
Peter Raynor
R & M Lamar
Jimmy Wheeler
T & G Durante
NORTHAMPTON
New (I) 12
Sonny Burke
Lisa Crosbie
Vadio & Hertz
Tom Harrington
Rexanos
Victor Neale
John Joyce Lovlies
NOTTINGHAM
Empire (M) 12
Lesters Midgets
Coopers Festival Fountains
Henry Behrens
Leonard Seamon & Sonia
Percy Pride
El Voleros
Glorias Dogs
PORTSMOUTH
Royal (M) 12
Richard Sis
Gwen Liddle
Serene & Joy
Gladys Morgan
Skating Websters
Tommy Joyce Co
Marie Louise &

AUSTRALIA

ADELAIDE
Royal (T) 12
Lowe & Ladd
Bobby Limb
Berti Dukc 3
Halama & Konarski
Olgo Co
Carla Ames
Los Briellos
Babs Mackinnon
Peter
Celebrity Singers
Les Nouvelle Eves
Tivoli Adorables
MELBOURNE
Tivoli (T) 12
Jimmy Hanley
Jim Gerald
Rosemary Miller
Letty Craydon
Margaret Roberts
John Clifford
Kevin Brennan
Peter French
June Lansell
John Godfrey

SYDNEY
Royal (T) 12
Black & Dundee
Marquis & Family
Wally Jack
Rosita Alexander & Violette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron
Dancing Boys
Tivoli Ballet
Tivoli (T) 12
John Brownlee
Raymond Beatty
Yvonne Marotta
Maria Tauber
John Dudley
Alan Coad
Barbara Wilson
John Young
Marie Collier
National Opera Chorus

NEW ZEALAND

WELLINGTON
St James (T) 12
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

Cabaret Bills

NEW YORK CITY

Birdland
Art Tatum
Erroll Garner
Blue Angel
Freres Jacques
Kay Ballard
Stuart Ross
Ellis Larkin Trio
Ben Seir
Alberta Hunter
Kirkwood & Goodman
Jimmy Daniels
Thora Rita
Norene Tate
Chateau Madrid
Harry Mimmo
Felo & Bruno
Carlo Buti
H. Warringer
Copacabana
Billy Daniels
Benny Payne
Bobby Sargeant
Harbers & Dale
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Rey
Enrique Vizcano O
Eduardo Roy
Embers
Eddie Heywood
Joe Bushkin
Havana-Madrid
Carlos Ramirez
Rene Touzet
Lupino & Urbino
Jose Curbelo Orc
Hotel Ambassador
Julie Lamde Orc
Hotel Biltmore
Michael Kent Orc.
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Ethel Smith
Fisher & Ross
Chico Reil Orc
Stanley Melba Orc
Hotel Plaza
Lisa Kirk
Bambi Linn
Rod Alexander
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Roger Dann
Al Shaw Orc
Horace Diaz Orc
Sherry-Netherland
Dick Estes
Emil Coleman Orc
Hotel Statler
Paul Neighbors Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Darva & Julia
Royal Ashtons
Danielle Lamar
Steeplechase
Jackie Kannon
Marilyn Ross
Collette Fleuriot
Marilyn Hightower
Andre Philippe
Art Waner Orc
La Vie En Rose
Jane Morgan
Jana Jones
Bobby Lucas
Eddie South Trio
Van Smith Trio
Le Ruban Bleu
Patricia Bright
Mickey Deems
Ellen Hanley
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
The Rogers
Mark Stewart
Bobby Ramsen
Oliver Ders
No. 1 Fifth Ave
Bibi Osterwald
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorta Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Pollansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos &
Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carter Orc
Pete Rubino
Village Vanguard
Richard D. Bennett
Wally Cox
Royce Wallace
Clarence Williams 3
Waldorf-Astoria
Denise Darcel
Robert Maxwell
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Bombay Hotel
Nino Rinaldo 3
Joe Harnell
Casablanca Hotel
Benny Youngman
Terry Swope
Alex Shey 3
San Kanex Orc
Zig & Vivian Baker
Clover Club
Stan Nelson 3
Raul & Reyes
Selma Marlowe Line
Woody Woodbury
Tony Lopez Orc
Gene Griffin
Gaiety Club
Tommy Raft
Martine
Louise Angel
Olga Barrett
Lori Iris
Georgia Peech
Che-Che
Lynn Clayton
Gaiety Girls
Ernie Bell Orc
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Mary Joyce
Leonard Boe
Mother Kelly's
Day, Dawn & Dusk
Joe Di Lalla
Ginny Lowry
The Melodiers (3)
Monte Carlo
Steve Gainer
Day & Alva
Arne Barnett 3
Nautilus Hotel
Guy Rennie
Beth Challis
J & S Reyes
Freddie Calo Orc
Robert Richter H'd'l
Don Lanning
Roberts Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Julio Quartet
Del Rosario
Saxony Hotel
Henri Rose
Val Olman Orc
Barry Douglas
Tano & Dee
Sea Gull Hotel
Faith Bondullo
Mae Silva Ders
Norman Lester
Charlie Page
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Deauville
Joe Mooney
Hughie Barrett
Delano Hotel
Rita Prinsell
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Johnina Hotel
Tony Matus
Harry Taylor
Helene Rejoire
Jewel Box
Francis Russell
Bobby La Marr
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Shelbourne Hotel
Alan Kole Orc
Shore Club
Haven & Held
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Margo
Hayelier Ders
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Joan Barton
Jerry Colonna
The Townsmen (3)
Mary Peck
Johnny Conrad Ders
Frank Linale Orc
Maria Neglia
Sherry Frontenac
Lee Kobrin
San Kanex Orc
Frank & Lita
Leonora & Stan
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Jackie Small
Chi-Chi Laverne
Kitty O'Kelly
Jamie Lynn
Pat Pascall
Kenny Lynn
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Ders
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Shecky Green
Russ Sobey
Ben Yost 5
Len Dawson Orc
Harem Club
Sherry Panay
Lynn Starr
Bobby Barton
Jeanne Christian
Wilhemina
Lora Barry
Frolic Club
Myra Davis
Jimmy Day
Princess Tulane
Dorie Dale
Mozelle
Schaw Puppets
Freddie Daw Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Needham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Marlann D'Or
Henry Brandon Orc
Chez Paree
Arthur Lee Simpkins
Buddy Hackett
De Mattiazzis
Johnny Martin
Chez Adorables (8)
B Farnon Orc (8)
Shortie Rennard
Charles Senna
Georgie Daye
N Miller Ders (12)
Brian Farnon Orc
Edgewater Beach
P Spitalny Orc (24)
Wilma Evelyn, Rose Marie, Viola, Velma & Janet
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-deers (8)
Orrin Tucker O (12)
Palmer House
Dorothy Shay
Bobby Winters
Merriel Abbott Ders (4)
Eddie O'Neal O (12)

LOS ANGELES

Ambassador Hotel
Andrews Sis (3)
Eddie Bergman Orc
Bar of Music
Doodles & Spider
Sheilah Barrett
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Pepper Sis (3)
Bob Durwood
Bill Howe
Biltmore Hotel
Jon & Sondra Steele
Dave Barry
Whitson Bros (3)
Hal Derwin Orc
Cafe Gala
Fifi D'Orsay
Noble & King
Bill MacArthur
Ciro's
Josephine Baker
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
June Hutton
Frank Fontaine
Eddie Oliver

LAS VEGAS, NEVADA

Flamingo
Jerry Colonna
Isabel Randolph
4 Step Bros
Flamingo Starlets
Stewart Rose
Matty Malneck Orc
Bobby Page Orc
Desert Inn
Copa Girls Revue
Jack Carter
Betty Reilly
Les Diagoras
Copa Girls
Carlton Hayes Orc
Last Frontier
Willie Shore
Hoosier Hot Shots
Carolina Cotton
Gil Johnson
Devlyn Girl Rev
Bob Millar Orch
Thunderbird
Peter Donald
Irving Fields Trio
Irene Manning
Walter Long
Johnny O'Brien
Christina Carson
Thelma King
Kathryn Duffy Damsations
Normandie Boys
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Celeste Holm
Tippu & Cobina
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Flo Rito Orc

Ralph Slater Appeals Brit. Court Setback

London, May 6.

Ralph Slater has lodged an appeal against the order to pay damages of over $3,000 to a girl who was hypnotized by him on the stage at Brighton four years ago. Costs of the suit already amount to nearly $5,500.

During the recent hearing, the plaintiff alleged ill health after she had been hypnotized, and the action was based on a charge of assault.

Night Club Reviews

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Habibi, N. Y.

melodies, rousing folk songs and tender ballads. In a captivating manner, flavored with a soft accent, Miss Damari introduces each tune with a brief description of its content. Apparently she has garnered a following in New York. At show caught, cafe's clientele called out request numbers frequently.

Gal is ably assisted by her accompanist, Moshe Wilensky, who is touring with her. Wilensky, who worked with Miss Damari for many years in Israel, arranged the music and composed some original tunes for her U. S. appearances.

In addition to Miss Damari, show features Hadassah, a concert dancer making her nitery debut, Leon Lishner, singer and m.c. (both new acts). Irving Kritchmar, a member of the orch, provides two violin solos. Lishner opens layout with both serious and comedy yarns about the bustling activity and problems involved in building a new nation. Kritchmar follows with two well-received modern Israel melodies. Hadassah and Miss Damari, acts most closely allied with the Israeli motif, are in the featured spots. *Holl.*

Southern Mansion, K. C.

Kansas City, May 8.

Sammy Walsh, Jim Feeney Quintet; $2 minimum.

One of the better sessions in recent weeks is the 35 minutes of fun and music provided by this lineup. It's the first date in this established downtown spot for comedian Sammy Walsh, although he has name value locally from former appearances at El Casbah in the midtown section. Biz perked a bit for this spell, making it a pleasant 10 days for the house and the players.

The new Jim Feeney fivesome starts things off with a polished version of "Cumina," and Feeney then introduces Sammy Walsh. Comedian takes it from there, beginning with a portion of his dry and sly chatter which serves to loosen up the room. This done, he varies the proceedings between store of original songs and more chatter and imitations.

By now his "Dip It In" dunking parody to "Ti-Pi-Tin" is a standard part of the turn, and as good as ever for laughs and approval. "The Guy Must've Tripped Me" pokes fun at lawyers and ambulance chasing. There's a steady flow of chuckles from his broad comedy impressions of Busse, McCoy, James and others on his battered trumpet—genuine imitations, honest they are, as Walsh puts it.

"Making a Buck for Beck's" satirizes shoe salesmen in song, and segues into softshoe terp, a takeoff on Astaire and windup with tap on regular waiter's tray. Casual, light-hearted approach has the customers on the Walsh side, adding up to a genuinely entertaining show. Feeney outfit handles the musical backing capably. *Quin.*

Park Avenue, N. Y.

Tony Bari, Ann Dedonn, Bruce Raeburn; $3.50 minimum.

This east side intimery has a pleasant layout on tap, but without a marquee lure it's doubtful if the room will be forced to put the ropes up. Spot has been floundering since Billy Daniels broke through there several years ago and it still needs that type of magnetic personality to pull in a payoff trade. With its current lineup, boite can only expect moderate biz.

Tony Bari is the Park Avenue's big drawing card and although he doesn't disappoint with his tenor repertoire, he's still not the answer to the pull. Bari's romantic pipings hit the ear easily as he mixes up his renditions in Italian and English. He tends to get a little overdramatic in his delivery but it hits with effect, especially with femme clientele. Best of his offerings are "Everywhere You Go," "Never" and "Just Say I Love You."

Bruce Raeburn wins aud easily with his keyboard antics and happy songalog. Raeburn gets across a genial personality that fills room with ingratiating warmth. Clicks best with his selection of showtunes such as "Make It Another Old Fashioned, Please," "Only for Americans" and "It's a Big, Wide, Wonderful World." Minor flaw in his turn, however, is inclusion of a pair of pseudo-risque items that fail to build yocks or attention.

Songstress Ann Dedonn is reviewed in New Acts. Intermish lulls are filled excellently by Jack Olsen and Sal Di Mario, who split turns on the 88. *Gros.*

Eddys', K. C.

Kansas City, May 9.

The Weavers (4), Tony DiPardo Orch (8); $1 cover.

Singing groups generally rate among the top class of attractions in this downtown spot, although this foursome with its established flavor of folk songs poses something of a question. It's the first time around for the outfit here, and poser is just how fitting are folk songs in a class nitery such as this.

Answer evidently is that the folk tunes done as the Weavers do them are okay. The fortnight will not be the strongest biz the Eddys have had, but will be up there among the better returns. And the club gets credit for booking a different sort of attraction and a strong name. Recording work by the four adds to their pull.

The Weavers—Ronnie Gilbert, Pete Seeger, Fred Hellerman and Lee Hays—get right into swing with "Cindy," the first of 11 songs which they offer in their 40-minute stint, with Seeger on the five-string banjo and Hellerman on guitar. List includes "One of the Roving Kind," "Trouble in Mind," "Lousy Dime," "On Top of Old Smoky," "Tzena," "Talking Blues," "Paper Pins," "Saints Go Marching In," "Goodnight Irene," and "So Long" as closer.

Vocal work is billed as "new slant on old songs," and therein is some of the explanation for the success of this Decca group. True enough, they are old style songs, but done with good deal of verve and spirit, the four voices being unusual individually and giving the combo an unusual vocal effect. Their work on the spiritual, "Saints Go Marching In," highly abetted by Tony DiPardo's trumpet work and backing of the orch, is a standout. *Quin.*

Astor Cafe, Mont'l

Montreal, May 8.

John Atterbury Players present "No Mother to Guide Her," comedy-farce in three acts starring Violet Walters, Sondra Gibson, Bonar Stuart, Dorothy Davis; $1 admission.

At the suggestion of Dorothy Davis and Violet Walters, two members of the original John Atterbury Players who dominated the legit field here a couple of decades ago, Astor Theatre Cafe owner George Gervaris gambled on the return of the meller as a switcheroo from the entertainment being offered by rival boites and idea clicked with socko biz over past 18 months.

"No Mother" is a repeater from an earlier cycle. Although the pattern and manner of playing have almost levelled off to the point where each show looks and sounds alike, company keeps up a freshness that is a cinch with the more extroverted customer and a must with the nostalgic set who give vent to the good-old-days during the vocal sessions led by Adelaide Cook between acts.

Cast has remained virtually intact throughout run with Violet Walters (the waif with the big heart), Bonar Stuart (the good guy) and Dorothy Davis (the inevitable crone and accomplice of the villain) taking the major leads in every performance. Play throughout is broad in every sense of the word; the patrons are encouraged to criticize the actors at any time, cheer the hero, boo the villain, etc. The ad libs thrown from the stage to the more verbose clients are sometimes funny but on the whole they tend to slow up pace.

To date the company has presented such standards as "The Drunkard," which had the longest run, "Sweeney Todd" and several others to a solid reception. The small stage, built in a corner of the room, heightens the comedy angles with its awkwardness; the costumes and sets have the same lack of restraint as the acting. With another show in rehearsal and repeated requests for the return of previous efforts, the Atterbury company and the Astor should establish some sort of nitery record for Montreal. *Newt.*

Argentina's N.Y. Date

Imperia Argentina, one of the top flamenco singers in Spain, will play a week's stand at the Puerto Rico Theatre, N. Y., June 5. House manager Carlos Montalban will line up a vaude show to surround her.

Miss Argentina will precede this date with one at the Million Dollar Theatre, Los Angeles, May 19.

Palladium, London

London, May 6.

Jimmy Durante, with Eddie Jackson, Jack Roth, Jules Buffano, Candy Candido; Pauline Grant Ballet (17), with Gillian Lynne; Pat Kirkwood, Roy Murray, Harrison & Fisher, Alan Clive, Evy & Everto, Tiller Girls (16), Woolf Phillips Skyrockets Orch.

The Durante circus explodes at the Palladium with all the force of dynamite. It rocks the audience from the moment of the Schnoz' first entrance and keeps them rolling for an unrelieved 50 minutes. The troupe is in for four weeks—the longest of the season to date—and is the surest sellout of the year.

It is Durante's first Palladium appearance in 17 years, but his exuberance, his dynamic personality, his perfectionist sense of timing, and unihibited manner have lost none of their magic. Entire act is a riot. Durante does everything to wreck the joint, and the more he fools around, the more he tosses music sheets into the air and throws piano tops around the stage, the more the Palladiumites lap it up.

Schnozzola's personal triumph was beyond question, but vaudeville veterans were particularly warmed at the reception accorded Eddie Jackson on his first entrance, strutting across the stage to do "Bill Bailey" with Durante at the keyboard. The specialty scene done by the star with Candy Candido, the impeccable work of Jack Roth, at the drums and the skillful pianistics of Jules Buffano are among highspots of the presentation. Durante's byplay with scores of hats, and his unrestrained interpretation of "The Guy Who Found the Lost Chord" are comedy hallmarks in a show that is all too short.

The Skyrockets orch, who backs the act on stage, come in for merciless ribbing, and the dancing line of Tiller Girls are recruited for a Durante production number which clicks as merrily as anything else in the show.

Barbara Aitken designed a new routine for the Tiller Girls to provide suitable opener for the bill, and Evy & Everto take the No. 2 spot with a slick monocycle act, including a giant unit and a Heath Robinson contraption. Alan Clive follows with an adequate range of impressions, including Bogart as a baby-sitter, George Sanders and Phil Harris. Takeoffs are quite good, but material is below par.

Also playing their first Palladium date in 17 years is the American dance team of Harrison & Fisher who preemed to a boff reception. Routine is nicely paced, starting off with elegant ballroomology before going into the comedy stuff, with the gal clicking for plenty laughs.

British vocalist Pat Kirkwood contributes five numbers in just over 10 minutes and all are noteworthy for her strident style. Chanteuse is handsomely gowned and has vivacious personality, but her act would be strengthened if played on a less hard note. Roy Murray gets spontaneous reaction for his juggling with a bored, and almost pained expression while going through his highly skilled routine. Turn is a decided click and artist had to beg off which is almost unique for a juggler.

To wind the first half, Val Parnell has staged the second ballet of the season, "Cut for Partners," with choreography by Pauline Grant and music by Leroy Anderson. This is distinguished by Gillian Lynne's solo, although the dancer appears to be heavily worked. The routine is imaginative and a striking wardrobe lends color to the layout. *Myro.*

Warner, N. Y.

Carmen Cavallaro, The Continental, The Albins (2), Honeydreamers (5); "San Francisco Story" (WB), reviewed in VARIETY *April 9, 1952.*

Current stage layout at the Warner, following the run of the Ballet Theatre troupe, is spotty with no single turn strong enough to overcome the lagging Broadway boxoffice. Except for the Continental, erstwhile video feature, bill has a humdrum format. The Continental is reviewed under New Acts.

As headliner, Carmen Cavallaro delivers with his standard brilliantine keyboard style. Cavallaro, who's playing as a single backed by the house orch, impresses with his arpeggios on a flock of numbers, including "Blue Tango," "Voodoo Moon," an over-elaborate boogie-woogie item and his standard "Warsaw Concerto." He also essays some gab between his solos but he's not half as effective with the palaver as he is with the piano.

In the No. 2 spot, the Albins register nicely with their comedy hoofing act. Vet man-woman team has been around for a long time and their zany antics, pratfalls and acroterping are okay program fare.

The Honeydreamers get the bill off to a fast start with their tricky harmonizing arrangements. Quintet, comprising three boys and two girls, have a good repertory of ballads, spirituals and rhythm novelties, all of which are socked over with a visual-vocal impact stemming from this combo's precision quasi-hoofing routines. Initial number, in which they introduce themselves, is on the corny side and could be eliminated. Top items are their dramatic delivery of "Shadrach" and their workover of "There's Something About A Hometown Band" in which two of the male vocalists double on various instruments. *Herm.*

Casino, Toronto

Toronto, May 9.

Larry Parks & Betty Garrett, George Hall, Paula Bane, Rudenko Bros. (2), Jimmy Cameron, Archie Stone House Orch; "Basketball Fix" (Realart).

On first visit here, Larry Parks & Betty Garrett walked on to a screaming ovation that lasted a minute or more before the happy looking Mr. and Mrs. team went into almost 40 minutes of song, dance and banter to a begoff reception when caught.

In the opening, she plays a confused blonde and instantly registers, with Parks playing straight but quickly establishing a polished comedy style that never escapes him and makes for exquisite teamwork timing. Pace is quickly set with their Hollywood preem satire, with Parks as lobby m.c. and Miss Garrett running through a gallery of diversified femme film stars, including a tipsy southern starlet that rated an ovation.

Their bouncy "Down by the Old Mill Stream" satire, complete with patter and double-tempo lyrics in the Gilbert-Sullivan manner, also socks over; ditto a novelty yawning song in the "Baby, It's Cold Outside" metier, which Miss Garrett wrote and tagged "Lacka-daisy-day" and which the two have plattered for forthcoming release by M-G-M.

Their burlesque "Carioca" dance gets over nicely, plus a Vincent Youmans medley, and a terrific finale to "Side by Side" with a slick soft-shoe routine. Reception stamps the team as okay for any entertainment media.

With Jimmy Cameron expertly skippering as m.c., whole bill is nicely rounded out by comedy chatter of George Hall; the clever juggling of the Rudenko Bros., complete with the darkened cross-stage catches of flaming torches; the splendid song-stint of Paula Bane, a suntanned blonde in a white sequin gown, who exhibits plenty of looks and personality and can also hit those high notes in a diversified tempo log that included wow begoff of "Why Was I Born?" Layout is one of the most successful at this house in several weeks. *McStay.*

Apollo, N. Y.

Count Basie Band (16) with Bixie Crawford; The Five Keys (6), Bud Harris & Mantan Moreland, Joe Turner, The Co-Ops (3); "The Big Steal" (RKO).

Count Basie furnishes the marquee lure for the current bill of Harlem's vaude flagship. With seven brass, five reed and four rhythm, the outfit gets the session away to a breezy start with a hot instrumental number. Femme vocalist Bixie Crawford follows to chirp "Be My Life's Companion" fetchingly.

Joe Turner, a blues shouter, handles a trio of tunes in a gravel-voiced delivery that nets him a good reception. Band returns to beat out one of its originals, "Sure Thing." Basie himself contribs a solo on the 88 while several sidemen get off individual licks on trombone and sax.

Now working with Bud Harris, Mantan Moreland holds down the comedy department. The one-time film actor, who's frequently appeared at the Apollo, retains much of his material used on previous stints. Nevertheless, the pair's routines are sufficiently well done to satisfy the stubholders.

The Five Keys, a male harmony group plus their own piano accompanist, close the 70-minute show. They're reviewed under New Acts, as are the Co-Ops, a terp turn. *Gilb.*

Music Hall, N. Y.

"Band Box Revue," produced by Russell Markert, with Frank Molesine, Clifford Orr, Edward Ruhl, Mickey Deems, Tony Starman, Rockettes, Corps de Ballet, Choral Ensemble, Symphony Orch; "Scaramouche" (M-G), reviewed in current issue.

Russell Markert's current Music Hall melange makes no attempt at the usual unifying theme. That's no drawback, but what is a shortcoming is the lack of a good sight turn to supplement the numbers of the Rockettes, ballet and glee club. Show cries for a dumb act to lift it during its early portions.

As it is, the "imported" acts supporting the M. H. regulars are Frank Molesine, as accordionist; Mickey Deems, an m.c. type of comic, and Tony Starman, tapster. A small investment for a good acro or animal number in place of Molesine would have paid dividends. That's no reflection whatsoever on the accordionist, who is quite capable, but it takes more than a squeeze-box artist doing a single, no matter how good, to provide a lift at this point in the proceedings.

Deems has a hard fight too in the 6,000-seat auditorium. His monolog material, reminiscent of that of other comics, goes into the tribulations of father on his Sunday of rest. It's not bad, but it really can't be judged in this setting, which more nearly would require a team of Milton Berles to earn real laughs.

Starman is luckier in that his solo taps are brief and he quickly gets the backing of the Rockettes. They do a number labeled "Jack the Bellboy—Grand Hotel" to some pretty weak lyrics by Al Stillman. Starman is "Jack" and the femmes do a pleasant routine with small suitcases. Their costumes, designed by Frank Spencer, get a laugh when they turn around to show their "bell" numbers fastened to their seats.

Best turn of the show, however, is the curtain-raiser, done by the ballet. It's called "Reflections" and has a set that gives a perfect illusion of big panelled mirrors when the gals, four deep, go through a precision routine. Eugene Braun's skillful lighting greatly aids in the effect of what appears to be each gal reflected three times, but winding up to be four different femmes.

Glee Club also does a "big" number, "The Good Book Says." It puts the members in "angel" costumes, complete with robes and halos, in a sort of church setting. They do a number of spirituals with Clifford Orr as the preacher and Edward Ruhl doing solos. It suffers from seeming too long, mainly because it follows the accordion turn, where another type of act was called for. *Herb.*

Empire, Glasgow

Glasgow, May 6.

J. W. Jackson Girls, Cyclo Bros. (2), Walter Niblo, Musical Elliotts (3), Irwin Corey, Nino, Levanda & Van, Ladd Lyon, Donald Peers (Don Phillips at piano), Bill Matthew Orch., twice nightly.

This is a good vaude bill, though a bit thinnish in parts. Fortunately, it's topped by the warm, rich personality of the British minstrel, Donald Peers, one of the soundest performers in the U.K., whose recent rise to stardom via stage, radio and TV is one of the epics of British show biz. Peers has strong drawing power, and he packs the house nightly. He has strong femme appeal, dresses immaculately, chooses a song repertoire to suit all ears, and goes off to sock applause.

With energetic Don Phillips (a composer already known in the States) at the piano, Peers is a philosopher in song, linking his numbers with a human, enjoyable narration. He concentrates largely on pops and, wisely for Scot audiences, features the new Auld Lang Syne number, "A Gordon for Me," now in the top class in Britain and sung regularly by its author, Scot tenor Robert Wilson. This has the house joining in, a good feature not seen so often in music-hall these days.

At show caught Peers revealed his complete lack of selfishness by telling audience of merits of a young Glasgow singer, Nicky Kidd, then bringing him on, dressed in street clothes, to say hello to the stubholders. Gesture was warmly applauded.

The original U. S. comedian, "Professor" Irwin Corey, making his Scot debut, offers a deadpan expression, quaint mannerisms, and completely nonsensical patter that is probably too clever to audiences unaccustomed to this new and subtle style. For too long music-hall audiences here have been taking the bellylaff stuff, and the Irwin Corey business comes by way of surprise. It's appreciated by a large section, however, as shown by the gentle laughter spread throughout the house.

Making a quick return after four weeks' absence, the clowning of the Musical Elliotts (mom, dad and daughter) again impresses. Hand balancing and comedy of Ladd Lyon also goes down well, performer taking his assistant from out of the audience and perching her precariously on chairs while he engages in pleasing patter.

Dog acts who perform without a master are rare. Maybe that's why Nino, billed as the "Wonder Dog," gets so big a hand. Pooch comes on alone, balances atop huge, inflated rubber balls, pitter-patters on them to and fro across the stage, even re-emerges at the end of act to take its own bow-wow. And he's indeed a wow! Canine intelligence of Nino puts many human performers in the shade.

In the n.s.g. class is Walter Niblo, diminutive Yorkshire comic, whose patter is stale and who's merely a fill-in. Levanda & Van juggle adequately, and the Cyclo Bros. have tricks on wheels. Show is well rounded off by the rhythmic routines of the dancing Jackson Girls. *Gord.*

Palace, N. Y.

June & Martin Barrett, Chet Clark, Appletons (3), Milton Douglas (2), Bob Howard, Cabot & Dresden, Artie Dann, Roland Marcelli & Janis, Jo Lombardi Orch; "Loan Shark" (Lip), reviewed in VARIETY *April 30, '52.*

The first show under the vaude-film policy at the Palace after a seven-month span of two-a-day is at least able to show the possibilities of eight acts at this house. Opener of the spring and summer format of eight acts, as opposed to the glamor kick of the colder months when star layouts will prevail, is a remarkably good show for the money. Booker Dan Friendly has collected a batch of capable talent that should entice the summer tourists as well as native vaude devotees.

Manager Herb Bonis thinks that opening-day faces included many who have patronized the Palace at $4.80. It's fairly evident that the pop-priced policy will at least keep the house warm for the two-a-day period, and association of the Palace as a live talent centre throughout the year will aid in building institutional trade.

In next to closing slot, Artie Dann gets by with the jokes on his schnoz. There are times when he plays for the benefit of the orch members exclusively but, fortunately, he doesn't neglect the other parts of the house. Material is all familiar, but is goes over fine.

Milton Douglas, assisted by an unbilled femme, similarly trots out a selection of familiar lines and stories. They also make their mark, even though Douglas has a tendency to get sarcastic when a gag doesn't get the response he thinks it should. General effect is good, however.

June & Martin Barrett are in the leadoff in the dance contingent. Tap team opens with an engaging number which partially lampoons the East Indian terpers, but midsection the act is an old-timey slow number which means little. They retrieve at the close and take off to a solid mitting.

Cabot & Dresden are a vet dance team who show a line of powerful lifts and spins. The strong-arm work hits an excellent stride which carries the act in its entirety. Their three numbers show good ballroom conception and an awareness of applause values. They similarly do well.

Sole song turn is Bob Howard, vet Negro song and piano act, who bangs out a series of oldies in an assured manner. Howard has been at this house several times and he knows his way around the customers.

The novelty on the bill is by the Appletons, comprising two girls and a boy, in a hoke apache routine which is expertly done. Male executes some excellent spins and the team hits an applause jackpot.

Chet Clark's harmonica act is good theatrical fodder. Doubling from Cafe Society Downtown, his work indicates that he has a far better theatre than a cafe act. His three numbers are fast and lively and he too takes several bows.

Sole New Act on this session is Roland Marcelli & Janis. Jo Lombardi's orch showbacks neatly and Dave Bines' staging is fine. *Jose.*

Earle, Philly

Philadelphia, May 10.

Louis Jordan Orch (5), Willis Jackson Orch (11), Three Rockets, Shoareguard Dancers (4), Bob Bailey, Jordanettes (8); "Honeychile" (Rep).

Humor, rhythm and musical excitement are the major assets of the new Earle show, with the infectious Louis Jordan contributing in all three departments. As on previous visits, Jordan makes a production out of the show by adding a line of eight steppers and lookers, the Jordanettes, especially in the finale, when the chorus sways and wriggles in back of the maestro through three numbers. Whether he is clowning with his tenor horn, threatening to fight someone in the audience, or tearing off a vocal, Jordan is always a good show.

He punches across laughs and songs with surefire results exampled by the "wrung-out" version of "Wheel of Fortune" and a Calypso item called "You Will Always Have a Friend—If You Have Money to Spend." Without going blue, Jordan also manages to get across the suggestively titled "You Gotta Work, Baby, Work" and "Hold on to What You've Got."

Two femme vocalists have been added to the outfit—Elaine Robinson and Ann Bailey—but their assistance is laregly decorative. Jordan's Tympany Five is a great fave here with three local boys in the combo—pianist Jimmy Peterson, drummer Charlie Rice and bassist Bobby Bushnell.

Willis Jackson, whose 10-piece orch stays onstage throughout, is spotted for several solo sax rides that set the house on fire. Strictly a tongue-in-cheek performance, Jackson takes off the "terrific" tenormen, and in the process does about everything that can be done with the instrument, and does it humorously.

Instrumentation of Jackson's orch includes three trumpets, trombone, three reed and three rhythm. Band backs up the acts agreeably and really cuts loose with the boss' maniacal sax concertos.

Unusual insert in a revue sporting two bands is another musical outfit, the Jackie Davis Trio. Davis sets up four fast swingy numbers for his stage appearance and gets the stubholders beating out the rhythm with him. Davis is at the Hammond organ and is backed up with drums and guitar. The arrangements provides for great flexibility and the outfit has plenty of drive.

Two good dance acts break up the swing concert fare. The Shoareguard troupe (three boys and a girl) combine ballet, modern dance and Jack Cole stylings for an interesting routine, although they could stand brighter lighting. The Three Rockets, fine tapsters, step in close-fit unison. Bob Bailey emcees the proceedings pleasantly and is spotted for a single song number. *Gagh.*

Martin & Lewis

Continued from page 55

AGVA's national administrative secretary, stated that its the duty of acts, headliners especially, to live up to their contracts; that rank and file performers depend upon names to keep cafes and theatres open, etc. A nitery owner will frequently keep a spot open, knowing that losses can be made up on the strength of one good booking of a suitable headliner. When that headliner fails to honor his contract, the work of many other performers is imperiled.

Recently, on the other hand, the union forced Tony Martin to pay the Copa $20,000 for failing to keep a date there. The "play or pay" rule was invoked against the singer when he told his agency that he preferred to play the competing Riviera, Ft. Lee, N. J. Copa, upon getting the $20,000, gave half that sum to charity, while legal expenses ate up the rest.

This is the second major M.&L. contractural difficulty to be aired by the union. Several years ago Harry Steinman, then partner in the Latin Casino, Philadelphia, brought up M.&L. and Abner Greshler, then their agent, on charges of skipping out of a date. Contract was signed on behalf of the comics by Greshler. The team won the case because pact wasn't on the standard AGVA form.

M&L's 1st Brit. Date?

Martin & Lewis are tentatively booked for the Palladium, London, beginning Aug. 15.

First date in England for the duo if sked jells.

'Blondes' to End Season With D.C. Run; To Tour Again in Fall Sans Carol

"Gentlemen Prefer Blondes," currently in its fourth week at the Shubert, Boston, will close its engagement there May 24 and after a week's stand at Ford's, Baltimore, will wind up the season with a three-week run starting June 2 at the National, Washington. It will take over the latter spot following the current four-week engagement of "Call Me Madam" there.

After laying off this summer, "Blondes" will probably tour again in the fall, using a scaled-down production and playing mostly split-weeks and one-nighters. A new femme lead must be found to succeed Carol Channing, who is slated to play her present starring role in Jack Hylton's London edition, but nearly all the other principals are under two-year contracts and will be available to go out again.

The show's Baltimore booking for the week of May 26 was a last-minute deal. With the Boston closing moved ahead and the Washington theatre not available until June 2, producers Herman Levin and Oliver Smith considered a bid from the Warner, Atlantic City, for the open week. However, the terms for the resort spot were not acceptable, so the Baltimore booking was set. Previously, the latter house had been due to remain dark until next fall.

'Missouri Legend' Tuner For Westport, Conn., Silo; Several Newies on Sked

Westport, Conn., May 13.

A musical version of "Missouri Legend," the Broadway play of a dozen-odd years ago, with lyrics by John LaTouche and choreography by Felicia Sorel, will be tried out this summer at the Westport Country Playhouse. Armina Marshall will stage it.

Also on the schedule for the tryout barn are productions of "Three to One," comprising excerpts from the intimate Broadway musicals, "One for the Money," "Two for the Show" and "Three to Make Ready"; a tuneup of "An Evening with Beatrice Lillie," an informal revue slated for Broadway production in the fall, and "Then One Day," new comedy by Clifford Goldsmith, with Thomas Mitchell directing and starring.

The season will open June 16 with "Heartbreak House," the current revival of the Shaw play at the Brattle Theatre, Cambridge, Mass., with the same cast including Beatrice Straight, Philip Bourneuf, Frances Reid, Larry Gates, Mary Lou Taylor, Earl Montgomery, Robert Fletcher, Olive Reeves-Smith and Paul Ballantyne. Peter Cookson has the rights to the show and plans a Broadway presentation in the fall. It will be able to play the local strawhat as a package because, as the opening bill, it will not require any extra casting.

The Goldsmith play, which was formerly under option to Broadway producers James Russo and Michael Ellis, will also be an exception to the three-actor package rule, since most of the cast will be children and presumably exempt from the regular casting setup. Not definitely dated is a week's stand by the touring ballet troupe headed by Mia Slavenska, Frederic Franklin and Alexandra Danilova.

The barn, to be managed again by Philip Langner and Charles Bowden, under a lease from owners Lawrence Langner, Miss Marshall and John C. Wilson, will up the price of a few of the downfront seats, increasing the gross capacity slightly to about $12,000. Staff for the operation will include Queenie Smith, executive assistant to the producers; Edmund Baylies, stage manager; Elliott Martin, assistant; Don Glenn, treasurer; Mahlon Naille and Lorraine Hansberry, assistants, and Ralph Lysett, pressagent and subscription manager.

Loon Lake Stock

Beth Gardner's Blythewood Island summer resort on Loon Lake, at Chestertown, N.Y., opens its in-the-round season June 23.

Ten-week season will have a resident company.

Fort Wayne Cancels Third Outdoor Musical Season

Fort Wayne, May 13.

Board of directors of the Fort Wayne Light Opera Festival, Inc., announced it won't offer any musical season this summer in Franke Park. Other business and civic responsibilities, and high amusement taxes, were blamed for the decision.

Board revealed that in its first two years, in 1950 and 1951, the Festival sustained financial losses, although in 1951 it came near the breakeven point. An effort to secure exemption from the Federal tax, under a new Congressional law passed last year, brought no word on a probable ruling.

N.Y. Crix Solo In Limb-Climbing

New York's legit critics have been showing a tendency to do solo limb-climbing acts lately. In general, the solitary dissents have been favorable reviews of shows all the other aisle-sitters panned. But in at least one case, the exception was a mild pan of an offering the others praised. In the latter case, the lone dissenter's verdict was borne out by the boxoffice flop of the show.

Nearly all the out-of-step notices seemed fairly startling, which is natural under the circumstances. For example, there was some pate-scratching among his colleagues when John McClain, of the Journal-American, thought "Women of Twilight" was hot stuff. Same was true when William Hawkins of the World-Telegram & Sun, liked "Long Watch." However, McClain didn't cause such wonder in the case of "The Victim," since his okay notices verged on no-opinion.

But Brooks Atkinson, of the Times, raised a few eyebrows with his rave for "Grass Harp," coupled with an all-out followup in his Sunday column and a vote for the Truman Capote play as the best of the season. Arthur Pollock, of the Compass, did a one-man nip-up last week for "Shuffle Along." However, Mark Barron, of the Associated Press, topped everyone by going overboard for, of all things, "Hook 'n' Ladder," a one-performance opus.

To no one's surprise, these isolated enthusiasms appeared to have little beneficial effect on the b.o., although Atkinson's plugs, particularly the Sunday piece, were credited with moderate patronage for "Grass Harp."

The solo pan was Atkinson's admitted confusion at "Four Saints in Three Acts." Despite almost solid raves from the other aisle-sitters, this Gertrude Stein-Virgil Thomson opera failed to draw patrons and did a quick fold. Curiously, nearly all the business it did get was the advance. After the enthusiastic press the b.o. sale stopped cold.

As one manager with the musical remarked, "As usual, the critics are killing the theatre. What did they have to go and give us raves for? Why don't they let us alone?"

Unusual Coin Setup On Schwartz 'Conscience'

"Conscience," the Maurice Schwartz one-man show produced by the Shuberts, in partnership with Joseph Kipness and Jack Small, has an unorthodox financial setup. The venture is capitalized at $15,000, of which Kipness has supplied $11,500 and Schwartz and John F. Waters, the latter a designee for Lee Shubert, are listed as putting up the remaining $3,750.

According to the limited partnership agreement, the first return of capital will be to Schwartz, after which he and Shubert will get 25% of the profits and Kipness 75%. Kipness is the sole general partner. Small, his associate in the production, is a company manager for the Shuberts.

PITT AREA STRAWHATS PLAN EARLY GETAWAY

Pittsburgh, May 13.

First of the district strawhats to get going this season will be the Mountain Playhouse at Jennerstown, Pa., which tees off May 31 with "Lo and Behold." Schedule there has already been set. "Lo" will be followed by "Jason," "June Moon," "Waterloo Bridge," "The Importance of Being Earnest," "Detective Story," "For Love or Money," "The Devil Passes" and "On Approval." Each play will run for two weeks, with a matinee every Friday.

Carl Low and Clay Flagg have tabbed a June 7 getaway for their White Barn Theatre near Irwin, and Hale McKeen has been inked to direct again. Plays and company haven't been set yet, however. New Wagon Wheel Playhouse, which Francis Mayville launched last season, will swing into action the end of June and the Little Lake Arena Theatre a couple of weeks before that. There's nothing definite yet on Bill Green's Arena Theatre, which Sam Handelsman ran last season with a policy of name guest stars. The town's No. 1 venture, the Civic Light Opera season, opens under the stars at Pitt Stadium June 16 with "Carousel."

Crix 'Bests'

Continued from page 1

season's winners is the fact that three of the five men named in the best actor classification appeared in "readings," rather than straight dramatic shows. Also of interest is the fact that there are no repeats from last year, when the "bests" included Maureen Stapleton, Uta Hagen, Claude Rains, Shirley Booth, Joan Lorring and Yul Brynner.

There were no unanimous selections this season, but winners of the chief categories were topheavy choices. Ferrer got 10½ out of 18 votes as best actor; 9½ out of 17 as best director; 9½ out of 15 as best producer.

Miss Harris had a runaway 13 out of 18 ballots as best actress. Miss Segal had 14 out of 18 votes as best femme in a musical. Silvers had 9 out of 17 ballots in his category, and Frederick Loewe had 11 out of 14 tallies for best score ("Paint Your Wagon").

In the best actor classification, besides Ferrer's 10½ votes, there were 3½ for Charles Boyer and 1½ for Charles Laughton, both in "Don Juan in Hell"; one vote for Emlyn Williams (Dickens Readings) and a half-vote for John Garfield ("Golden Boy").

Miss Harris' overwhelming 13 votes as best actress left only one tally, each for Cornelia Otis Skinner ("Paris '90"), Helen Hayes ("Mrs. McThing") and Edna Best ("Jane"), and two for Gusti Huber ("Egypt").

In the best male musical performer list, besides Silvers' nine ballots, there were three for Harold Lang ("Pal Joey") and Tony Bavaar ("Paint Your Wagon"), and James Barton ("Wagon") got two each.

Segal's Slam

Miss Segal's 14 tallies as best femme musical performer eclipsed two votes for Anne Jeffreys ("Three Wishes for Jamie"), and one each for Ethel Merman ("Call Me Madam") and Dolores Gray ("Two On The Aisle").

Best supporting actor category, which John Cromwell won with six votes, was widely split, with one vote each to Alan Webb ("Nina"), Walter Matthau ("Twilight Walk"), Conrad Janis ("Brass Ring"), Brandon de Wilde ("Mrs. McThing"), George Matthews ("Barefoot in Athens"), John Buckmaster ("Saint Joan"), and Robert Ross ("Point of No Return"). William Prince ("Camera") and Lee J. Cobb ("Golden Boy") garnered a half-vote each.

Marian Winters, with six votes as winner of the best supporting actress category, was trailed by single votes for Enid Markey ("McThing"), Claudia Morgan ("Venus Observed"), Jean Dixon ("To Be Continued"), Olga San Juan ("Wagon"), Helen Gallagher ("Joey"), Janis Paige ("Remains To Be Seen") and Gusti Huber ("Flight Into Egypt"). Miss Gallagher picked up a second vote belatedly.

Brandon de Wilde ("McThing") won the most promising young actor category with three votes, followed by Richard Burton ("Legend of Lovers") with two. Single tallies went to Iggie Wolfington ("McThing!"), Will Kuluva ("Shrike"), Billy Chapin ("Jamie") Martin Brooks ("Camera") and Tony Bavaar ("Wagon").

Andrey Hepburn ("Gigi") tied as winner of the most promising young actress selection with Julie Harris. Kim Stanley ("Chase") had three votes with Lydia Reed ("McThing") two and Anne Meacham ("Long Watch") one.

Couple Surprises

Best director classification, won by Jose Ferrer, saw two votes cast for Elia Kazan ("Flight Into Egypt"). Cecil Beaton ("Grass Harp") and Jo Mielziner ("Egypt") tied for best designer choice, with four tallies each, while Eldon Elder ("Legend of Lovers") got three votes.

Best new score category, which Frederick Loewe won with 11 votes, turned up a couple of surprises. There was a vote for Richard Rodgers on "Pal Joey," which is a revival. There was another for the late George Gershwin on the "Of Thee I Sing," revival, the AP's Mark Barron stating it was "the most delightful score of the season to me."

Joseph Kramm, author of "The Shrike," won the most promising new playwright classification with nine votes, while Truman Capote ("Grass Harp") received three ballots, and William Marchant ("To Be Continued") two.

In the outstanding producer category, which Ferrer won with 9½ votes, there were two tallies for ANTA and one each for the Playwrights Co. and Rodgers & Hammerstein.

Members of the N. Y. Drama Critics Circle, comprising reviewers on Gotham dailies and weeklies, voted for the selections.

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1951-52 season:

Best Performance By a Featured or Starred Actor in a Straight Play

Jose Ferrer ("Shrike")	10½
Charles Boyer ("Don Juan in Hell")	3½
Charles Laughton ("Don Juan in Hell")	1½
Elliott Nugent ("Male Animal")	1
Emlyn Williams (Dickens Readings)	1
John Garfield ("Golden Boy")	½

Best Performance By a Featured or Starred Actress in a Straight Play

Julie Harris ("I Am a Camera")	13
Gusti Huber ("Flight Into Egypt")	2
Cornelia Otis Skinner ("Paris '90")	1
Helen Hayes ("Mrs. McThing")	1
Edna Best ("Jane")	1

Best Male Performance in a Musical

Phil Silvers ("Top Banana")	9
Harold Lang ("Pal Joey")	3
Tony Bavaar ("Paint Your Wagon")	2
James Barton ("Paint Your Wagon")	2
John Raitt ("Jamie")	1

Best Femme Performance in a Musical

Vivienne Segal ("Pal Joey")	14
Anne Jeffreys ("Three Wishes for Jamie")	2
Dolores Gray ("Two on the Aisle")	1
Ethel Merman ("Call Me Madam")	1

Best Performance by An Actor in a Supporting Cast (Straight play or Musical)

John Cromwell ("Point of No Return")	6
Alan Webb ("Nina")	1
John Hodiak ("Chase")	1
George Matthews ("Barefoot in Athens")	1
Conrad Janis ("Brass Ring")	1
Brandon De Wilde ("Mrs. McThing")	1
Walter Matthau ("Twilight Walk")	1
John Buckmaster ("Saint Joan")	1
Don Keefer ("Egypt")	1
Robert Ross ("Point of No Return")	1
William Prince ("Camera")	½
Lee J. Cobb ("Golden Boy")	½

Best Performance By an Actress in a Supporting Cast (Straight Play or Musical)

Marian Winters ("Camera")	6
Helen Gallagher ("Pal Joey")	2
Enid Markey ("Mrs. McThing")	1
Claudia Morgan ("Venus Observed")	1
Jean Dixon ("To Be Continued")	1
Olga San Juan ("Paint Your Wagon")	1
Janis Paige ("Remains to Be Seen")	1
Gusti Huber ("Flight Into Egypt")	1
Lydia Reed ("McThing")	1
Mildred Natwick ("Grass Harp")	1

Most Promising Young Actor

Brandon DeWilde ("Mrs. McThing")	3
Richard Burton ("Legend of Lovers")	2
Martin Brooks ("I Am a Camera")	2
Iggie Wolfington ("Mrs. McThing")	1
Will Kuluva ("Shrike")	1
Billy Chapin ("Jamie")	1
Tony Bavaar ("Wagon")	1

Most Promising Young Actress

Julie Harris ("I Am a Camera")	4
Audrey Hepburn ("Gigi")	4
Kim Stanley ("The Chase")	3
Lydia Reed (Mrs. McThing")	2
Anne Meacham ("The Long Watch")	1
Diana Lynn ("Wild Duck")	1

Best Director

Jose Ferrer ("Shrike")	9½
Elia Kazan ("Flight Into Egypt")	2
Michael Gordon ("Male Animal")	2
H. C. Potter ("Point of No Return")	1
Abe Burrows ("Three Wishes for Jamie")	1
Robert Lewis ("Grass Harp")	1
Charles Laughton ("Don Juan in Hell")	½

Best Scene-Designer

Cecil Beaton ("Grass Harp")	4
Jo Mielziner ("Flight Into Egypt")	4
Eldon Elder ("Legend of Lovers")	3
Roger Furse ("Venus")	1
Raymond Sovey	1
Norman Bel Geddes	1
Paul Morrison ("4 Saints in 3 Acts")	1

Best Score

Frederick Loewe ("Paint Your Wagon")	11
Richard Rodgers ("Pal Joey")	1
George Gershwin ("Of Thee I Sing")	1
Ralph Blane ("Three Wishes for Jamie")	1

Most Promising New Playwright

Joseph Kramm ("Shrike")	9
Truman Capote ("Grass Harp")	3
William Marchant ("To Be Continued")	2
Sigmund Miller ("One Bright Day")	1

Outstanding Producer

Jose Ferrer ("Shrike")	9½
ANTA	2
Playwrights Co.	1
Gilbert Miller ("Cleos")	1
Rodgers & Hammerstein	1
Jule Styne	½

4A's Nixes Plea for Simon Ouster; Shrugs Off Equity 'Embarrassment'

Attempt to force the removal of Louis M. Simon as executive secretary of the Associated Actors & Artistes of America, parent organization of the performer unions, has been dropped by the council of Actors Equity, one of the affiliates. The legit outfit had tried to persuade other affiliate groups to ask for Simon's resignation on the plea that his continued presence in a 4A's executive spot was an embarrassment. Simon was recently dropped as Equity executive secretary after a dispute over administrative authority.

As 4A's exec sec, an unpaid spot, Simon is not an Equity delegate on the parent organization's executive board and does not have a vote. Moreover, since he was elected to the exec post by the votes of the delegates of the member unions, his position was not directly affected by his exit from his Equity job.

After Simon refused personal pleas by Equity execs, the Equity council adopted a resolution asking the 4A's board to request his resignation. The parent outfit first refused to change the agenda of a special meeting to permit a decision on the matter, despite an appeal from the Equity delegates on the ground that the move would be a favor to the legit union. Subsequently, when it became apparent that the delegates had been instructed by their own governing boards to support Simon or abstain entirely from voting on the matter, the Equity delegation withdrew its own motion.

Then private attempts were made by Equity officials and executives to persuade Simon to withdraw so as to ease a delicate situation. The exec sec, who had repeatedly explained that his sole reason for retaining the spot was the prospect that he might be able to further the long-standing efforts in behalf of five-branch merger, finally agreed to step out on condition that the Equity council would make a conclusive statement favoring the merger idea and would agree to his appointment to at least an unofficial spot as advisor on merger efforts.

However, the repeated attempts to agree on the wording of a statement failed, so Simon continues in the unpaid 4A's spot. Meanwhile, he continues as director of the American Theatre Wing school, which he took after exiting Equity.

Sloane Busy on Coast With 'Carnival' Confabs, Hunt For 'Banana' Lead Subs

Mike Sloane, who planed to the Coast recently for conferences with the adaptor, composer and lyricist of the forthcoming musical edition of "Carnival in Flanders," has signed Gale Robbins as replacement for Rose Marie, who withdraws May 31 as featured femme lead in "Top Banana." He also hopes to set the femme lead opposite Robert Young in the touring edition of the Clifford Odets play, "Country Girl." Sloane is due back this week. Meanwhile, he has named Jack Present as Coast rep for the firm's activities.

With the signing of Jerome Robbins as choreographer, and Bretaigne Windust as overall stager, final work on the book and songs of "Carnival" will be done by adaptor George Oppenheimer, composer Johnny Burke and lyricist James van Heusen. The Paula Stone-Mike Sloane-Julian Claman production, slated to go into rehearsal Oct. 22, with a six-week tuneup to precede the Broadway opening, will be financed at $250,000, with no provision for overcall.

The Stone-Sloane touring edition of "Country Girl," to start rehearsals Aug. 1 on the Coast under the author's direction and due to open its tour Aug. 29 in San Diego, will use the original scenery from the late Dwight Deere Wiman's Broadway production of last season. The venture, capitalized at $30,000, is already all financed.

"Top Banana," the Stone-Sloane musical production currently in its 29th week at the Winter Garden, N. Y., is continuing indefinitely, with a replacement being sought so that star Phil Silvers can take a summer vacation.

Another 100G Payoff On 'Dolls'; 21G Weekly Gain

Another $100,000 payoff will be made this week on "Guys and Dolls," bringing the total distributed profit to $908,191.81 thus far on the two-production operation. The Cy Feuer-Ernest H. Martin venture represents a $250,000 investment, including $200,000 original capital and $50,000 overcall.

The original edition of the Frank Loesser-Jo Swerling-Abe Burrows musical is currently playing to standee-limit $44,400 grosses in its 78th week at the 46th Street, N. Y. The touring version, nearing the one-year mark, is now at the Shubert, Chicago, where it is consistently topping $50,000 a week. The weekly profit on the combined operation has been running about $21,000.

Gen'l Shuffle On In 'Moon' Leads

With the third company of "Moon Is Blue" closing in Baltimore last week for the season, there will be a general shuffle among the leads in the Broadway and Chicago troupes. The second company will probably continue in Chicago through the summer, going on tour to the Coast and then through the northwest, southwest and midwest in the fall and winter. The original edition is to continue indefinitely at the Henry Miller, N. Y.

After a two-week vacation, Marcia Henderson and Hiram Sherman, of the third company, will shift to the Chicago troupe, succeeding Maggie McNamara and Leon Ames, respectively. James Young, remaining lead of the third company, will return to the Coast. Ames also goes to the Coast, but may or may not return to the show in the fall. Miss McNamara shifts to the Broadway troupe, succeeding Barbara Bel Geddes, who leaves for an extended vacation. Biff McGuire continues as the third lead in Chicago.

During Miss Bel Geddes' vacation from the Broadway production she'll co-star in one-week stock engagements in the comedy opposite her husband, Windsor Lewis. The opening week, opening June 23, will be at the Robin Hood Theatre, strawhat operated by Lewis at Arden, Del. The following stanza, beginning June 30, they will be the season opener at the Falmouth Playhouse, Coonamessett, Mass., and the week of July 7 they will play the Cape Playhouse, Dennis, Mass., also operated by Richard Aldrich, the show's coproducer. These three dates will be the only stock releases of the comedy for an indefinite period.

Donald Cook and Barry Nelson, co-starred with Miss Bel Geddes in the original troupe, will probably continue indefinitely. Cook is under contract through next Jan. 1. Nelson has a four-week withdrawal clause in his contract, but has no immediate other plans. All three stars are expected to appear in the show in London next season.

Although the third company closes this week; the physical production is being stored and the plesent plan is to send it out again next fall, probably playing mostly split-weeks and one-nighters.

Krawitz New Brattle Mgr.; Marre Quits as Director

Boston, May 13.

Herman Krawitz, formerly associated with Richard Aldrich, as manager of his Falmouth and Dennis strawhatters, has been appointed general manager of Brattle Theatre, Cambridge, succeeding Peter Temple.

Albert Marre, Brattle's managing director, is also relinquishing active control, although continuing, along with Temple, to serve on the board of directors and executive committee, until a new managing director is selected.

Parks, Garrett to Team In First Legit Play

Toronto, May 13.

Larry Parks and his wife, Betty Garrett, will appear together in their first legit play, trying this out in summer stock with the hope of later bringing it into New York.

Play is untitled and name of author under wraps, but it's a three-act sophisticated comedy with one set and four people. After their current vaude tour, the pair will rehearse and open on the Coast. Louis Mandel, their manager, is going to produce.

Miller Washes Hands Of 'Shuffle' Book; Program Billing Not Warranted

Flournoy Miller, billed as co-author of the book of "Shuffle Along," which closed Saturday (10) after four performances at the Broadway, N. Y., disclaims responsibility. "My script was changed beyond recognition," he says. "I asked to have my name taken off the program as co-author, but it was used against my wishes."

Explaining that the script he wrote was merely a modernized version of the original book used in the 1921 production of "Shuffle," Miller asserts that the present revival was planned on that basis, with the approval of lyricist Noble Sissle and composer Eubie Blake, who supplied the songs for the original edition and were to do so for the revival. However, he claims, Paul Gerard Smith was brought in as collaborator on the new book, and Jack Macgowan was subsequently engaged to doctor it further.

"The book that Smith and Macgowan turned out was nothing like the original. I didn't want to have anything to do with it. I asked not to have co-author billing, but they paid no attention. I agree with the critics that the book was terrible. It alone was enough to kill the show, even without all the other troubles we had. Sissle and Blake agree with me, and so do most of the cast."

Miller didn't identify the "they" who refused to remove his name as co-author, but declared that the show's producer, Irving Gaumont, and the associate, Grave Rosenfield, were not responsible. It was the unidentified others who came in and took over, he indicated.

HOLM HOSP TWO-ACTER TO PREEM THIS MONTH

John Cecil Holm has written a two-act play, "Golden Harvest," which will be given a single performance May 24 at the Gaylord Farm Sanatorium, Wallingford, Conn., to celebrate the 50th anniversary of the institution and its chief, Dr. David Russel Lyman. The playwright and Eugene O'Neill are among the former patients there.

The play, to be presented on a full stage constructed on the Gaylord ground for the occasion, will utilize a professional cast of 22, under the direction of Frank McMullan, associate professor of play production at the Yale Drama School, with music supplied by a 75-piece symphony orchestra composed of professional musicians appearing on a voluntary basis. It's understood that if the piece proves effective, Holm intends adapting it for possible Broadway production.

'Gertie' Lost $59,968; Return 4½G to Backers

Herman Shumlin's recent production of "Gertie," comedy by Enid Bagnold, lost $59,968.59, it's shown in a final accounting sent to the backers. Of the $5,030.41 remaining from the $65,000 venture, $4,500 has been returned to the investors and the balance is being held in a reserve account to cover possible future contingencies.

The play, offering the Broadway debut of British legit-film actress Glynis Johns, involved $42,056.13 production cost, $3,589.94 loss on the 20-performance tryout in New Haven and Boston, $4,147.56 deficit on the five-performance Broadway run, plus $10,198.67 closing expense. There was a credit of $23.71 from bond interest.

New Equity Rules Turn Strawhatters Into Madhatters; 'Stay Dark' Threat

Strawhat managers, already fighting new Actors Equity regulations, have blown their tops at still more rules issued by the union this week. Additional ground for opposition is a clause inserted without comment or warning in the new Equity stock contract, involving what the barn operators claim is a whole new concept in actor-manager dealings.

With at least two established summer spots reportedly planning to remain dark this season, there were indications yesterday (Tues.) that the stock group might seek court action to halt what it regards as arbitrary restrictions and the union's refusal to negotiate with a representative managerial committee. Even some veteran actors in the strawhat field conceded that the new rules seem extreme and impractical.

There is apparently some difference of opinion within the Equity executive staff and the council on the wisdom of the union's present policy. According to one council source, the refusal to bargain with a stock manager committee is in line with the recommendation of the union's attorney, Rebecca Brownstein, who argued that Equity had made a costly blunder years ago in negotiating with the League of N. Y. Theatres instead of dealing with individual producers, and that the same error should be rectified this year in the case of the barn organization.

In recent years, Equity's stock committee has held numerous dis-

(Continued on page 66)

8-Week Barn Tour For Slavenska-Franklin Co.

Mia Slavenska-Frederic Franklin Co., with Alexandra Danilova as guest star, has a strawhat tour of eight weeks mapped for this summer. Ballet group of 11 dancers (plus two pianists) is set for Olney, Md., July 1; Westport, Conn., July 21; Dennis, Mass., July 28; Lee, Mass. (Jacob's Pillow), Aug. 4; Ogunquit, Me., Aug. 11, and Newport, R. I., Aug. 18. Negotiations are pending for weeks of June 23 and Aug. 25.

In between the Olney and Westport bookings, troupe will prep a special program for Lewisohn Stadium, N. Y., July 19, when company will be augmented for this performance.

10G Divvy Ups Net Of 'Camera' to 30G

"I Am a Camera," which got a boxoffice hypo with its recent winning of the N. Y. Drama Critics Circle prize as the best play of the season, has just issued another $10,000 dividend, bringing its total distributed profit to $30,000 thus far. The Gertrude Macy-Walter Starcke production, currently in its 25th week at the Empire, N. Y., involved a $65,000 investment and cost $47,700 to bring in.

As of April 26, the John van Druten dramatization of Christopher Isherwood's "Berlin Stories" had earned $54,900.92 profit. After deducting the author's 10% share, plus the N. Y. State unincorporated business tax, $7,740 in bonds and the $30,000 dividend, that left $10,597.47 balance available for sinking fund. The operating profit for the four weeks ended March 29 was $12,690.16, and for the four weeks ended April 26 was $12,453.15.

Although Julie Harris, the show's star, will take a leave of absence during the summer to play her original role in Stanley Kramer's film edition of "Member of the Wedding," the management hopes to keep "Camera" on the boards with Barbara Baxley, the understudy, in the leading role of Sally Bowles. In any case, with Miss Harris due back in the fall, the intention is to continue the production on Broadway as long as business warrants, then send it on tour.

Morison Set for 'Kate' Lead at Utah Festival

Salt Lake City, May 13.

Patricia Morison, who created the lead in "Kiss Me, Kate" on Broadway, has been signed for the same role in the Utah Music Festival presentation of "Kate" here, for six performances, July 7-12. Jon Geyans will play opposite as Petruchio and Rudy Tone will be Bill. Bianca role will be filled locally.

Musical will be staged by Dr. Lowell Lees, head of the speech department of the U. of Utah, with William Christensen doing the dances. Maurice Abravanel, Utah Symphony Orchestra maestro, who lined up the show's talent, will conduct. Abravanel will also baton for the opera, "Samson and Delilah," which will be presented July 17-19, with Thomas Leech as Samson and Geyans as High Priest. Delilah will be sung by Claramae Turner.

Sked Stock Season For Hub's John Hancock Hall

Boston, May 13.

Nick Russo, local producer, and Richard Waters, local merchant, have leased John Hancock Hall and plan a nine-week season of packaged strawhat productions this summer, with options on the Hall for ensuing years. Season is skedded to tee off June 30, featuring a star policy, changed weekly.

Hall, a 1,130-seater, is a replica of Radio City Music Hall, in scale, and reportedly is one of the tops acoustically.

What Edition Do You Read? Chi Daily in Double-Take With 2 Reviews on 'Aisle'

Chicago, May 13.

In a strange and still unexplained switch, Ann Marsters, drama critic on the Chicago Herald-American, found two different reviews under her byline on "Two on the Aisle" in the Wednesday (7) Hearst daily. First edition review carried the head, "'Two on the Aisle' fails to Roll 'Em in,"—and while giving nods to Bert Lahr and Dolores Gray, panned the production unmercifully. In the later afternoon editions the head was switched to "Bert Lahr, Dolores Gray Spark 'Two on the Aisle.'"

Not only was the head switched, but the whole review was changed, with all the uncomplimentary writing lifted, to tone down the pan completely. With the exception of a slap at Jules Styne's music, nothing was considered bad, although the earlier review was outspoken.

Clarifying adjectives were ejected and about three inches, all unfavorable, were dropped from the piece. Efforts to find out what happened met with "no comment," and sources connected with the theatre and show said the change was not at their suggestion. This is the first time, in recent years, that a reversal of a review on a major paper has been done—at least on the same day.

PRODUCER FINDS CRIX HEP ENOUGH ON PLAYS

New York.

Editor, VARIETY:

The plan to get around the critics who "make or break" a play, as presented in Howard Goodkind's letter last week (7), is childishly absurd. One way to get around critics might be to produce better shows.

As a producer for the last 10 years, it seems to me eminently fair that experienced, intelligent professional reviewers should criticize the plays I produce, and evidently the theatregoing public agrees with me. They seem quite interested in what Atkinson, Kerr, Chapman, Watts, Brown, et al, think of a show; witness the fact that they buy tickets to the shows these men recommend as much as they stay away from the shows they pan.

Since the contemporary theatregoing public does not consist of the "average man," I can hardly believe that they would be interested in what the "average man" thinks of a given attraction.

Alexander H. Cohen.

Plays Out of Town

So In Love

Dallas, May 6.

Theatre '52 production of musical play in three acts (12 scenes) with book, lyrics and music by Vera Marshall. Features Mary Dell Roberts, Charles Braswell, Peter Donat, Evelyn Bettis. Directed by Ramsey Burch. Set and costumes, Tony Deeds. At Theatre '52, Dallas.

Aikley.......................John Munson
Grandma Fry..............Marion Morris
Jeffrey Noble.............Charles Braswell
Peter Noble....................Peter Donat
Nurse Goodneedle..........Norma Winters
Geraldine Munch ....Evelyn Bettis
Annabelle Munch.....Mary Dell Roberts
Mrs. Andrew Munch.....Janet Taylor
Sally..............Bernedette Whitehead

As in '51, producer Margo Jones has chosen a musical play for the final premiere offering at Theatre '52. Season's closer, "So in Love," has dialog, also words and music of 13 songs, by Vera Marshall, whose comedy, "Third Cousin," was first staged by Theatre '47 here.

Miss Marshall in her newest script utilizes the ageless theme of love in springtime in a humorous vein. Play is sprinkled with laughs, with a few yocks, and leans heavily upon the songs for continuity. Tunes, however, are trite and would be shortlived if divorced from the script. Author admits one-finger tune picking ability and her lyrics are often crowded for space. Too, Theatre '52's cast boasts no singing talent, but eight of the nine members handed vocal stints do very well with lilting ballads and risque novelties.

Setting is in New Orleans, circa 1825. Plot concerns two northern families who come south to find matrimonial catches for their young. Grandma Fry has a pair of handsome grandsons and wealth left by her deceased pirate husband. Mrs. Munch has two pretty daughters, fathered individually by brothers, although mama can't remember their names or if she married them. Quartet of boys and girls are seeking wealthy, distinguished mates—heartily supported by Grendma Fry, but hindered by Mrs. Munch. Couples meet by chance and pair off to a romantic end, with Fry's butler and the Munch's maid making it a triple wedding.

Associate director Ramsey Burch, as usual, gets the most from a competent cast. Amusing script has some good lines and the participants wring the best from the dialog. Marion Morris in the grandma part tops her season's roles and surprises as a comedienne. As the nurse, Norma Winters is again a standout with a flawless performance in a lesser role. Memorable in a bit role is Bernedette Whitehead; as a saucy maid she scores with her miming and sells the risible, risque lyrics of "I'm Sally, the Maid—But I've Never Been Made." Natural beauty enhances the distaff lovers' roles; both Mary Dell Roberts and Evelyn Bettis are lovely to see and hear. Charles Braswell and Peter Donat are handsome and frisky as courting lads.

Incidental music and accompaniment for the 13 singing bits is expertly played by Joe Barber on a converted piano, giving a quaint spinet effect.

Designer Tony Deeds does himself proud in this closing production. In 12 scenes he displays two living rooms, blue for the boys and pink for the girls, via removable slip covers on the sets. Period costumes are elegant and colorful, and tasteful throughout. *Bark.*

Red Rainbow

Los Angeles, May 5.

CEG Productions presentation of drama in three acts by Myron C. Fagan. Directed by Fagan. Setting by Richard Cox. At Beaux Arts Theatre, Los Angeles, May 5, '52; $3 top.

Inspector .... Myron C. Fagan
Boris Sirnoff .... Hans Josef Schumm
Dist. Attorney Britt .... John Phillips
Detective Gorman .... Richard Dennis
Roxie Gainsborough .. Bernadine Hayes
Maj. Robert Brainard .. Rod Kurry
Arline Mason ...... Beverly Campbell
Jensen ...... Arthur Lovejoy
Senator Derlin ...... Gilbert Fallman
Mrs. Russell Meadow.... Hollis Brooks
J. Kerrigan Kane.... Thayer Roberts
Congressman Felz ... Edward Colebrook

More diatribe than drama, this three-acter by Myron C. Fagan will appeal only to the rabid fringe groups who regularly follow his propaganda outbursts. Author calls it anti-Communist, but it's actually anti-just-about-everything, including theatre.

Confused plotting isn't helped by a flashback technique, or by dialog that is childish and occasionally borders on vulgarity. Theme of the play is the efforts by a New York cop to solve the locked room murder of a bigtime columnist who is also a secret Communist leader. He muddles through in highly improbable fashion, the three acts serving mostly as a setting for repetition of the discredited propaganda of the fringe groups including charges of Communism in the State Dept., treason by high officials and shady work in the construction of Pearl Harbor defenses. No effort is ever made to document these charges, or the claim that the Black Tom explosion in 1916 was actually Communist-inspired, and despite official records to the contrary, there's a lot of talk about World War II sabotage.

Fagan directed and took over the role of the cop, revealing that his talents in those fields are about on a par with his writing ability. Cast members Thayer Roberts, as the victim, Hans Josef Schumm as the "justified" killer, Beverly Campbell as a rising legit star and Bernadine Hayes as a brassy blonde, are almost able to make their lines credible with some good performances. Single set by Richard Cox is good.

There's nothing here for regular theatregoers, most of whom will be repelled by the dialog, ideas and the play's implied approval of vigilante methods. *Kap.*

For Land Sake

Hollywood, May 6.

Spotlighter Productions presentation of musical comedy in two acts (10 scenes), with book, music and lyrics by Manley Marks. Directed by J. Byron Foster; choreography, Ted Howard; settings, Rolf Jacoby; at pianos, Bob Ecton and Bob Harway. At Las Palmas, Hollywood.

Sarah Perkins..........Kathryn Kepheart
"Ma" Timkins................. Opal Euard
"Ma" Stokes................ Evelyn Bacon
"Pa" Timkins...............LeRoy Lennart
"Child" Stokes........... Don Anderson
"Pa" Stokes...........Patrick Cranshaw
Silas ....Hugh Gunther
Nell Stokes .... Joyce Widoff
Betty Timkins..............Cindy Robbins
Mary Timkins..............Marilyn Riedel
"Scratch" Bugsby,............ Dick Lauf
Jack Robinson ....Dorian Johnston

Coast legit, gasping from a long series of body blows, takes another beating from this "musical comedy," which is neither musical nor a comedy. Writing, directing and acting are on a low talent-school level and there's nothing that remotely justifies the use of a professional theatre for its presentation.

Manley Marks takes credit for the book, music and lyrics. Thin plot deals with Ozark mountaineers who mistake a pair of stranded songwriters for mining engineers commissioned to find a plutonium deposit. Having stated the premise, the book becomes a long, acted-out version of all the old traveling salesman jokes. Music sounds excessively familiar, and the lyrics are generally banal.

J. Byron Foster is credited with the direction, and Ted Howard with the choreography, neither of which were much in evidence. The cast romps about without restraint or visible talent. One of Rolf Jacoby's two sets isn't bad and the twin piano team of Bob Ecton and Bob Harway works hard. But there's nothing in this to keep even the 400-seat Las Palmas alight for long. *Kap.*

Wonderful Good

Pittsburgh, May 10.

Pittsburgh Playhouse production of musical comedy in two acts (16 scenes). Book and some lyrics by Richard Gehman, music and lyrics by Howard Blankman. Directed by Fred Burleigh. Dances and musical numbers staged by Frank Wagner; book staged by William Leech; musical direction and dance arrangements, Ken Welch; vocal arrangements and direction, G. Wood; settings, William J. Ryan; costumes, Elizabeth Birbari. Ken Welch and G. Wood at the pianos. At Craft Ave. Theatre, Pittsburgh.

Mrs. Big Eli.............Cecilia Matteo
Big Eli .... Carl Esser
Lizzie .... Janet Baugh
Leeny .... Corinne Kaufman
Lorie .... Barbara Gardner
Little Eli .... Edward Mack
Middle Eli .... Robert Caesar
Darrell Q. Twiggler.......Marvin Arnold
George Benson .... Jack Ingrim
Ellen Jordan .... Mara Landi
Lyddy .... Joyce Davis
Lulu .... Kitty Muldoon
Lisa .... Ritz Alecknewith
Hiram Zook ....William Milie
Ezra Blanck .... Tom O'Malley
Young Eli ....Jerry Terheyden
Fliggler ....William Leech
Vidder Neff .... Pearl Hipps

Pittsburgh Playhouse jumps to the community theatre forefront with its new, spacious and modern 554-seat showplace, adjoining the original 300-seat auditorium. Two shows will run concurrently in both houses, with the ones requiring larger stages and casts in the reconverted old Tree of Life Synagogue next door. New house is called the Craft Ave. Theatre; the original Playhouse gets tagged the Hamlet St. Theatre. Finest equipment has gone into the Craft Ave. project, with an Izenour lighting board costing over $40,000 among the outstanding feaures.

A lot of professional impresarios would be happy and content with the Craft Ave. Theatre. It's up-to-date in every respect and of striking design. With the old one, the Playhouse will have close to 1,000 seats to fill on nights when both theatres are in operation, and whether that's possible on the local semipro front remains to be seen.

The new one gets off on the wrong foot with "Wonderful Good." It's a pretty amateurish musical comedy, dealing with the colorful Pennsylvania Dutch people of Lancaster County, Pa. Book by Richard Gehman is pretty dull; music of Howard Blankman has little spark and the lyrics of both Gehman and Blankman are labored. Show hasn't a chance on the pro front.

Complicated, lugubrious plot has to do with invasion of three New Yorkers, representing a pint-sized magazine, who want to do a story on the Amish flock and run into difficulties, one of which is that the folk don't permit their pictures to be taken. So the fast-talking reporter disguises himself as a Dutchman in order to get his stuff. In meantime, the hep gal has fallen for an Amish juvenile back from South America (where his father raised him) with a Spanish accent in search of a bride, and the gal his uncle has picked out for him has only eyes for the good-looking mag photographer. Of course, the Amish can't marry outside the clan, and this poses a problem, but not for long. There's a triangular side romance involving a widow, the bishop and his would-be successor. Whole thing has been worked out off the corncob, with heavy humor and trite situations, making the whole thing duller than dishwater.

Tunes are very ordinary, although G. Wood's good vocal arrangements occasionally disguise their barrenness, and the libretto is from hunger, strictly in a campus amateur vein. It's a pity, too, for director Fred Burleigh and his army of associates have put some back-breaking work into "Wonderful Good," and its staging and polish most of the way are high-class. But with the Playhouse's big moment coming from its handsome new physical property, the musical never rises to the occasion.

Best voice in the show belongs to Robert Caesar, who plays the religious head of the flock. He makes "Don't Be Afraid" a high spot, and leads "The Sing" and "Wedding Ceremony" chorales effectively. "The Sing" could have been a high spot, a hallelujah thing off the "Porgy" belt, but it's scored indifferently, and the waltz time makes it plenty tough on the dancers, who augment it with a rather flat routine. Choreography by Frank Wagner is spirited, and he gets some pretty good effects at time with his young people, best of whom are Tom O'Malley and Corinne Kaufman. Their comedy routine gives the audience one of the few chances it has to sound off here.

Comedy parts are handled by Jerry Terheyden, the South American Amish, and Marvin Arnold, but they don't have a chance. Mara Landi, William Leech, Edward Mack and Pearl Hipps are other Playhouse veterans who are left high and dry, too. Juves are Janet Baugh and Jack Ingrim, with fairish voices but little to work on. None of Blankman's music ever gets off the ground floor.

Excellent staging goes for nothing, since "Wonderful Good" just doesn't have what it takes to respond. *Cohen.*

Legit Followup

Bell, Book and Candle
(SELWYN, CHICAGO)

Chicago, May 8.

Any resemblance between the Lilli Palmer-Rex Harrison version of "Bell, Book and Candle" and the present happenings at the Selwyn Theatre is pure coincidence. The polished, witty goings-on of the John van Druten comedy have lost their gloss, and there's no wonderment on the part of the stubholders. Producer Shepard Traube has taken over the director's reins and has turned this into a nearfarce, with the audience yocking in places where previously there were polite titters. Pace has been heightened and play now is pointed for the masses.

Traube has brought Joan Bennett and Zachary Scott in for marquee value, and as such both should fulfill his wish. Miss Bennett still looks very youthful and acts in much the same manner, not making a believable witch, but a very attractive comedienne. Scott muggs greatly, in contrast, and punches heavily for strong response. In addition, he's there for the femme oh's and ah's. In carryover supporting roles, Dorothy Sands, as the bewildered aunt, and Joseph Leon, as the author, lend moments of hilarity. William Windom has gained more authority in his role of the younger brother. Show moved from the Great Northern, a 1,500-seat house, to the Selwyn, a 1,000-seater last week. Move gives the offering a more intimate setting. *Zabe.*

Inside Stuff—Legit

Principal conventions, meetings and shows (with respective dates and expected attendance of each) scheduled for New York next week, and that may provide legit patronage for Broadway, include N. Y. State Optometric Assn. (18-20; 400), Linen Supply Assn. of America (18-21; 1,000), N. Y. Stationery Show (18-23; 1,500), Boersma Tours (19; 300), American Management Assn.—Insurance Div. (19-20; 400), American Steel Warehouse Assn. (19-20; 500), Grand Court, Order of the Amaranth, State of N. Y. (19-22; 800), National Construction Machinery Credit Group (20-22; 80), National Council of Presbyterian Men (20-28; 75), General Assembly of Presbyterian Church (20-28; 2,500), American Iron & Steel Institute (21-22; 500), National Board of Fire Underwriters (22; 100), National Council of Boy Scouts of America (22-24; 1,200), General Assembly of Spiritualists of N. Y. State (22-25; 200) and Horological Society of N. Y. (25; 600).

Backers of "Brass Ring," Irving Elman play recently produced by Donald Wolin, in association with Donald Flamm, included James S. Stroock, president of Brooks Costume, $300; William P. Nolan, of the Nolan scenic studios, $600; broadcaster Kenneth Banghart, $600; producer Stanley Gould, $1,000; Wolin's attorney, Harold L. Schiff, $2,150; Wolin himself, $5,000; Schiff as trustee for an unidentified individual, $6,000, and Flamm, $14,000. The venture was capitalized at $50,000 after Wolin failed to raise the $60,000 he originally sought. "Ring" played four performances at the Lyceum, N.Y., losing an estimated $45,000.

Due to a slight miscalculation by the stage manager of "Gentlemen Prefer Blondes," currently at the Shubert, Boston, Carol Channing tossed a party for the cast, stagehands, musicians, etc., celebrating the 1,000th performance of the comedy last week, while actually it was nearer the 1,020th. Stage manager had inadvertently overlooked the Philly tryout performances, but the fact was ignored by those in the know until the party, at a nearby bistro, was well under way. Miss Channing picked up the check for the food, champagne and birthday cake.

Legit Bits

Olivia de Havilland, who closes this week in "Candida," will summer in rural Connecticut with her infant son. Except for three days of shooting in the legit-exploitation film, "Main Street to Broadway," she has no picture plans, but will start rehearsals about Sept. 1 in **Thomas Hammond's** production of "Portrait of a Lady" . . . **Tom Hughes Sand** continues as stage manager of "Male Animal" when its moves tomorrow night (Thurs.) from the N. Y. City Center to the Music Box, but **Dixie French** succeeds **Gilman Haskell** as company manager . . . **Leonard Auerbach** is stage managing the City Center revival of "First Lady."

Moss Hart has completed an untitled dramatization of the **Edgar Mittleholzer** book, "Shadows Move Among Men," which **Joseph M. Hyman** and **Bernard Hart** will produce early in the fall . . . **Robert Downing** has resigned as editor of Prompt Side, the official publication of the Stage Managers Club . . . "Paint Your Wagon" had operating profits of $3,001.62 for the two weeks ended April 12. That brought the total operating net to $100,408.59 on a total gross of $895,320.62 for the 179 performances played to that date, and left $155,661.29 still to be earned back on the $256,069.88 production . . . **Alfred Catal**, nine-year-old actor in "Three Wishes for Jamie," received a Police Athletic League citation yesterday (Tues.) for his action in giving the warning recently when a fire broke out in a Boston hotel where members of the troupe were staying during the show's tryout there.

George Abbott, stager of "Call Me Madam," gets 2% of the show's gross and 4% of the profits, not 1¼% and 4%, respectively, as reported last week. **Jerome Robbins**, choreographer of the musical, gets 1¼% of the gross, but doesn't share in the net . . . **Michael Todd, Jr.**, will make his producer debut with the presentation of the **Dick Pope, Jr.**, water circus as the matinee show this summer at the Jones Beach (L. I.) Marine Stadium, where his father will produce "Night in Venice" as the evening spectacle . . . **John Byram**, play editor of Paramount Pictures, and legit pressagent **Marian (Mrs.) Byram**, sail May 25 for a show-catching vacation in France, Spain, Western Germany and Switzerland, returning late in June.

Jean-Louis Barrault's theatre troupe, co-starring **Madeleine Renaud** (Mrs. Barrault), will play a four-week Broadway engagement next fall under the management of **Sol Hurok**. The Parisian company, offering a repertory of six plays in French, will first appear in Montreal, Ottawa, Quebec and Boston . . . **Lilo**, French singing comedienne, has been signed by **Cy Feuer** and **Ernest H. Martin** to make her American debut next winter in their production of "Can-Can," for which **Cole Porter** is writing the songs . . . **Robert Wylie** announces plans for a full production of "A La Carte," a revue by **Robert Bernstein** and **Warren B. Meyers** . . . **Cheryl Crawford** is seeking a successor for **James Barton**, who has notified her that he wants to withdraw from the starring role in her "Paint Your Wagon" musical when his contract expires May 31 . . . Producer **Richard Myers** sails Friday (16) on the Nieuw Amsterdam for Paris, to be gone until Aug. 1.

Jean Parker and **Robert Lowery**, who toured the **Garson Kanin** comedy in Australia, will do "Born Yesterday" as the initial offering of the Hollywood Guild Productions Theatre, starting Monday (19) . . . **Charles Laughton** to direct rehearsals of "John Brown's Body," Chautauqua-circuit blank-verse classic which will star **Tyrone Power** and a 20-voice speaking and singing choir on tour this fall . . . **Jacqueline Holt**, understudy to **Maggie McNamara** in the Chi "Moon is Blue" company, leaves to do a 10-week summer stock tour with **ZaSu Pitts** . . . **Eddie Hanley** out of "Top Banana" (Winter Garden, N.Y.), all this week with injured back, show's stage manager, **Danny Brennan**, replacing.

Jessie Matthews, known mostly as a musical performer, has gone to Australia to star in "Happy Birthday," the **Anita Loos** comedy . . . The Dublin Gate Theatre company, which visited Broadway three seasons ago, will present "Hamlet" next month at Kronborg Castle, Elsinore, Denmark. **Michael MacLiammoir** will play the title part, with **Hilton Edwards** directing . . . **Patricia Trescott Ripley**, who went to Cambridge, Mass., to play Beatrice in a Brattle Theatre revival of "Much Ado About Nothing," will instead play Abbie in "Desire Under the Elms," which will replace it . . . **Morton Gottlieb**, general manager for **Gilbert Miller**, will take an extended business-vacation trip to Europe this summer.

Milburn Stone, assistant stage manager of the third "Moon Is Blue" company, takes over from **John Alberts** in the same position in the Chicago "Moon" cast. Albert comes to New York for TV dates . . . **Leon Ames**, who leaves the Chi "Moon" cast, is inked for the pic, "Treasure Island," on the Coast.

Split Direction Set For Ontario Barns

Toronto, May 13.

Russell Graves, on faculty of Florida and previously drama professor at Dartmouth, will share directorial duties of the Straw Hat Players summer productions series at Gravenhurst and Port Carling, Ontario, with Peter Potter, director of the Glasgow (Scotland) Citizens Theatre. Plan is to play both summer resort theatres simultaneously with interchanging productions on a 10-week schedule. Each man will direct five.

Straw Hat Players have been financed in recent successful summer seasons by Murray and Donald Davis, Canadian producer-actor brothers, who have also had considerable success in Britain in recent legit seasons. Murray Davis, currently in the London production of "Come Back, Little Sheba," will not be with the Straw Hat Players here, but his brother, Donald Davis, will play leads; ditto their sister, Barbara and her husband, Max Helpmann, brother of Robert Helpmann.

Chi B.O Perks in Better Weather; 'Aisle' $20,500, May Fold, 'Bell' $12,200

Chicago, May 13.

Conventions and more seasonable weather helped the boxoffice last week. "Two on the Aisle" started its run Tuesday (6) and all the critics had personal raves for Dolores Gray and Bert Lahr, but not too much praise for the musical.

Joan Bennett and Zachary Scott replaced Rosalind Russell and Dennis Price in "Bell, Book and Candle," and Herman Kogan of the Sun-Times liked the switch. Sidney J. Harris of the Daily News gave note that the audience liked the change, but thought the pair not as good as their predecessors. Seymour Raven of the Tribune felt the changes acceptable. Ann Marsters of the Herald-American thought the film stars were an improvement.

Estimates for Last Week

"Bell, Book and Candle," Selwyn (11th week) ($4.50; 1,000). Cast change, and move to smaller house with cheaper scale, seems to have helped business, with okay $12,200.

"Guys and Dolls," Shubert (11th week) ($6; 2,100). Up again to $51,500.

"Moon Is Blue," Harris (54th week) ($4.80; 1,000). Holding fairly well with $10,300.

"Two on the Aisle," Great Northern (1st week) ($6; 2,100). First seven performances brought in light $17,700. With a take of $2,900 for a final show Sunday (4) in Detroit, that brought the total to $20,600 for the eight-performance week; the show may fold here Saturday (17).

'Blondes' $36,600, 'Wife' $16,800, Hub

Boston, May 13.

No newcomers this stanza, with Hub's legit season rounding the stretch, "Gentlemen Prefer Blondes" at the Shubert, and "Constant Wife" at the Plymouth, both in next to last week. Nothing skedded on the immediate horizon except "Desire Under the Elms" at the Brattle, May 21.

Estimates for Last Week

"Constant Wife," Plymouth (1st wk) (1,200; $3.60)—About $16,800.

"Gentlemen Prefer Blondes," Shubert (3d wk) (1,700; $6; Fri.-Sat; $4.80 others)—Slick $36,600.

"Heartbreak House," Brattle (2d wk) (454; $3.60)—Just under first week's $2,800.

'GARDEN' LOSS REACHES 69G IN FINAL CHECK

"Autumn Garden," Kermit Bloomgarden's production of the Lillian Hellman drama, involved a loss of $69,246.02, according to the final accounting received recently by the backers. The balance of $5,753.98 from the original $75,000 financing has been returned to the investors.

The show, produced for $51,432.21, plus $796.39 tryout loss and $515.52 pre-opening expense in New York, had an operating profit of $7,137.66 on its 101-performance Broadway run last season, minus $879.82 closing expense. There were preliminary expenses of $12,994.01 when the Fredric March-Florence Eldridge starrer was sent on the road last fall, and the 17½-week tour itself involved an additional $5,543.59 loss.

'Affairs' Dullish $6,200 In Week at Cleveland

Cleveland, May 13.

"Affairs of State," with Haila Stoddard and Reginald Owen, dipped to a poor $6,200 at a $3.70 top in eight performances at the Hanna here last week.

Season's lowest gross is blamed on lack of b.o. names and confusion of localites who thought the play was related to the old "State of the Union."

'Moon' 10G, Balto

Baltimore, May 13.

"The Moon Is Blue" reopened Ford's here last week, after an extended period of darkness, and racked up a $10,000 gross.

House is closed again currently, with repeat of "Mr. Roberts" set for next week. Nothing else listed.

'MADAM' BIG $46,500 AS D.C. NATIONAL RELIGHTS

Washington, May 13.

National Theatre reopened last week in a blaze of color, glamor and b.o. glory. Initial semester of Ethel Merman in "Call Me Madam" wound up with a capacity $46,500 for the 1,680 seater, with house scaled from $6. Clamor for stubs is loud and widespread, with virtually every seat already taken for the remaining three weeks of the run.

Additional performance has been added for matinee of May 31, with Elaine Stritch and Kent Smith doing a tryout of their road show stints in lead roles. Miss Merman and leading man Richard Eastham bow out at end of the D. C. run.

Gayety Theatre ran into bad biz when "Tovarich" came through with an emaciated $9,400 gross for a single week. This was $5,100 below the gross of "Male Animal," first of the three N. Y. City Theatre Co. revivals to open here.

Advance sale is strong for "First Lady," with Helen Gahagan, which opens at the Gayety next Monday (19). This is third and last of the N. Y. series and will wind up the house's season.

Sea Cliff Barn Wins Fight Vs. Local Zoning Bans

Tom Ratcliffe and Louis MacMillan, having won a court fight to upset prohibitive local zoning restrictions against their Sea Cliff (L. I.) Summer Theatre, will open the spot June 23 for their fifth season. They have signed a contract with the owners of the property for another four years, during which no restrictive rules may be applied.

The proposed regulations which Ratcliffe and MacMillan defeated in the local court would have limited performances at the strawhatter to Monday-through-Friday nights, would have permitted use of the theatre only from 9 a.m. to 11 p.m., and would have forbidden actors or anyone else associated with the operation from living in the Actors Colony, a dormitory in an adjoining building.

For the coming season, the producers themselves will share the directing duties, with Hample Fairleigh as business manager, Hinda Kordish designer and Jack Singer pressagent. There will be 15 apprentices instead of 30, as in former years. Opening bill for the June 23 week will be Edward Everett Horton in "Nina."

Current Road Shows

(*May* 12-24)

"Affairs of State" (Haila Stoddard)—Erlanger, Buffalo (12-15); Aud., Rochester (16-17).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chi. (12-24).

"Call Me Madam"—National, Wash. (12-24).

"Conscience" (Maurice Schwartz)—Majesty's, Montreal (12-17).

"Cocktail Party" (Dennis King, Estelle Winwood)—Royal Alexandra, Toronto (12-17).

"Constant Wife" (Katharine Cornell)—Plymouth, Boston (12-24).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Boston (12-24).

"Good Nite Ladies"—American, St. Louis (19-24).

"Guys and Dolls"—Shubert, Chi. (12-24).

"Mister Roberts" (Tod Andrews)—Hanna, Cleve. (12-17); Ford's Balto. (19-24).

"Moon Is Blue" (2d Co.)—Harris, Chi. (12-24).

"South Pacific" (Janet Blair, Webb Tilton)—Nixon, Pitt. (12-17); Hanna, Cleve. (19-24).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Great Northern, Chi. (12-24).

Stock Bills

(May 12-25)

"Kiss Me, Kate" — Paper Mill Playhouse, Millburn, N. J. (12-24).

"So in Love" (tryout) — Theatre '52, Dallas (12-17).

"Twentieth Century" (Ethel Shutta)—Playhouse, Houston (14-19).

'Member' Mild $11,500 On N.Y. Subway Circuit

"Member of the Wedding," nearing the end of a three-season span, drew a mild $11,500 last week at the Flatbush, Brooklyn, at a $2.50 top weeknights and $3 ceiling Friday and Saturday nights.

The Carson McCullers play, starring Ethel Waters, completes its fortnight subway circuit run with this week's stand at the Windsor, Bronx, N. Y. That will be the windup of the Robert Whitehead production, which opened Jan. 5, 1950, played nearly two seasons on Broadway and has toured to the Coast and back.

After a rest, Miss Waters will go to the Coast to repeat her characterization in Stanley Kramer's film version of the piece.

'New' 11½G, Philly; Schwartz $3,200

Philadelphia, May 13.

With the departure of "New Faces of 1952" and Maurice Schwartz's "Conscience" Saturday night (10), the 1951-52 stage season bowed out lamely. Final week's business was away below par, for both attractions.

Overall for season showed an average Philly theatrical year, with 45 productions, of which 27 were tryouts. Breakdown shows 14 musicals, three revues, 10 dramas, 16 comedies and two monodramas.

Estimates for Last Week

"New Faces of 1952," Forrest (1st full week) ($5.20; 1,760). Revue failed to catch on despite generally okay reception. Poor $11,500.

"Conscience," Locust (1st wk) ($.360; 1,580). Maurice Schwartz monodrama drew critical praise for star, but raps for play. Weak $3,200.

'PACIFIC' SRO $48,358 AGAIN IN PITTSBURGH

Pittsburgh, May 13.

It was the same with "South Pacific" last week at the Nixon as the week before, exactly $48,358, representing absolute capacity. House isn't selling any standing room, although there's been a demand for it.

There hasn't been a single empty seat for the entire engagement, and there won't be, of course, for the closing stanza this week. No attraction in city's legit history has ever had the pull of this one.

'Roberts' Okay $17,000 In Indpls.-Columbus Split

Indianapolis, May 13.

"Mister Roberts" rang down curtain on the shortest road show season here in years, with a $9,200 return engagement at the Murat May 5-7, three nights and a matinee, at $3.60 top. Only six attractions played the Murat, for the skimpiest program since 1933 here.

"Roberts" went on to Columbus for four performances latter part of week, garnering another $7,800 for a $17,000 take on the week.

'Dorothy' 52G Loss

"To Dorothy, a Son," Herman Shumlin's production of Roger MacDougall's London comedy success, represented a $52,643.33 loss. A return of $3,800 has been made to the backers of the $56,000 investment, and the $556.67 balance is being retained to cover possible future bills.

According to the final statement to investors, the show involved $37,780.95 production cost, $6,497.19 loss on the two-week Boston tryout, $5,015.17 deficit on the eight-performance Broadway run, and $3,350.02 closing expense.

Judy, 18G for N. J 9.

Maplewood, N. J., May 13.

Maplewood Theatre, opened to stock for the first time in 12 years by producers Albert H. Rosen and Albert H. Lewis, had a rousing first week with its presentation of Judy Holliday in "Dream Girl." Opening Saturday (3), show grossed $18,000 for nine performances (two matinees) through Saturday (10).

Show is holding over all this week.

'Cocktail' 12G Montreal

Montreal, May 13.

"Cocktail Party" grossed $12,000 last week at His Majesty's, with the 1,710-seater scaled to $3.38. Reviews were mixed, but show had good word-of-mouth.

"Party" closed local season till September.

B'way Spotty, Generally Up a Trifle; 'Sing' $33,200 First Wk., 'Jamie' $30,100, 'Camera' Nice $20,900, 'Shrike' $20,000

Business was spotty, but generally up a bit last week on Broadway. The pace was a bit lighter early in the week, but a marked weekend pickup pushed the gross for a number of shows above the figures for the previous frame. However, others fell below the last week's level. Conditions are expected to be about the same this week, with the overall pattern likely to be negative for the next few months.

The total gross for all 22 shows last week was $550,900, or 73% of capacity. Week before last the total for all 25 shows was $549,900, or 70%, which was a drop of 7% from the week before that.

A year ago last week the total for all 23 shows was $579,000, or 77%, the same as the week before.

There were two closings last week, "The Chase" and "Shuffle Along," the management of the latter hopefully announcing plans to reopen in two weeks, after revisions (not to mention refinancing). Due to shutter this week are "Candida" and "Paris '90," while the following week will erase "Don Juan in Hell" and the following week, coinciding with the end of the contractual season, will see at least two other departures. Possible additional folds will depend on business.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Candida," National (3d wk) (CD-$4.80; 1,172; $25,500) (Olivia de Havilland). Under $6,000 (previous week, $6,000); closing next Saturday night (17).

"Chase," Playhouse (4th wk) (D-$4.80; 999; $21,500) (John Hodiak, Kim Hunter). Over $12,000 (previous week, $8,800); closed Saturday night (10) after 31 performances, at a loss of about $65,000.

"Don Juan in Hell," Plymouth (6th wk) (CD-$4.80; 1,063; $31,000) (Charles Laughton, Cedric Hardwicke, Agnes Moorhead). About $27,400 (previous week, $28,100); closing May 24; will tour again in the fall.

"Fourposter," Barrymore (29th wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Topped $20,600 (previous week, $21,400); Betty Field and Burgess Meredith take over as stars June 9, when the Cronyns withdraw for vacation and then the road.

"Gigi," Fulton (25th wk) (C-$4.80; 1,063; $23,228). (Audrey Hepburn). Over $12,800 (previous week, $14,000); closes May 31, but will tour in the fall.

"Guys and Dolls," 46th St. (77th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"I Am A Camera," Empire (24th wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Almost $20,900 (previous week, $21,800).

"King and I," St. James (59th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). As usual, over $51,700.

"Male Animal," City Center (2d wk) (C-$3; 3,090; $38,000) (Elliot Nugent, Martha Scott, Robert Preston). Over $32,500 (previous week, $24,000); moves tomorrow night (Thurs.) to the 1,012-seat Music Box, under the commercial management of John Golden; top will be $4.80 and the capacity $27,000.

"Moon is Blue," Miller (62d wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over $13,800 (previous week, $15,100); Barbara Bel Geddes leaves May 31 for vacation, with Maggie McNamara shifting from the No. 2 company as substitute.

"Mrs. McThing," Morosco (12th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). Nearly $23,300 (previous week, $21,600).

"Of Thee I Sing," Ziegfeld (1st wk) (MC-$6; 1,628; $48,500) (Jack Carson, Paul Hartman). First full week, almost $33,200.

"Paint Your Wagon," Shubert (26th wk) (MC-$7.20; 1,361; $46,000) (James Barton). About $29,200 (previous week, $29,000).

"Pal Joey," Broadhurst (19th wk) (MC-$6.60; 1,160; $39,602). As usual, all the house will hold at the scale; over $40,000.

"Paris '90," Golden (10th wk) (MC-$4.80; 776; $19,195) (Cornelia Otis Skinner). About $8,100 (previous week, $6,800); closing next Saturday night (17), to tour in the fall.

"Point of No Return," Alvin (22d wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $30,500 (previous week, $29,600).

"Shrike," Cort (17th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Pulitzer Prize apparently provided a moderate hypo; nearly $20,000 (previous week, $17,600); slated to fold May 31, when Ferrer must withdraw for a film commitment.

"Shuffle Along," Broadway (1st wk) (MC-$4.80; 1,900; $47,000). Opened Thursday night (8) to one favorable notice (Pollock, Compass) and seven pans (Chapman, News; Coleman, Mirror; Funke, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) first four performances drew about $8,000; closed Saturday night (10) at a loss estimated at around $190,000.

"South Pacific," Majestic (160th wk) (MC-$6; 1,659; $50,186) Martha Wright, George Britton). Nearly $40,000 (previous week, $40,300).

"Stalag 17," 48th St. (53d wk) (C-$4.80; 912; $21,547). Over $12,000 (previous week, $12,000); closing June 21, to tour.

"Three Wishes for Jamie," Hellinger (8th wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Almost $30,000 (previous week, $29,400).

"Top Banana," Winter Garden (28th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Bettered $33,800 (previous week, $33,200).

OPENING THIS WEEK

"Conscience," Booth (D-$4.80; 900; $20,235) (Maurice Schwartz). The Shuberts, by arrangement with Joseph Kipness and Jack Small, production of a one-man show, adapted by A. M. Klein from Claude Vincent's translation of the Portuguese of Pedro Bloch; financed at $15,000, involves $13,000 production cost (excluding $12,000 tryout loss; no bonds) and can break even at around $6,500 gross; opens tomorrow night (Thurs.).

"New Faces," Royale (R-$6; 1,035; $32,000). Leonard Sillman production of musical with songs by Ronny Graham, June Carroll, Arthur Seigel, Sheldon Harnick, Michael Brown and sketches by Peter De Vries, Ronny Graham and Melvin Brooks; financed at $150,000, production cost about $100,000 (plus $30,00 tryout loss and $16,000 in bonds) and can break even at around $22,000 gross; opens Friday night (16).

"Tovarich," City Center (C-$3; 3,090; $38,000) (Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence). N. Y. City Theatre Co. production of Robert E. Sherwood adaptation from French of Jacques Deval; production cost about $50,000 (including two weeks' operation, plus around $5,000 tryout loss); opens tonight (Wed.) and continues through May 25.

'FACES' DUO CLARIFY HANDLING OF TALENT

Leonard Sillman and Walter P. Chrysler, Jr., who last week announced the formation of Entertainment Management Corp. to represent artists in various theatrical fields, apparently don't intend to operate as agents or collect percentage commissions. They have not applied to Actors Equity for an agency franchise in legit or the respective unions in the other entertainment fields. Without such licenses they would not be eligible to charge commissions.

According to Equity representatives, contracts with members of Sillman's new revue, "New Faces," opening Friday night (16) at the Royale, N. Y., called for EMC representation on a commission basis, but the union halted the arrangement. Chrysler, listed as executive vice-president of the new outfit, is a major backer of "Faces." A publicity release about EMC last week described it as having an "advisory board composed of experts . . . (who will) serve as consultants . . . and aid in the determination of managerial decisions."

Plays Abroad

Desire Shall Fail

London, May 5.

Armada Productions presentation of drama in three acts by Allan Turpin. Directed by Basil Ashmore. At New Coltons Theatre Club, London, May 2, '52.

David Gillard.....Alan Wheatley
Mrs. Josslyn.....Fencila Field
Bill.....Walter Plinge
Dora Mayhew.....Edith Sharpe
Miss Wharncliffe.....Mary Grew
Cyril Blowey.....Morris Sweden
Eric.....Charles Mander
Mrs. Violet Mason.....Rosalinde Fuller
Telegraph Boy.....Hugh Forbes
Stranger.....Kynaston Reeves

Allan Turpin has written a murder meller of more than conventional interest. "Desire Shall Fail", came in to London almost unnoticed about a year ago at a small club theatre, and its transference to another club house may cue an eventual wider presentation. In its present form it is not wholly adequate, but has a quality of characterization and plot to justify commercial interest if agreement could be reached on some minor rewriting.

More attention has obviously been given to drawing the characters than to development of the plot, and this is one of the weaknesses. Essentially the play revolves around the two principal femme roles. One of the women is a plain-Jane, honest, sincere spinster in her middle 40's, the other an attractive but unscrupulous married woman who clearly pays little attention to the marriage vows. These two women are brought together by their interest in the same man, who is depicted as a weak individual attracted to the charms of one but impressed by the sincerity of the other.

This obviously emotional setup provides the basis for potent drama which is handled rather cunningly by the author. The plot is given credence by the work of a competent cast, with Edith Sharpe and Rosalinde Fuller handling the contrasting roles with marked skill. Alan Wheatley and Morris Sweden play the two principal male characters conventionally, and other members of the cast lend competent support. Basil Ashmore has directed the piece crisply, and his set design comfortably fits the small stage. *Myro.*

Brief Glory

Glasgow, April 29.

Wilson Barrett Co. presentation of drama in three acts by R. J. B. Sellar. Staged by Jennifer Sounes. Sets by John Dinsdale. At Alhambra Theatre, Glasgow.

Janet Blair Drummond.....Ruth Porcher
Mary.....Freda Fergusson
Capt. Robert Douglas.....Keith Andrews
Lord Elcho.....Leon Sinden
Neil.....Walter Carr
Lord George Murray.....Wilson Barrett
Captain Grant.....Stuart Black
John Murray.....Frank Raymond
Prince Charles.....John Trevor
Matthew Macdonald.....Lawrence Dalzell
Clementina Walkinshaw Edith Macarthur

Bonnie Prince Charlie, famed figure in Scotch history, is a favorite subject with dramatists. This play is a competent piece by a rising Scot dramatist, tracing the story of Charles Edward Stuart from the 1745 rebellion to his eventual decline in Europe. It is a moving pageant of history, with an excellent second act. First act could be tightened up considerably, and there's also room for some pruning of the literary dialog.

Play is a welcome change from the normal round of comedies and period frilleries at this theatre, bringing a breath of the open air and the Scottish Highlands into the setting. It concentrates on the character of the man rather than on the colorful heroics, and depicts the prince as a human being subject to all normal human frailties, to moods of nobility, selfishness, gaiety and frustration.

John Trevor does well as the prince, with Wilson Barrett, British actor-manager, good as Lord George Murray and Ruth Porcher fine as Janet Blair Drummond. Lawrence Dalzell adds a rich cameo as a loyal clansman taken prisoner.

False sentiment obtrudes only occasionally. Piece should have strong appeal to Scot audiences. *Gord.*

Our Town

Glasgow, April 29.

Citizens Theatre (in association with Arts Council of Great Britain) presentation of drama in three acts by Thornton Wilder. Staged by Peter Potter. At Citizens Theatre, Glasgow.

Citizens Theatre, Scotland's leading legit group, gives a warm, sensitive interpretation of the Thornton Wilder piece, coping cleverly with all the American homely accents and whimsical Wilder touches. Play gets laughs and tugs at the heart-strings. It's one of the best productions seen in a long time in Scotland.

Play is produced without scenery or stage props, and the actors use actions to designate their movements. This makes a big demand on acting ability, and the Citizens' players come through well.

Only rarely do the accents lapse from real American, though there isn't a Yank in the cast. Duncan Macrae, top Scot actor, deviates slightly, mainly in the second act, but on the whole does a commendable job in the casual, ambling part of Stage Manager. Wearing tweeds and corduroy trousers, he links the piece together skillfully, even munching an apple as he makes his entrance in act two.

Sheila Sweet, young English actress, essays a difficult role in the part of Emily Webb, daughter of the Grovers Corner newspaper editor, but brings to it a delightful tenderness and warmth. Homely suburban American types are capably portrayed by James Gairncross as Doc Gibbs, Madeleine Christie as Mrs. Gibbs, Robert Cartland as Mr. Webb, and Lennox Milne as Mrs. Webb. The drunken organist, Simon Stimson, is a neat cameo by Roddy MacMillan.

One of the best scenes is the drugstore sequence between Peter Bryant (as George Gibbs) and Miss Sweet. The third-act cemetery scene has a sentimental poignancy that deeply moves viewers.

Offstage effects give the atmosphere of Grovers Corners, New Hampshire — the factory-whistle, trains, birds and poultry, cutting of a lawn-mower, etc. Piece is an endearing drama well acted, and another feather in the theatrical cap of Citizens Theatre. *Gord.*

Raubergeschichte

(Thieves Tale)

Vienna, May 1.

Theatre in der Josefstadt production of comedy in five scenes by Edmund Wolf. Directed by Peter Preses; set, Herta Hareiter; lighting, Willi Pisa.

With Anton Edthofer, Dagny Servaes, Karlheinz Bohm, Anni Korin, Waltraut Haas, Erna Mangold, Michael Toost, Hintz Fabriclus, Lotte Neumayer, Karl Ehmann, Hans Walter. At Kammerspiele, Vienna.

"Thieves Tale" operates on the well-worn premise that a screwball family, headed by an especially eccentric father, is bound to make comic entertainment. It is not always true, as this proves.

The eminently respectable and prosperous Herr Gerstl reveals himself to his suspicious family as an ex-housebreaker who invested the profits of crime in his successful food canning business. Story comes to light because of his impulsive insistence on buying a certain country house and adopting the widow and daughter who live there. His motive, revealed three scenes later, is that here he stole his original stake from the safe.

His family, at first incredulous, is later ashamed. His business associates, hearing the story, want nothing more to do with the tycoon. The screwy son, who was delighted to know of pops disreputable history, saves the day by bringing another retired thief to prove that the magnate really was not the adventurer he claimed.

If this is all hard to follow, actually it is twice as difficult to follow on the stage.

Acting is in the heavy Viennese tradition. Edthofer's ex-criminal father bumbles and wanders; his wife, as played by Dagny Servaes, is stereotyped to resemble a minor league Billie Burke. The young people have little to offer; Anni Korin, a vivacious gal in musicals, disappoints as an attractive but cold daughter. Direction by Peter Preses is standard for the course, containing no surprises.

Play might be attractively adapted to U.S. production, provided some really funny lines could be inserted. *Isra.*

Wenn Maenner Schwindeln

(When Men Swindle)

Zurich, April 29.

Rudolf Bernhard production of comedy in three acts by Gabor von Vaszary. Directed by Egon Waldmann. Set, Paul Wettstein. At Bernard Theatre, Zurich.

With Willi Stettner, Hedda Ippen, Doris Camenzind, Walburga Gmuer, Rudolf Bernard, Lisa Lienbach, Egon Waldmann, Olga Gebhardt, Ernst Boolsterli, Paul Wallnau, Elisabeth Schnell, Richard Vogel.

For his own small-sized theatre, devoted to purely escapist comedies and farces, Rudolf Bernhard has chosen this new little comedy by Hungarian author Gabor von Vaszary, known by his Paris novels. Like most of the plays in Bernhard's repertory, this, too, is light, unpretentious escapist entertainment and a good b.o. bet within the limits of this kind of legit fare. U. S. chances are moderate.

The plot, though not new, is amusing and has a surprise ending. It concerns a love letter written 40 years ago which is discovered accidentally by the teenage daughter of the house, a bobbysoxer, and leads to all sorts of suspicions and misunderstandings between three married couples. The wives all accuse their husbands of being unfaithful, who, in their turn, not being sure of themselves, get mixed up in all kinds of lies and excuses until nobody knows whom to trust anymore. Naturally, all is straightened out in the end, when the real date of the ominous letter is evident.

Performance by the Bernhard players is, with the exception of some newcomers, satisfactory. Excellent portrayals are delivered by Bernhard himself, Willi Stettner and Walburga Gmuer. Egon Waldmann handles the direction with skill and succeeds in overcoming some of the play's evident weaknesses, such as the rather slow movement of the third act. Paul Wettstein's one set is excellent and femmes are beautifully gowned. *Mezo.*

Lealtad, Amor y Amistad

(Probity, Love, Friendship)

Zurich, May 2.

Schauspielhaus production of comedy in three acts by Sebastian Francisco de Medrano. German adaptation by Hans Schlegel. Incidental music, Boris Mersson. Directed by Heinrich Koch. Set, Hannes Meyer; lighting, Walter Gross.

With Kraft Alexander, Annelisee Betschart, Anne-Marie Blanc, Armin Schweizer, Peer Schmidt, Robert Bichler, Hans-Helmuth Dickow, Paul Boesiger, Erwin Parker.

This latest Schauspielhaus production is notable for one curious fact—it is the first public performance of a comedy written 300 years ago. The author, Spaniard Sebastian Francisco de Medrano, who died in 1653, was a contemporary of Lope de Vega and is said to have been one of the most outstanding literary personalities of his era. However, his name almost completely faded away with his death.

Judging from this comedy, this is quite understandable. It's a pretty harmless little thing, lacking the wit and charm of de Vega. It doesn't look like a hit, and U. S. chances are very slim.

The plot is of the usual standard of old Spanish comedies. It concerns a beautiful noblewoman at the Spanish court who is wooed by five men, one of whom is the king himself. The latter, for fear of arousing the queen's jealousy, orders a young nobleman to do the wooing for him. In the end, the youth's conflict between probity, love and friendship comes to a happy solution and the right couples get together.

Unfortunately, the Schauspielhaus performance doesn't do much to save this lost cause. The cast is made up mostly of young players. Acceptable performances are turned in by Robert Bichler as the young man's friend and Anne-Marie Blanc who is quite charming as the girl who causes all the sighing. Heinrich Koch, who directed, obviously couldn't make up his mind how to approach this thing. There is a lack of style. Acting as well as costumes are strictly period (17th century). On the other hand, the scenery, unchanged throughout the three acts and displayed without a curtain, is absolutely modern in an abstract, surrealistic manner. *Mezo.*

Anna Karenine

(ANNA KARENINA)

Paris, May 1.

Renaissance presentation of drama in two acts (17 scenes) by Raymond Rouleau, adapted from novel by Leo Tolstoi. Directed by Rouleau; settings and costumes, Lila de Nobili. Features Francoise Lugagne, Yves Vincent, Gerald Oury, Yves Brainville, Gilles Quenat, Jacqueline Chambord, Emilio Carrer, Robert Chevrigny, Francoise Prevost, Jean Berger, Henri Gaultier, Marcel Arnal. At Renaissance Theatre, Paris; $3 top.

After much stalling and delay, probably due to rewriting and rearranging of script, this new version of the Tolstoi classic opened in Paris to a cold reception. Dramatization is by Raymond Rouleau, who directed "Gigi" in New York for Gilbert Miller last fall and it is the chief and fatal stumbling-block of the production. No Paris click, it seems an unlikely Broadway prospect.

In its present condition, play is minus arresting dialog and its action lags pathetically. Also missing is any literary sense. The result is something more reminiscent of "East Lynne" sob-stuff than of Tolstoi. Direction, also by Rouleau, is of little help. Settings and costumes, both of the first order, by Lila de Nobili, and imaginative use of lighting and staging of several individual scenes, are main events of the evening.

Tolstoi novel, naturally enough, had to be carved to the bone for the stage presentation. Secondary counterplot—a happy love-affair—is completely removed, which may have been necessary to fit the timetable of the theatre, but which might have been suggested to avoid the continual and oppressive gloom. What's left is an uninspired,

(Continued on page 70)

Play on Broadway

Shuffle Along

Irving Gaumont production (in association with Grace Rosenfield) of musical comedy in two acts (nine scenes), with book by Flournoy Miller, Paul Gerard Smith; lyrics, Noble Sissle; music, Eubie Blake; additional music and lyrics, Joseph Meyer and Floyd Huddleston. Features Miller, Sissle, Blake, Dolores Martin, Napoleon Reed, Hamtree Harrington, Earl Sydnor, Avon Long, Thelma Carpenter. Entire production devised and staged by George Hale; directed by Smith; choreography, Henry Le Tang; assistant, Arleigh Peterson; settings, Albert Johnson; costumes, Waldo Angelo; orchestrations, Charles E. Cooke; vocal arrangements, Claude Garreau; orchestra direction, Blake. Billy Butler. At Broadway, N. Y., May 8, '52; $4.80 top.

Bugler.....William Dillard
Master Sergeant.....James E. Wall
Cpl. Betty Lee.....Thelma Carpenter
Lt. Jim Crocker.....Avon Long
Col. Alexander Popham.....Earl Sydnor
Maj. Joseph Gantt.....William McDaniel
Capt. Frederick Graham.....T. S. Krigarin
Sgt. Lucy Duke.....Dolores Martin
Cpl. Louie Bauche.....Leslie Scott
Capt. Harry Gaillard.....Napoleon Reed
Pvt. Cyphus Brown.....Flournoy Miller
Pvt. Longitude Lane.....Hamtree Harrington
Chaplain.....Laurence Watson
Mable.....Mable Lee
Fifeto.....Henry Sherwood
Rosa Pasini.....Louise Woods
SS Trooper.....Harro Meller
Laura Popham.....Urylee Leonardos
Sgt. Mabel Powers.....Mamie Young
Margie.....Sara Lou Harris
Noble Sissle)
Eubie Blake).....Themselves
Principal Dancers.....Mable Lee, Arleigh Peterson

Dancers: Wini Benson, Mildred Clemons, Katherine Davison, Tempy Fletcher, Delores Harper, Erona Harris, Roberta Harris, Marie Kenney, Celise King, Sophie Miller, Ruth Mosley, Jackie Petty, Estelle Price, Sterling Bough, Smalls Boykin, Bill Del Campo, Harold Gordon, Stefan Maroud, James MacMillan, Carson Moore, Joel Nobel, Leigh Parham, Conrad Pringle, Lew Smith, James A. Smith.

Models: Sara Lou Harris, Lois Kibler, Courteney Olden.

Singers: Barbara Jai, Freddy Marshall, Rosalie Maxwell, Audrey Vanderpool, Louise Woods, Marie Young, William Dillard, George Fischer, T. S. Krigarin, William McDaniel, Henry Pierre, Leslie Scott, Rhodesta Timmons.

This is the time of year that the theatre frequently seems determined to make a fool of itself. In the case of this "Shuffle Along," a new edition of the Negro musical originally done in 1921 and revived in 1932, the occasion is a misfortune for the cast and an uncomfortable experience for the audience. It qualifies as one of the sorrier casualties of the season.

Apparently financing and production difficulties are in the cards for all "Shuffle Along" shows. But if the original was brought through to ultimate entertainment and box-office success, this 1952 version has no prospect of repeating the process. For, except for a pathetically few brief moments and the admirable but hopeless efforts of the cast, the evening is a hackneyed, formless, tasteless bore.

The occasional bright moments are triumphs of talent and personality over terrible material and awkward staging. Thus, Dolores Martin, in the part for which Pearl Bailey was originally set, reveals a nice style and authority in handling vocals and comedy, but is generally mired by the inadequate songs, muddled characterization and dialog and stilted direction. Similarly, Thelma Carpenter is rarely able to rise above her dire material. Avon Long, primarily a dancer, has only one skimpy hoofing routine, but several songs, including two semi-ballad duets.

Flournoy Miller, co-author of the book, teams with Hamtree Harrington in an intermittent comedy act more or less in the Molasses 'n' January idiom. It's doubtlessly skillful enough in its way, but leaves a curious impression by contemporary standards. Lyricist Noble Sissle and composer Eubie Blake (the latter is the pit batoner for the first few numbers) appear in the finale for a then-we-wrote sort of sequence.

The Miller-Paul Gerard Smith book starts out as a routine yarn about a couple of confused romances among GIs and WACS in Italy in the spring of 1945, then for the second act shifts to the New York dress salon run by one of the former WACs and an ex-French army captain, and finally the dock where a USO troupe is embarking. The yarn opens as musical comedy, presently turns into operetta and ends as revue. It is also a clumsy patchwork of trite, synthetic characters and situation.

None of the music, not even either of the revived hits, "I'm Just Wild About Harry" and "Love Will Find a Way," is impressive, probably or at least partly because of poor orchestrations, which tend to bury the melody of such tunes as "Bitten by Love," "Falling," "Swanee Moon," "Rhythm of America," "Farewell with Love," "Here 'Tis," "My Day" and "Give It Love." The comedy number, "You Can't Overdo a Good Thing," is the sort of humor that wouldn't be funny in private conversation, but depends on shock reaction to get audience laughs.

The faults of the material are compounded in the direction and production. After the promising opening, in which a frantic top sergeant brings orderly dancing out of a chaotic celebration to a jazzed-up bugle call, the staging is antiquated and frequently meaningless, while the dance routines seem pointlessly energetic. Possibly because the original settings were destroyed in a recent scenic studio fire, the physical production looks like a remnant of some previous show and the costumes are sometimes not so much colorful as garish.

Although it seems unlikely, there may have once been a place for such shows as this. But Rodgers & Hammerstein and other comparable artists have revolutionized the musical stage and public taste. So there's no longer room for the frankly third-rate. That may be cruel, but it's progress.

(Closed Saturday night (10) after four performances.) Hobe.

Equity Rules

Continued from page 63

cussions with Stock Managers Assn. spokesmen before adopting any changes in the rules. It has avoided doing so this year, however, although a delegation of the barn group has visited the union office several times to voice opposition to proposed new regulations and request negotiations.

Thus far the threat of a group of 40-odd managers of smaller strawhats to close this summer or go non-union rather than try to operate under the upped salary minimum of $55 and the new $5 "registration" fee for locally jobbed extras, apparently hasn't swayed Equity. Also an irate letter from the stock group demanding negotiations "in good faith," drew merely a reply signed by Angus Duncan, acting executive secretary, and released to the press two days before its receipt by the managers, tacitly maintaining the union's intention of enforcing its rules.

The added straw that ignited the silo impresarios this week was a clause in the new stock contract forms which would require the management to (a) obtain room and board (including three meals a day) for actors at a cost of not more than $15 a week for room and $30 for room and board when the actor's salary is $125 a week or less, (b) make the management responsible for the cleanliness and sanitation of the accommodations, and (c) if rooms are not available as specified, would obligate the management to pay any overage involved in obtaining suitable quarters.

The two smaller barn spots reportedly already planning to stay dark this summer are the Hayloft Playhouse, managed for the last several years by Don Dickinson, at Allentown, Pa., and the Barnstormers, operated for about 20 years by Grover and Marion Cleveland, at Tamworth, N. H.

Dickinson is understood to have rented the Allentown spot to a local non-pro drama group and has signed to be stage manager this summer at Elitch's Gardens, Denver. The Clevelands have reportedly just cancelled plans for the season. The two theatres are figured to have employed an average of about 10 Equity members apiece a week during the summer season.

'Minsky's Follies' Turns Legit for Pitt Week

Pittsburgh, May 13.

"Minsky's Follies," heretofore strictly a nitery booking, will become a legit attraction, at least for a week, when it opens an engagement at the Nixon Monday (19). Show was virtually an overnight booking, deal having just been closed last Thursday (8). It'll come in from a Cleveland cafe, the Alpine Village, on an eight-performance schedule.

Originally, the "Follies" management wanted to play the Nixon on a grind policy, with a feature picture, but the Nixon didn't like the idea and insisted on the regular legit treatment. While the Minsky show normally runs around 1½ hours, it's being expanded for the local booking. "Follies" comes in right after the four-week sellout engagement of "South Pacific," and precedes "Call Me Madam," due in June 2 to close the season.

American Theatre Wing concert awards winners Helen Clay, soprano, and John McCollum, tenor, will give a joint recital at Town Hall, N. Y., Sunday night (18).

Barn Notes

Kitty Carlisle, who will play the **Gertrude Lawrence** part in a touring revival of "Lady in the Dark" at several strawhats this summer, has been rehearsing with **Miss Lawrence** between the latter's performances in "King and I" . . . **Henry Richards** will return as director and **Carlton Miles**, who has recently been ill on the Coast, will be pressagent again this summer at the Lakewood Theatre, Skowhegan, Me. . . . **Gay Edson**, graduating this year from the Neighborhood Playhouse, will be a member of the resident company this season at the Boothbay (Me.) Playhouse. She's the daughter of **Dorothy Wheelock**, theatre editor of Harper's Bazaar . . . **Jean Laurain** will be scenic designer this summer at the Bucks County Playhouse, New Hope, Pa.

Staff this summer at the Falmouth Playhouse, Coonamessett, Mass., will include **James Awe**, general manager; **Karsen Gould**, scene designer; **Philip Beigel**, stage manager; **John Greenleaf**, treasurer, and **Blanche Yudren** and **Virginia Marshall**, assistants . . . Staff at the Cape Playhouse, Dennis, Mass., will include **Charles Mooney**, general manager; **Gretchen Long**, executive secretary; **Paul Bertelson**, designer; **Eric Daniell**, stage manager, and **Gerald Cloney**, treasurer . . . Set thus far for the staff at the Cape Cod Music Circus, Hyannis, Mass., are **Ralph Roberts**, general manager; **Bill Ross**, director, and **Percy Williams**, press rep.

Melvyn Douglas, set to make his musical comedy debut late this summer as co-star with **Joan Blondell** in the Dallas production of "Call Me Madam," will open the 12-week season June 23 at the Ogunquit (Me.) Playhouse in a try-out of "Season with Ginger," comedy by **Ronald Alexander** . . . **Aida Alvarez**, choreographer of the "NBC Television Opera Theatre" and "Voice of Firestone" shows, will be choreographer and dance soloist this summer at the Finger Lakes Lyric Circus, opening June 17 for a 12-week season in Skaneateles, N. Y. . . . The Starlight Theatre, Pawling, N. Y., will open June 24 and continue through Labor Day weekend . . . Legit and TV actor-director **Robert H. Harris** will be the stager this summer at the Woodstock, (N. Y.) Playhouse, recently purchased by **Abraham L. Sainer** and **William Weisman**, New York attorneys, from **Michael Linenthal** . . . **Charlotte (Mrs. Lewis Harmon**, co-producer of the Clinton (Conn.) Playhouse, received second-degree burns Saturday (10) when a pressure cooker exploded.

Gus Schirmer, Jr., is producing a touring strawhat package of "Tree Grows in Brooklyn" on his own, not in partnership with agent **Howard Hoyt** . . . Backers of the Maplewood (N. J.) Theatre, opened as a strawhat last week by **Albert H. Rosen** and **Albert H. Lewis**, include **Rosen**, with a $2,250 investment; **Lewis**, $5,500; souvenir program agent **Arthur Klar**, $2,500, and songwriter **Charles Tobias**, $500. The venture is capitalized at $25,000 . . . "Luck of Caesar," by **George Alan Smith**, will be tested week of July 28 by the Valley Players at Mountain Park Casino, Holyoke, Mass. . . . **Richard Aldrich**, managing director of the Cape Cod Music Circus, Hyannis, will be technical advisor this summer of the South Shore Music Circus, Cohasset, Mass. Attorney **David Marshall Holtzmann**, managing director of South Shore tent, will be technical advisor for the Hyannis spot. While **Aldrich** was absent on Navy duty last year, **Holtzmann** supervised Hyannis, as well as the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass., for him.

Bibi Osterwald, comedy singer current at One Fifth Avenue, N.Y., is booked for the summer operetta circuit, including stands at Kansas City, Dallas and Lambertville, N. J. . . . **Helen Richards**, company manager for "Don Juan in Hell," goes to Danbury, Conn., for the summer as general press rep for **James Westerfield's** Melody Fair . . . Newcomers to St. Louis, who will play lead roles with the Muny Assn. this summer, are **Arthur Barnett** for "Annie Get Your Gun," **George Hall** for "Rose Marie" and **Bertha Powell** for a warbling chore in "Show Boat." Returning for another season are **William C. Smith**, **Dick Smart** and **Harry Fleer**.

Dancers **Anna Istomina**, **Mary Ellen Moylan**, **Herman Jasinsky**, **Barton Mumaw**, **Robert Pagent**, **Oleg Tupine**, **Danny Daniels** and **Wana Allison** will make their St. Louis debut during the coming 34th season of the Municipal Theatre Assn., in Forest Park, which tees off June 5. Terp returnees include **Patricia Bowman**, **Pittman Corry**, **Gil Johnson**, **Pearl Lang**, **Hal LeRoy** and **Dorothy Keller**. LeRoy will be the principal dancer in "Show Boat," which tees off the season.

Sam Wren will stage the eight-week season, opening July 3, at the Pleasant Mill Playhouse, near Hammonton, N.J., also doubling at the Quarterdeck Theatre in the Hotel Morton, Atlantic City. His wife, **Virginia Sale**, Chic's sister, will do her "Americana" one-woman show, recently seen at Town Hall, N.Y., at some 75 New England resort hotels this summer.

OLD VIC CO. SET FOR 6-MO. S. AFRICAN TOUR

London, May 13.

Over 40 members of the Old Vic Company sail for South Africa Thursday (22) for a six-months tour under the auspices of African Consolidated Theatres. They will repeat all the plays of the current season, opening in Johannesburg June 10 with Tyrone Guthrie's production of "A Midsummer Night's Dream." The repertoire will include "Othello," "The Other Heart" and "Macbeth."

Members of the company making the tour include Irene Worth, Douglas Campbell, Allison Leggatt and Paul Rogers. After the final play of the Old Vic season, "Timon of Athens," has finished its London run, it will open in Zurich on July 2 for four performances.

New Summer Stock Group For Northern Cal. Barn

San Francisco, May 13.

The Stumptown Players, a new summer stock group, has leased the Redwood Theatre, a 250-seater, in Armstrong Grove on Russian River, 90 miles north of San Francisco.

Company, headed by John Holden as managing director, will offer a five-week season on a four-nights-a-week schedule. Plays announced include "Night Must Fall," "Verily I do," "Broadway" and "Born Yesterday." House will be scaled to $1.20. Group was organized at UCLA.

Pitt Light Opera Staff Complete With Crayon

Pittsburgh, May 13.

Executive staff of the Civic Light Opera Assn. for the 1952 season at the Pitt Stadium has finally been completed with the appointment of H. M. Crayon as scenic designer.

Stadium season tees of June 16 with "Carousel." Dorothy McNeil, who had originally been announced for the femme lead, is being replaced by Gail Manners. Walter Cassell plays opposite.

London Legit Bits

London, May 6.

Bandleader **Henry Hall**, has acquired legit rights to a new **Guy Morgan** play, "Albert." Play will be toured in association with **Claude Langdon**) starting end of July or early August, coming to the West End in the fall . . . Old Vic management has approached **Claude Rains** to play the title role of Shylock in "The Merchant of Venice," as opening attraction for the Old Vic season in December. He agreed to do it, providing his Broadway commitments do not clash . . . **Margaret Rutherford** turned down lead opposite **Alastair Sim** in Alexander Korda's film, "It Depends What You Mean," from play of same name, so as to star in the new **Frank Baker** play, "Miss Hargreaves," which opens at the Embassy Theatre, Swiss Cottage, July 21, after a week at Brighton. **James Donald** is sought for the male lead.

Company of Four trying out new **Rodney Ackland** play, "The Pink Room," at the Lyric Theatre, Hammersmith, June 16 after week's run at Brighton, with **Frith Banbury** staging . . . H. M. Tennents just closed deal with **Brenda Bruce** to star in a new **Dodie Smith** play, "Letter From Paris," which opens at Brighton, Aug. 11, after which it comes to London, with the New Theatre as likely location.

Serafin's N.Y. Bid

The N. Y. City Opera Co. is dickering with Tullio Serafin, one-time conductor at the Metropolitan Opera and more recently with La Scala in Milan, to return to America next season as guest conductor at City Center, N. Y.

Cast Set for Sixth Year Of 'Common Glory' Drama

Greensboro, N. C., May 13.

Director Howard Scammon has announced the cast for the sixth consecutive production of "The Common Glory," Paul Green's symphonic drama to run July 1 through Aug. 31 at Lake Matoaka Amphitheatre.

Headlining the 1952 cast will be Austin Hunt of Tulsa, Okla., who will again appear as Thomas Jefferson. Of the other 24 principal speaking roles, 17 will be filled by veterans of previous seasons.

Returning to the show as narrator will be Richard Dix of Baltimore, who was with "The Common Glory" two seasons before he left in 1950 to reenter the Air Force. Nancy Lee Dix will appear as Charlotte Gordon. David Friedman, of Richmond, last year's narrator, will take the comic role of Cephus. The Widow Huzzitt will be Anne Helms of Baltimore.

'ROBERTS' SEEN LIKELY TO TOUR AGAIN IN FALL

"Mister Roberts," currently playing a repeat date at the Hanna, Cleveland, will close for the season at the end of next week's engagement at Ford's, Baltimore. However, producer Leland Hayward plans to store the scenery and send the show out again in the fall, probably playing principally split-weeks and one-nighters. It's not known whether Tod Andrews, star of the present company, will be available next season.

The Thomas Heggen-Joshua Logan dramatization of the former's bestseller originally opened Feb. 18, '48, on Broadway, playing 1,157 performances through Jan. 6, '51. Meanwhile, a second company went on tour in the early spring of 1949 and, except for summer layoffs, has continued ever since. An enlarged production was a failure in London, however.

Three Strawhats Again Skedded for Minnesota

Minneapolis, May 13.

Minnesota will have three strawhatters again this summer, at Lake Minnetonka outside of Minneapolis and at lake resorts adjacent to Bemidji and Brainerd. The Old Log at Minnetonka once more will have Don Stoltz at its helm, while Robert Gaus continues as producer at Bemidji and Brainerd.

Gaus announced a 10-week season starting June 26 and continuing to Sept. 2, and said his two companies will alternate between his towns, the same as last season. New season offerings, he added, will comprise "See How They Run," "Harvey," "Claudia," "Ladies in Retirement," "I Remember Mama," "John Loves Mary," "Arsenic and Old Lace," "My Sister Eileen," "Angel Street" and "Over 21."

Varied Program Set For '52 Montreal Festival

Montreal, May 13.

Plans for the Montreal Festival's 1952 season, just disclosed, call for symphony concerts, ballet, open-air opera, a gastronomic week, a bicycle race around the Island of Montreal—everything but lady wrestlers. Extensive, varied program will open Saturday, July 26, and continue through to Aug. 27.

All performers will be Canadian, with most of the events taking place on top of Mount Royal around the Mountain Playhouse and Chalet.

New Binghamton Barn

Binghamton, N. Y., May 13.

Gail Hillson will operate the Triple Cities Playhouse here this summer as a strawhat, opening June 16 with Edward Everett Horton in "Nina" and continuing for an 11-week season. Spot will occupy the air-cooled 750-seat Masonic Temple.

Among other guest stars pencilled in for the season are Melvyn Douglas, Franchot Tone and Veronica Lake.

Jacob's Pillow Dance Festival summer season will open at Lee, Mass., June 27 with first performances of the company (of the same name) which will tour this fall under direction of Andre Mertens of Columbia Artists Management, Inc.

College Plays

Singin' Billy

Nashville, Tenn., May 6.

Peabody College and Vanderbilt U. presentation of opera in two acts, with libretto by Donald Davidson, music by Charles F. Bryan.

Dances and musical ensembles directed by Joy Zibart and Claude Chadwick; production designed by Robert M. Cothran, Jr.; technical direction by Robert E. Jones; dialog director, Joseph E. Wright. At Vanderbilt U. theatre, Nashville.

A mild little fable of Southern mountain folk, this venture into opera by a distinguished Southern historian and poet, Donald Davidson, tells how a frontier musician of 100 years ago brings harmony to a rough-and-tumble community by singing its chief bully into submission.

Talky, and lacking drama, the book nevertheless provides composer Charles Bryan (responsible for music of another Vanderbilt U. theatre premiere production this season, the drama with music, "Strangers in This World") with the framework for a melodic score of considerable charm. In fact, the music is likely to be the strongest factor in whatever success "Singin' Billy" may enjoy outside this initial production.

Premiere performance of the opera was a combined effort of Vanderbilt U. Theatre and Peabody college. Students from both schools were in the cast, with the production mounted and staged by the Vanderbilt theatre faculty.

Of 10 original songs in score—which incorporated a few traditional "white spirituals" in ensemble scenes—most effective are a lovely ballad, "The Hawthorn Tree," production number of "The Quilt Song," and blacksmith's aria, "Hammer Out Sin." Bryan conducted a 17-piece orchestra for the four-night run of the opera.

Singin' Billy character is based on an actual person, William Walker of South Carolina, whose song book, "Southern Harmony," helped popularize "white spirituals" in antebellum South.

Libretto has Walker coming into Oconee, S. C., to establish a singing school. Kinch Hardy, young ringleader of tough element in town, resents him. In Act I finale, with Kinch and his 'coon hunting friends singing drinking song, "John Barleycorn," to same tune as hymn, "Wondrous Love," being sung simultaneously by Walker's singing school, issue is effectively presented.

On the credit side are the simple theme, authentic-sounding folk-music score, and colorful era involved. They could mean the success for "Singin' Billy" along lines of Kurt Weill's "Down in the Valley," particularly with university theatres and summer festival groups. *Wool.*

Piccola Pisa

(CATHOLIC U, D. C.)

Washington, May 10.

Speech and Drama Dept. of Catholic U. production of musical comedy in two acts (11 scenes), with book, music and lyrics by Louis Botto. Directed by Dr. Josephine Callan; staged by Leo Brady; arrangements and additional music, Charles Clift; settings and lighting, James Waring; choreography, Jeri Nagle; costumes, Joseph Lewis; musical director, Sidney Seidenman, Jr. At Catholic U., Washington, May 8, '52.

There's considerable fun, but also a lot of wordy waste motion and not enough bite in "Piccola Pisa," this year's original musical at Catholic U. Most unusual feature is that it is the first musical ever fielded by Father Gilbert V. Hartke's Speech and Drama Dept. kids which is entirely the work of a single person—Louis Botto.

Botto's pitch is the one about how the shining virtue of the country folk overcomes the big-city sophisticates. He has given it a rather novel twist, however.

An Italian-American couple, who have made a lot of money in this country, return to spend the summer in their native village of Piccola Pisa in northwestern Italy. They bring with them their American-born son and daughter, who regard the whole thing as pretty corny and are thoroughly bored with their village cousins.

The daughter decides to show 'em all by giving the village mayor a killjoy from away back—the money the latter wants to straighten the village's leaning steeple. Steeple is the pride and joy of the place and the equivalent of the leaning tower of big Pisa.

Then comes love. The daughter falls for the handsome village architect and the son begins to get a yen for a girl cousin. Daughter tries to call off the steeple straightening but is too late as her part in providing the money is unfolded to the shocked villagers. Son and daughter go off to Venice. However, the little village has gotten under their skin, and so has love. So they return and everything works out all right. In straightening the leaning steeple, it flops the other way and still leans. Likewise boys and girls get each other, as old country village simplicity triumphs.

Botto got the idea when he returned for a summer visit to the native village of his parents in Italy, couple of summers back.

He has come up with some good music and a fine collection of topical lyrics for some of the numbers. Most of the show's laughs are wrapped in the lyrics. Unfortunately he hasn't achieved equal success in handling his story. The production could be tightened up considerably by reducing the 11 scenes to several fewer. Likewise, a little vinegar is needed to leaven the unending saccarine sweetness of "Piccola Pisa".

At least one sock performance is turned in by Dee McHugh as old Aunt Mili, one of the village cousins. Miss McHugh turns two solo numbers into the top bell-ringers of the show. Best of them is "Plenty of Life," in which she assures all and sundry there's plenty of zip left in the old girl yet. The other is called "Chow," a word which the song explains as a greeting between gals and guys as far back as Caesar and Cleopatra. Miss McHugh bellows her numbers loud and clear and with a warm cheerfulness.

Diane Mannarino as the American daughter and Otto Kvapil as her brother turn in the next best jobs, and also display considerably better than average singing voices.

Jeri Nagle, a former solo dancer at Radio City Music Hall, has created simple and colorful dances for the dancing troupe. She also doubles in brass as solo ballet dancer in the Venice sequence. Charles Clift, who arranged the music, is a member of the Washington music staff of NBC. *Lowe.*

The Birds

(YALE U. THEATRE)

New Haven, May 6.

When Aristophanes dashed off his original version of "The Birds" a few centuries ago, he had no idea that some day Walter F. Kerr, in cahoots with the Yale Dramatic Assn. and the Yale Glee Club, would put on a highly entertaining modernized musical production of it. But they've done that very thing.

Not that the opus would get anywhere commercially, but it does achieve Kerr's objective of making some of the classics palatable to present-day playgoers by seasoning them with modern relish.

Back in the days when this theme was originally conceived, playwrights didn't have too much to write about—no atom bombs, jet propulsion or similar topics. But the fundamentals of ambition, oppression, lust for power, etc., were there, and it is on these fundamentals that Kerr has played interestingly, even to the point of introducing a sort of ornithological type of collective bargaining and picketing.

Script tells of two mortals, weary of the shortcomings of human life as depicted in early Athens, seeking escape from the turmoil by climbing the upper reaches to the kingdom of the birds. Here they hope to enjoy the freedom of feathery existence, but they soon discover that the birds, like mortals, also recline in the lap of the gods, who run things pretty much to suit themselves.

When the two realize that the smoke from mortal sacrificial offerings must first pass through the kingdom of the birds before it can satiate godly appetites, they organize members of the winged tribe who, in picket-line fashion, prevent the smoke from reaching the heavens until the gods send an emissary to work out a deal which will give the birds certain advantages they didn't enjoy before.

Production is handled amusingly in tongue-in-cheek manner, with numerous asides to the audience, and players utilizing all parts of the auditorium for entrances via rope ladders, etc. Performances are in capable hands which have caught the spirit of this romp.

Score is basically atmospheric, with emphasis on glee club rendition. Only semblance of a pop tune is "I'm Immortal," done by Bibi Osterwald, who was brought in from Broadway as guest singer. Colorful costumes punctuate the production and a mountain top scene affords an appropriate setting.

Credits include adaptation, Walter F. Kerr; direction, Leo S. Lavandero; music, Fenno Heath; lyrics, George Sherman; sets and costumes, Clarence Salzer; musical numbers staged by Michael Roman; special dance creation by Patricia Van Gelder-Harris, and orchestral, choral arrangements and conducting by Heath. *Bone.*

Literati

Ian Ballantine's New Venture

Ian Ballantine, ex-prexy of Bantam Books, is planning a new publishing venture, Ballantine Books, offering publishers a service enabling them to publish some titles in two simultaneous editions—a regular cloth-bound edition and a low-priced paper edition.

Books will be jointly financed by Ballantine and the participating publisher. Thus, Ballantine feels, the general publisher will be able to get into the paper-book field, rather than turning his titles over to a "reprint house," and will increase his return as well as his authors. Two houses, Houghton Mifflin and Farrar, Straus & Young, intend using the service.

Ballantine also will develop a list of books to be published in the paper field under his sole imprint, and expects to arrange for some of his books to be released in hard covers as well. Royalty is expected to be around 8%.

Scully's Desert Parish

Frank Scully, Hollywood author and VARIETY columnist, invited friends to his weekend home in Desert Springs, Cal., for the opening of a small chapel on his ranch. Rev. Father Martin Dempsey officiated at the nine o'clock Mass, and a barbecue breakfast was served at the Scully home.

The chapel has been named Our Lady of the Desert and will serve as the parish church for Catholics of Desert Springs, which has a population of 191. Work on the church has been a community effort.

Splits Writing-Film Chores

Curtis Mitchell, former veepee in charge of advertising-publicity at Paramount Pictures, is back on a part-time writing basis, though still sticking to the film business. The May 11 issue of The American Weekly, Hearst Sunday supplement, has a piece by Mitchell on General Eisenhower's chief of staff in Europe, General Alfred Gruenther.

Meantime, Mitchell, a former magazine writer and editor, is continuing with his independent film production company working out of New York.

Prep Dance News Annual

Dance News Annual, report for the year on the dance in the U. S. and Europe, will be published early in 1953, and be an annual issue thereafter. Winthrop Palmer, exec ed of Dance News, will be editor, with book consisting mainly of articles by prominent figures in the field. Anatole Chujoy, editor of Dance News, will supervise publication.

Chujoy has just finished first draft of his own book, tentatively titled "History of the N. Y. City Ballet," due for publication by Knopf next spring. Chujoy, and Dance News associate editor P. W. (Bill) Manchester are leaving June 11 for Europe for a two-month survey of the dance scene. Miss Manchester, who was guest associate ed this season, is returning this fall for a second year with Dance News.

Lauterbach Award

Authors Guild of the Authors League of America is currently balloting to elect the winner of the Lauterbach Award, $1,000 prize for a person who has made a substantial contribution to civil liberties through his writing.

Among those nominated are: Alan Barth, Washington Post editorial writer, for his book, "The Loyalty of Free Men"; Francis Biddle, former U.S. Attorney General, for his book, "The Fear of Freedom"; historian Henry Steele Commager, for his chapter of "The Pragmatic Necessity for Freedom" in the book, "Civil Liberties Under Attack"; U. S. Supreme Court Justice William O. Douglas for his speech at Brandeis U., later published in the N. Y. Times magazine as "The Black Silence of Fear," and playwright Elmer Rice for his letter to the Celanese Corp. of America protesting against the rejection of three actors on ABC-TV's "Celanese Theatre" on the alleged ground of their having been listed in "Red Channels." (Celanese later denounced the practice of "blacklisting.")

Lore & Law of Plagiarism

Plagiarism, although a serious matter to creative talent, has its humorous and facetious aspects, and one way cynical trade hepsters are assured they have a hit on their hands, be it a play, film, song or novel, is to be slapped with an infringement suit. As Alexander Lindey points out in his provocative and entertaining "Plagiarism and Originality" (Harper; $5), nobody ever gets sued on a flop.

Lindey, a veteran attorney specializing in the law of literary property, comprehensively covers both the lore and law of plagiarism. Although he discusses authoritatively the legal angles, citing famous cases and decisions, this is not a dull tome, for it is liberally spiced with show biz and literary anecdotes. For example, Dorothy Parker, the subject of two plays, "Here Today" by George Oppenheimer and "Over 21" by Ruth Gordon, quipped: "If I ever wrote a play about myself, I suppose I'd be sued for plagiarism." And an unnamed Hollywood director, discussing a screenplay his studio was having difficulty with, said to his studio chief: "Give me two new writers and I'll do it myself." Still another unnamed source: "Copying one book is plagiarism; copying several is research."

Lindey points out that a certain amount of stealing probably goes on all the time, but that most of the borrowing is legitimate. "There is," he says, "too much unwarranted plagiarism-crying." Radio and television which consume tons of material, Lindey notes, "have generated conditions highly conducive to borrowing and theft."

Hollywood, the author says, has had more infringement suits than any other medium. "Actually," he emphasizes, "Hollywood, conscious of the risks, rarely steals. It imitates. And it exploits trends and vogues with an assiduity that bespeaks idolatrous worship of the success formula."

Plagiarism often hits racket proportions. Of the authors whose plays ran more than 200 times on Broadway between 1910 and 1930, more than one-third had to answer plagiarism suits. David Belasco was the most sued individual in the history of plagiarism and he never lost a case, Lindey notes: On the other hand, Ira B. Arnstein, a songwriter, was the most active plaintiff. He wound up on the short end of six cases. *Holl.*

CHATTER

Harvey Van Valkenburg, 59, art editor of True mag, died May 4 in Washington.

Samuel French Co. is publishing a book of Virginia Sale's "Americana" character sketches.

May Shupak, ex-Philly newspaperwoman, is now N. Y. editor for Philadelphia TV Guide.

George Jessel's book, "I Had to Open My Mouth," published by Random House, will be out Sept. 1.

"Tallulah," autobiog of Tallulah Bankhead, has been received by Harper's, which will publish it this fall.

The N. Y. City Ballet has a nine-page picture spread in the current issue of Life, headed: "Tops in the Dance."

Joe DiMaggio, now TV commentator on WPIX, N. Y., gets the cover story in this weekend's Cue magazine in his new capacity.

Bobbs-Merrill bought historical novel, "Home Spun Thunder," by P. Denton Whitson, for fall publication. Shirley Burke agented.

William Kaduson, formerly a United Press news editor in New York, joined the public relations firm of Edward Gottlieb & Associates.

Ben Schneider, previously with the N. Y. World-Telegram & Sun and other sheets, new staffer with the Miami Daily News promotion department.

Adele Whitely Fletcher, formerly editor of Macfadden Publications' Photoplay, joined The American Weekly as women's features editor effective early in June.

John Mason Brown, drama critic of the Saturday Review, will cover the Republican and Democratic conventions in Chicago in July as a special assignment for the SR.

"Diamond in the Loaf," short story by Metro trade contact Bill Ornstein, will appear in the summer issue of Prairie Schooner mag, literary quarterly of the U. of Nebraska.

Leonard Kirsten, reporter-rewrite man for Trans Radio Press' Washington bureau, switched to the American Red Cross' public information staff, where he's in charge of the news desk.

Simon & Schuster, which published Romola Nijinsky's "Nijinsky" 18 years ago, will bring out on May 27 the sequel, "The Last Years of Nijinsky," which the widow of the famed dancer recently finished.

Cecil Smith, editor of Musical America and onetime editor of Theatre Arts, becomes music critic of the London Daily Express beginning in September. He was guest critic of the Express last summer.

"Dress Rehearsal," show biz type novel by Monica Stirling, will be published by Simon & Schuster May 20. Author's father founded the English Theatre in Paris, and her mother and sister are actresses. A Metro grant enabled her to write her first novel, "Lovers Aren't Company." This is her second.

Reds Failed

Continued from page 3

as "Behind the Iron Curtain," "The Red Menace," "I Married a Communist," "The Red Danube," "Guilty of Treason," "The Conspirator" and "My Son, John."

War Effort

Recounting the motion picture industry's participation in all community and national drives and its support of every aspect of the Government's defense effort, Bergman said: "Permit me to say that we were the only American industry that gave our wares away during World War II. All of these things give us a feeling of pride in our business, and, of course, we are a little sensitive when certain misconceptions about us are given much more publicity than they are entitled to get.

"There has been much publicity, for example, about the matter of Communism in the motion picture business. This shocks us, of course, as much as it undoubtedly shocks you because our record proves that the motion picture industry is just as opposed to Communism as you and all good Americans are opposed to it. We have stated this feeling and we have taken action to support our point of view about Communism."

Bergman emphasized that 40% of the industry's income is derived from foreign countries. "American movies," he said, "are seen everywhere except in those Iron Curtain countries which exclude them because they fear democratic influence." He noted that these films not only serve as a selling force for American products but help foreign audiences understand "that democracy does work and that we are not afraid to put into motion pictures those facets of American life which are so indigenous to the American way."

Pointing out that the industry has been accused of being many things, Bergman declared: ". . . there is one thing we are not accused of being which happens to be true. We are American businessmen with a job to do."

New Ozoners

Continued from page 4

nabe houses have shuttered so far this month and two St. Paul theatres are preparing to do likewise. With their demise it will make a total of 12 within a year to cry quits. Until TV's advent theatre closings were unknown in Minneapolis and St. Paul.

The Minneapolis four that have just ceased operations, temporarily at least, are the 800-seat Alhambra, the 1,000-seat Richfield, the 1,000-seat Robbin and the 300-seat Roxy. In St. Paul, the 800-seat Oxford and 600-seat Roxy are going dark. All are independently owned.

Thus far there have been only three Twin Cities downtown theatres to fall by the wayside, one here and two in St. Paul. All other closings have been neighborhood and suburban houses. Some of the shuttered theatres are being converted for commercial purposes. In other instances, reopenings will await improved business conditions and in two instances closings have been announced "for the summer."

Vic Damone

Continued from page 1

a selection of the top names from a couple of other Army shows now playing in Europe.

Now travelling with "Pyramid" are 27 GI performers and six technicians. Troupe has been playing dates nightly and is scheduled on successive days until July 1 when the other cast will be assembled. Marvin Cane, Damone's personal manager, recently visited Damone in Germany and helped him o.o. the avallable Army talent.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

While watching Bob Hope, Jack Dempsey, Marilyn Maxwell, Mickey Rooney and others shoot some scenes at Paramount recently, I kept looking around for the head cameraman. He's the hardest man to find on a set these days. In the old days the assistant was the guy who carried the camera, the chief the one who cranked it.

But today you will find several people riding a big boom shot and not one of them will be the boss photographer. What distinguishes him usually is that he wears a lavaliere around his neck. The little gimmick is known as a light-meter.

While hunting my man I was tapped on the shoulder and there he was, Pev Marley. I hadn't seen him since we shared a trip to the Mojave Desert in 1949 and heard a magnetic scientist tell us the inside story which was the basis of "Behind the Flying Saucers." I wanted to tell him that I thought he had done a particularly fine job on "Benjy," a cuffo short which he, Fred Zinnemann and Stewart Stern made for the Orthopaedic Hospital of L.A. It won an Academy Award. He said of all the pictures he had photographed in 20 years "Benjy" had moved him most. It dealt with crippled kids, and their particular fight for freedom. It was like watching people in solitary confinement, serving one to three years and enduring painful operations that didn't always kill or always cure but were designed to set warped bodies straight and thus straighten out their minds as well.

Pet Pic Top Secret

He said the picture hasn't gone into general release, and won't either. Seems it's too strong for squeamish stomachs. I don't know who decides that the most bestial sluggings are proper fare for family trade but the details of corrective surgery aren't. Some Caesar with the spine of Milquetoast probably.

Besides being his pet picture, Marley said "Benjy," which is the story of a hostile, anti-social crippled kid who comes into a hospital with a broken arm and stays to ask for an operation to straighten a crooked spine, was a problem pic. It was shot inside the Orthopaedic Hospital, meaning no walls could be knocked out to get camera movement. Dolly shots were out. Nevertheless, the picture has plenty of movement. It took eight days to shoot. The League for Crippled Children gave Marley a special citation for the labor of love.

Normally when a writer wants Moses to open the Red Sea it isn't so tough for the cameraman to get together with the special-effects man and give the director what the writer wants. Indeed, with a match and a piece of cotton these guys often can give you more believable atomic explosions than was piped out of Yucca Flat, Nevada, not so long ago.

Old Stuart Blackton recreated the Battle of Manila 50 years ago by using photographs of battleships mounted on cardboards in a tray of water. For gunfire he puffed cigar smoke toward the camera. It was pretty convincing, too.

Marley has been Cecil B. DeMille's cameraman for more years than he cares to remember. He got into the biz shortly after he graduated from Hollywood High. Had Charlie Paddock not been around in those days Pev would have been the sprinting champ of the era. He was built like Paddock, too—short, stocky and fast. Stanford tried hard to get him to Palo Alto but he didn't want to be a doctor, lawyer or governor, so he passed up the chance to meet Paddock on the college level. Instead he became a dancer. In fact, between picture assignments he has won 22 cups as a hoofer.

One day between bookings Marley ran into the corner grocer, who asked if he would like to be in pictures. One of the grocer's customers, it seems, was looking for an assistant cameraman. All that was required, he explained to Marley, was the physical ability to tote a heavy camera anywhere the cameraman wanted it set up. Marley had plenty of muscle so, P.S., he got the job.

His first job was on "Something To Think About," one of DeMille's silent pix. Today they have six men to do the sort of work assistants such as Pev did. He had to learn how to load a camera, keep it in good condition and keep peasants away from the camera's range. It took him nearly four years to graduate to handling a camera of his own. That was "Feet of Clay," another DeMille picture.

Light In the Afternoon

The toughest thing he had to learn on the way up was judging light. He was among the first to use a light-meter. Everybody kidded him about it, but he noticed that the eye was not reliable in judging light, particularly in the afternoon. One day Par's lab chief checked to find why Marley's prints came out so evenly day after day. When he learned it was because Marley used a light meter, the front office issued a directive that all cameramen were to use the control henceforth.

Marley also was among the first to use a viewing glass. This, too, can be done without an optical aid but it requires a lot of squinting. The viewing glass will show approximately how compositions will look when printed and so helps establish how to light a scene.

Marley's father and grandfather were painters and their experiences helped him a lot on composition but he didn't stop there. DeMille had quite a library and he gave Marley carte blanche to study the copies of old masters there. They were his great teachers in composition and lighting.

He had other art teachers, too. The first one was Lina Basquette. He danced with her at the Palace after she had made "Godless Girl" for DeMille, which Marley photographed. It was an 18-minute flash act called Lina Basquette and Her Hollywood Steppers. The week he played the Palace the feature was "Dynamite," another DeMille picture. Marley had photographed that one, too. Between pictures it seems he married Lina Basquette. She divorced him later. His next teacher was Linda Darnell. He married her. The splicing lasted longer than the Basquette take but it broke up about a year ago.

Coming Booms Cast Their Shadows Before

Only two things seem to endure—his prints remain uniformly even and his golf scores stay between 70 and 80. Hardest obstacle cameramen had to overcome in the transition from silent to sound pix, and one not yet eliminated completely, he maintains, is the microphone boom. "It's still a trick to swing it around and not cast any shadows on your pic," he confessed.

Hardest problem to solve in shooting "The Greatest Show on Earth" was the lighting. Big arc lights could not be used under the circus tent so Marley resorted to a new and faster Technicolor film. He went to Miami with four seniors to shoot tests and figured that if the prints were good at all he'd take a chance on the new film. The tests worked out fine. Everybody agreed that "Show" was a beautifully photographed picture. That it didn't break all records at the Music Hall was attributed to the fact that far too many people sat through two and three showings in the 11 weeks' run of the picture there. At least the seats played to capacity.

Marley has worked at all the major studios, Paramount, 20th, Warners and Metro. He has photographed everything from "King of Kings" to "Winterset," "House of Rothschild," "Clive of India," "Alexander's Ragtime Band," "In Old Chicago," "Night and Day" and "Life With Father"—everything but his hobbies, which are automobile racing and golf. He was just the man to handle the cameras on "Follow the Sun," starring Ben Hogan, but he walked around with the gallery instead.

Once when he was in New York, Warners asked him to test Gordon MacRae. He went into a room where MacRae was supposed to be singing, said "Hello," took one look and bolted. He told the execs, "MacRae might be a nice guy, but he wouldn't photograph for nuts." They went back with him to check. It seems MacRae had stepped out for a moment, and the guy Marley sized up was the agent.

Broadway

Connie (Mrs. Joseph) Macaluso, former VARIETY sec., became mother of a son Thursday (8).

Table-hopping magico Russell Rhodes celebrating 10th anni this week (15) at One Fifth Avenue cafe.

Screenwriter-novelist Robert Ardrey due east this week on a month's business-vacation visit to New York and Washington.

N. Y. Times film critic Bosley Crowther and wife, Florence, train to the Coast Friday (16) for several weeks of studio gandering.

Ernest Emerling, Loew's Theatres' ad-pub director, planed to Rome Sunday (11) for a month's vacation, accompanied by his wife.

Roger Dann, who handles film loans for Bankers Trust, N. Y., underwent intestinal surgery at Manhasset (L. I.) Hospital Monday (12).

Elton Hayes, who portrays Allan-A-Dale in RKO-Disney's "Story of Robin Hood," in from Britain for a tour of U. S. key cities to help ballyhoo the film.

Cecil B. DeMille due in town Saturday (17) to wind up speaking tour in which he's appeared at civic functions at three midwest cities during the past week.

Herbert Wilcox, British film producer, and his actress wife, Anna Neagle, arrived on the Queen Mary yesterday (Tues.) for a two-week stay in which he'll negotiate distribution deals for recently completed product.

Claude Kingston, director of J. C. Williamson Theatres of Australia, and general manager of the Melbourne office, left for London en route home, after a three-week Gotham visit on biz, seeing plays and concert artists.

M-G's production unit of "I Love Melvin" started arriving yesterday (Tues.) from the Coast to shoot locales. They will be followed next week by Debbie Reynolds and Carleton Carpenter, stars of the pic.

Ann Ronell lectured on film music Monday (12) at Hunter College class on history of motion pictures. She used first reel of Marx Bros.' "Love Happy" (produced by her husband, Lester Cowan), for which she did the music, to illustrate her points.

John and Roy Boulting, British producers who will make "Crest of the Wave" for M-G in England, here from the Coast yesterday (Tues.) and plane to London Friday. They have been on Coast conferring with Dore Schary and other studio execs on their first M-G film.

Paris

Jean Marais preparing Dorian Gray ballet with Yvonne Alexander.

Paris show biz saddened by death of Maxime de Beix, VARIETY correspondent for more than 30 years.

Dolores del Rio here on way from Mexico to Cannes where she will represent the Mexican film industry at the film festival.

Ella Logan wants to do James Barrie's "What Every Woman Knows," with a few Highland chansons added for N. Y. production.

Anouk Aimee taking over Simon Simone's role in Anglo-French pic of Georges Simenon novel, "Man Who Watched the Trains Go By." Simon wanted streetwalker role toned down because censors might object. Claude Rains stars in this film to be shot here and in London.

Las Vegas, Nev.

By Bill Willard

Ed Wynn gathering acts for his Last Frontier onslaught May 30.

Celeste Holm opens today (Wed.) at El Rancho Vegas for two frames.

Jack La Rue yocking it up during Peter Donald sesh at Thunderbird.

Howard Hill, champ archer, in town over weekend with Flamingo as target.

Sammy Weisbord and Phil Weltman, Morris office staffers, relaxing at Desert Inn.

Jimmy Blake, former vaude'r, and Dick Sheridan take over reins of Jungle Club, intime Strip boite.

Jack Dempsey with gang of Derby returnees stopped in for Joe E. Lewis hilarity at El Rancho Vegas last week.

Bud Granoff joined spouse Kitty Kallen (El Rancho Vegas) for his first gander at Bagdad on the Meadows.

Jerry Colonna tops new Flamingo sortie opening tomorrow (Thurs.) with Four Step Bros., Isabel Randolph.

Copa City Revue with Jack Carter, Betty Reilly, Les Diagoras romps into third week at Desert Inn drawing fine biz.

Stan Irwin named entertainment head, flacker and public relations boss at new Hotel Sahara skedded for mid-August unveiling.

Peter Donald stays over at Thunderbird until the 19th, surrounded by Irving Fields Trio, Irene Manning, Walter Long.

Larry Gelbert, Sid Dorfman, prose writers for Bob Hope, Burns & Allen, respectively, cased Vegas between Hollywood chores last week.

Billy Daniel, terper, and Mme. Margaret Chung from Frisco dropped in last week at the Flamingo to cheer Connie Moore's songstint.

Danny Francis in to lead jocks with Jimmy Dorsey platters for builtup prior to orch's opening at Thunderbird June 19. Jay Lawrence has been signed for packet.

Larry Parks-Betty Garrett nitery package sought for Flamingo date July or August, preceded by Olson & Johnson fortnight June 12. Harry James orch and Artie Auerbach bow on May 29.

Rex Allen and Carolina Cotton to be featured in Helldorado parade with la Cotton chirping through Sunday (18) at the Last Frontier, augmenting Willie Shore, Hoosier Hot Shots capers.

Reno

Preston Foster in town.

Al Donahue orch booked for Riverside this month.

Milton Deutsch in to arrange first booking at new Golden Hotel.

KWRN technicians on strike. Kenyon Brown-Don Reynolds exec personnel running station.

Silver Spurs awards go to Jimmy Stewart; Anthony Mann, director, and William Mellor, camera.

Pianist Ken Lane interested in buying a place here. He's accompanied Sinatra, Clark Dennis, and now Kay Starr in their Reno engagements.

Truckee River on the rise but so far no flood danger. CBS' KOLO forced to make emergency arrangements, being on basement level. High water is beginning to seep into studios.

Chicago

"Bagels and Yox" opened at the Blackstone Sunday (11).

Arthur Lesser hovering around at the start of "Two on the Aisle."

Larry Adler did his first date here in two years at Orchestra Hall Saturday (10).

Tony Curtis doing a personal for a day with his "Flesh and Fury" pic at Oriental.

Paula Stone and Michael Sloane in town arranging for theatres for next season for "Top Banana" and "Country Girl."

Allan Jones threw a party last week for Joan Bennett and Zachary Scott, incoming stars of "Bell, Book and Candle," and Leon Ames and Maggie McNamara, outgoing stars of "Moon Is Blue."

Washington

By Florence S. Lowe

Ed Sullivan will emcee Navy Relief Ball May 23.

Ray Milland heading cast of "The Thief" currently on location here.

Russell Nype currently doing a supper show at Hotel Statler's Embassy Room after his nightly "Call Me Madam" at National Theatre.

Esther Williams due in May 22 to hypo interest in Loew's Capitol preem of "Skirts Ahoy," as well as to be guest of honor at next night's Navy Relief Ball.

"Caravan of Stars," with Mills Bros., Dinah Washington, Woody Herman orch, Tommy Edwards and Herkie Styles set for May 18 one-nighter at National Guard Armory.

Ethel Merman wowed a Women's National Press Club luncheon audience, which included Mrs. Dean Acheson, several ambassadors, and other top-ranking capitalites, by spontaneously singing "There's No Business Like Show Business" sans accompaniment.

COMPO Problem

Continued from page 3

has been sounding out key members of that outfit and has yet to meet with any success in landing a rep on COMPO. S. H. Fabian has been the choice of many TOAers but it's understood he already has answered negatively.

Actually, persons familiar with the COMPO operation insist that handling the presidential reins at this time, with so much of the organizational work completed, means relatively little time. Exec staff headed by special counsel Robert W. Coyne performs all day-to-day activities and policies are mapped by the board of directors.

London

Playwright James Bridie left upwards of $124,000.

Gordon Gow to broadcast on the Cannes Film Festival next week.

W. C. Bass retired from his job as general secretary of the Variety Artists Federation.

Sonja Corbeau salled for Australia to play femme lead in the touring edition of "Folles Bergere."

Jack Hylton postponed his forthcoming trip to N. Y. and will probably be planing out early next month.

Agent Lew Grade booked the Compagnons de la Chanson at the Savoy for two weeks opening June 3.

Sally Ann Howes, bedded by laryngitis, is temporarily out of the cast of the Hylton musical, "Bet Your Life."

Patricia Medina returned to Hollywood last weekend after vacationing in London with her parents and sisters.

Vic Hyde to Sweden for a seven-week engagement after which he returns to America on the maiden voyage of the new U. S. liner, United States.

Instead of doing two sessions at the Bagatelle restaurant, Sophie Tucker will do one session lasting 45 minutes starting at midnight.

Perce Pearce arrived here last week to initiate production plans for Walt Disney's Technicolor film, "When Knighthood Was in Flower."

Duchess of Kent is to attend the charity preem of "Ranch in the Rockies," a western musical on stage and ice, at the Empress Hall June 5.

Brian Desmond Hurst planed to U. S. with John Ford to discuss casting of "The Last Romantic," based on the life of Ludwig II of Bavaria.

Godfrey Tearle, inked for a role in Mike Frankovitch's "Decameron Nights," planed to Spain for locations last week, and will be followed by Eliot Makeham.

Val Parnell dickering with Arthur Blake to play a session at the London Palladium after his engagement at the Churchill Club, with salary adjustment the only obstacle.

Philadelphia

By Jerry Gaghan

Al Modell's Forge Room, in Chancellor Hall, launches an entertainment policy next Monday (19).

Hortense Allen succeeds Clarence Robinson as director-producer of revues at New Town Tavern, Delair, N. J.

Alex Wilson, former newspaper copy boy here, has been named first trumpet for the Buffalo Symphony orch.

Ringling Brothers and Barnum & Bailey show won't play Wilmington, Del., this year. Former location there is now a drive-in.

Will Mastin Trio's sock reception at Latin Casino led owners Dave Dushoff and Dallas Gerson to hold them over, first time this season an act has stayed second week.

Gene Krupa Trio (Charley Ventura and Teddy Napoleon) back at Ventura's Open House (Lindenwold, N. J.) after a tour of the Coast, Hawaii, Japan and Korea.

Robin Hood Dell, al fresco concert spot in Fairmount Park, will present five children's concerts at matinees this season, with Alexander Hilsberg, New Orleans symph maestro, on podium

Pittsburgh

By Hal Cohen

Variety Club's annual golf tournament set for Churchill Valley CC June 16.

Johnny Kirby, singing on Al Jarvis' teevee show in Hollywood, screen-tested by M-G.

Richard Hayes headlining the Copa on heels of his stage engagement at Penn Theatre.

Marge Nelson, dancing wife of musician Kloman Schmidt, has retired to await motherhood.

Rose LaRose back to Casino Friday (9) for first time in eight years to close burley season.

Esther Heller has come back home to rejoin office staff of brother Jackie Heller's Carousel.

Columbia sending Christine Larson here next week to exploit her "Brave Warrior" pic with Jon Hall.

Jenny Lou Law, late of "Lend An Ear," coming back home for the Pitt Stadium opener, "Carousel."

Playwright Al Golden accompanied his wife here from N. Y. for 25th reunion of her highschool class.

Mrs. Grover Cleveland Alexander in town for two days on personals for WB's "The Winning Team."

Beebee Hunt, who won last chorus girls' strip contest at Casino, tagged to a peeler's contract on the wheel.

Mary Kreig Cain, Baron Elliott's ex-vocalist, up from Washington—husband's a navy officer—to be with her ailing mother.

Berlin

By Vincent Lane

Kirsten Flagstad in Berlin to give concerts with City Opera orch. Georges Sebastian will conduct.

Boston Symphony Orch scheduled to play here May 15 will do works by Berlioz, Brahms, Hindemith, William Schuman.

Army's Corporal Amo Cappelli gave two piano concerts for Berlin-stationed GI's last week. On leave from infantry unit in West Germany, Cappelli has been on tour of service clubs here and in the Federal Republic.

Six-man delegation of the Communist Cultural Committee left Berlin for Bonn "to take up negotiations concerning a reorganization of Berlin's cultural life." Opera singer Michael Bohnen and Prof. Rudolf Bayer are members of the delegation.

Cleveland

By Glenn C. Pullen

Ted Barker,s Loew's publicist, in hospital for stomach ulcer treatment.

Frances Greer, ex-Met Opera singer, held third week by Statler Terrace Room.

Ruth Feather, character actress, retiring from stage after 36 years on Play House staff.

Joe Flynn checked in as gently as cyclone to do promotion work on "Mister Roberts," current at Hanna.

Muggsy Spanier's band with Buddy Charles succeeding Burt Taylor, disk crooner, at Main Street Club Friday (16).

Max Wittman's Academy Players setting up summer theatre at Ashtabula, O., with several other Ohio towns on their hot weather itinerary.

Minneapolis

By Les Rees

In addition to star Joan Blondell, second International Brotherhood of Electrical Workers' revue touring Northwestern Bell Telephone Co. area and presented at Lyceum here with admission free to telephone workers, included Jayne Manners, Roy Bros. Marionettes, Joe De Rita, Flying Marchinos and a line of girls. Show was titled "Guys and Dials."

Lou Wills, Jr., and Stoner & Dennis into Hotel Nicollet Minnesota Terrace.

Prom Ballroom had Vaughn Monroe for one-nighter.

Doran Bros. at Hotel Radisson Flame Room.

When the Dorothy Lewis annual Minnesota Terrace summer ice show opens June 3 it will feature Heinie Brock, former veteran "Ice Follies" luminary, as well as Miss Lewis.

Ending of three-month-old taxi drivers' strike helping nitery business.

Miami Beach

By Lary Solloway

Charles (Loew's veepee) Moskowitz at the Saxony for a rest.

Sandy Scott and Maurice Pollack, with Nick Condos dickering Roosevelt Theatre for summer stock legit presentations. Deal held up when house owner Ed Singer upped original rental figure.

Errol Flynn, John Loder making the nitery rounds last week. Flynn shopping for yacht before heading for Manhattan and Ed Sullivan TV show appearance, making the Nautilus Hotel a regular stop-off every couple of weeks.

Possibility that Martha Raye and partner Norman Schuyler may take a spot in Miami (on the mainland) although continuing to operate the Five O'Clock Club. Miss Raye shuttering the spot for three weeks and heading to New York for her video show on Saturday (17).

Honolulu

Ted Wells and his Dixieland combo at Zebra Room, midtown nitery.

Four Jokers, who debuted in Frank Sinatra shows here, off on a nice run at Waikiki Lau Yee Chai.

"Quo Vadis" (M-G) ran for five weeks at Kuhio Theatre, equalling all-time record. Initial booking was for three weeks.

KAHU, Waipahu, adds another Japanese language hour, a late Saturday night show designed for second generation audiences.

Hollywood

Mervyn LeRoy vacationing at Palm Springs.

Esther Williams east to plug "Skirts Ahoy."

Don McElwaines celebrated their 34th wedding anni.

Frank Sinatra and Ava Gardner returned from Hawaii.

Rita Hayworth returned from her Mexican vacation.

Donald O'Connor celebrating his 25th year in show biz.

Pat O'Brien in town after an eight-city COMPO tour.

John Ford in town after a Government mission abroad.

Wild Bill Elliott resumed his rodeo tour in Albuquerque.

Dick Haymes to Houston to entertain at Shamrock Hotel.

Mark Robson left for Samoa to shoot "Return to Paradise."

Thomas Gomez moving his family from N. Y. to Hollywood.

Margaret Sheridan planed to Acapulco for a 10-day siesta.

Larry Parks and Betty Garrett to Toronto for a nitery stand.

Bullets Durgom and bride to Honolulu on their honeymoon.

Robert Welch checked in at Paramount after a COMPO tour.

Abe Greenberg appointed ad-pub director for American Pictures.

Edward Nassour to Mexico City to look over the production situation.

Janis Carter east on a seven-week tour of personals covering 30 cities.

William Dieterle checked in at Columbia after five weeks in Israel.

Will Rogers, Jrs., adopted an Indian child from the Navajo reservation.

Janet Barrett and Hugh Sanders took out a marriage license for June 3.

Arthur Alexander in town after a three-month swing around the country.

Vernon Duke in from N. Y. where he conferred with music publishers.

Edmund Grainger will be guest speaker at the COMPO meeting in Dallas June 9.

Errol Flynn, Barry Mahon and Robert E. Ford organized Errol Flynn Enterprises.

Barry Sullivan will emcee the Children's Hospital's annual outing at Uplifters Club.

Joe E. Brown will be honor-guested as "Mr. Movie of 1951" by the Saints and Sinners.

Josef Leytes in town to plug opening of "Faithful City," which he produced in Israel.

Victor Mature returned to work at 20th-Fox after making eight outstide films in a row.

Jack L. Warner goes to London next month to set up a lab for processing the new WarnerColor.

Edgar Bergen in from Washington where he was cited for his "Operation Santa Claus" project.

Red Cross cited Eddie Cantor with its highest award, Certificate of Appreciation, for his blood donation campaign.

Athens

By Irene Velissariou

French playwright Jaques Letrage in town for a few days.

Katina Paxinou is back from New York to arrange a U. S. tour of National Theatre players in a presentation of ancient tragedies.

Leonardo de Mitri, representing an Italian film organization, in town to arrange production of a motion picture at the Anzervos Studios with a Greek-Italian cast.

Jacques Deval off to Paris after supervising production and directing his play, "Ce soir a Samarcade," at the Kotopouli Theatre, with Melina Mercouri in starring role.

American actor Norman Rolland, choreographer Lady Lytton and actors Hans Nilsen and Alfred Lamer in town to take part in "Prometheus Bound" at the 25th anni of the Delphe Festival.

Portland, Ore.

By Ray Feves

Theatre biz is off here with no strong product in sight.

Walter Hoffman, Paramount field man, in town for a few days.

George Shearing Quintet played three nites at McClendon's last week.

"Ice Follies of 1952" inked for 13 days at Portland Ice Arena next month.

Eddie "Rochester" Anderson here to watch his horse run at Portland Meadows.

Nielsen Twins in at Clover Club. Tommy Cauthers joins the band and Jack Howell entertains in piano lounge.

The Continentals and the Hightowers held for second week at Amato's Supper Club. Jack Marshall set to follow.

Distrib Streamlining Closer

Continued from page 3

trying to cut down service and prematurely start screaming, as they always do, for rental reductions on that basis.

'Exhibs Should Be Just as Anxious'

Actually, the distribs maintain, exhibitors should be just as anxious as the releasing companies to find less costly methods of selling and handling pix. If the distributors can lengthen the narrow profit margins on which they are now operating, they say, they'll be in better position to consider rental adjustments. Meantime, they don't want their cogitations purposefully misunderstood.

Johnston pretty much stated the thesis for updating present expensive and creaking methods in his report. He said: "The traditional machinery of the industry for distribution of film in this country should be streamlined. Changing patterns of demand, transportation and population have dislocated the accustomed patterns. For the sake of economy and of better service, there are many possibilities which an industry that is determined to be modern and up-to-date must explore for itself. The goal of this effort is to get film to the theatres in the best and cheapest way."

There are two points of attack on the problem. One is the actual selling of pix and the other is their physical distribution. Since the first is fraught with dangers of antitrust conspiracy, which prevent much in the way of cooperative action, more attention over the years has been given to the second.

As for selling, there has been some thought of each company handling its own circuit and important first-run business, but giving its tailend selling over to some sort of joint organization. Latter could be a company specially set up for the purpose, with all the participating distribs possibly owning its stock. Or it could be a straight co-op of the companies, with the antitrust laws a governing factor on the final setup.

There are dozens of difficulties in the way of setting up such a system, both legal and traditional, but distribs are anxious to find an answer. The problem of selling the small theatreowner is becoming increasingly burdensome and unprofitable, and it is thought some sort of method will have to be found eventually to get salesmen off the road handling such minor accounts. One suggested way has been mail selling, which Eagle Lion tried a couple years ago with no spectacular success.

'Backroom' Operation

Changes in methods of physical distribution offer few legal obstacles, although normal hurdles are presented in human shyness at any kind of change in traditional practices. Principally entailed here is the end of each company having its own "backroom" operation and vaults in each of 31 or more exchange centres throughout the country.

Instead of every distrib having its own storage, inspection and shipping services in high-priced business areas adjacent to sales offices, there'd be one central service in each territory. It could be located on the outskirts of town where property is much cheaper, insurance rates much lower and traffic problems for delivery trucks much less.

Each company would still maintain its own sales offices, but they could be in ordinary downtown office buildings rather than in expensive fireproof exchange structures. Teletype or other modern communication could connect them with the shipping setup, which could more efficiently utilize personnel and space by working jointly for 10 companies than for one.

As in the tailend selling system described above, the physical handling could be done by a company employed for the purpose, by a jointly-owned stock company or by a pure co-op. Among problems in getting it started would be disposing of present leases and buildings owned in fee.

Way off in the future, and nothing that the Schwalberg committee is giving thought to now, is the possibility of television delivery of pix. Instead of prints going to various theatres, houses would just tune in on closed channels and pick up their feature off the air. It's somewhat Buck Rogersish, particularly in the light of the scramble for every available bit of channel space, but is conceivable if the FCC ever expands the number of airways that the pic industry is now seeking.

Increased interest at this time in "streamlining" distribution results from conclusions of the majors that there's very little chance of further upping their gross biz and that with more TV coming, it'll probably decline. They are thus attacking the problem from the other end—decreasing costs and bringing them in line with potential revenue. Obviously, laying off a booker here and a salesman there is no solution. It will take a radical change in method, and that is what is being sought.

Newark Theatre

Continued from page 7

contest the police action if the panels found the picture indecent.

According to Hood, those viewing the picture at the screenings were unanimous in that "the police action was ridiculous."

The film depicts the life and customs of the Latuko tribe in Equatorial Africa. It was made by Edgar M. Queeny, chairman of the board of Monsanto Chemical Co., and has been shown in 200 communities in the far west and midwest, as well as at the Museum. It was recently banned in New York. The natives are shown partly or completely unclad.

Film was first shown at the Newsreel Theatre on Friday (9) morning. The first show was viewed by Captain Lawrence and two policewomen. The three returned at 11:30 a.m. with a warrant from Magistrate Cooper, impounded the picture and arrested the three employees.

Jurists to See 'La Ronde'

Albany, May 13.

Private screening of the French picture "La Ronde" will be held tomorrow (Wed.) for Appellate Division jurists in connection with the petition of Commercial Pictures, distributors of the film, for annulment of the New York State Board of Regents' ruling that the pic be denied a license. Reason given by the Regents was that the film was "immoral" and would "tend to corrupt morals."

Court on the same day will also hear arguments on the petition. Appeal was originally made to Supreme Court Justice Kenneth S. McAffer. It was referred to the Appellate Division. Regents' ruling was handed down on April 13.

Decision was appealed, and a committee consisting of Regents W. Kingsland Macy, John F. Brosman and Jacob L. Holtzmann upheld the film division's ban.

'La Ronde' Awarded

London, May 13.

British Film Academy, which chose the French film, "La Ronde," as the best picture of the year, presented its award Thursday (8) to director Max Ophuls at ceremonies held at the Marble Arch Theatre. Event was broadcast by the British Broadcasting Corp.

Produced by Sacha Gordine, "La Ronde" is based upon a play by Arthur Schnitzler. It stars Anton Walbrook, Daniele Darrieux, Simone Simon and Daniel Gelin. Commercial Pictures is distributing in the U. S.

B'klyn Suit

Continued from page 5

When the Peoples Cinema was unable to get suitable Hollywood product in 1937-1940, it's charged, the theatre resorted to screening first run foreign films and Yiddish pictures.

But the art policy was dropped in 1940, the plaintiffs contend, "because Randforce and Loew's Theatres interfered with producers of the foreign product to deprive them of films." Moreover, the complaint states, Randforce compelled the Peoples Cinema to cut it in on a profit-sharing arrangement in connection with the foreign pix runs. House then booked whatever domestic films it could get rather than agree to the alleged profit split.

Buffalo Verdict

Buffalo, May 13.

Jury in U. S. District Court here last week returned a verdict of $7,500 in an action brought by Bordonaro Bros. Theatres, Inc. vs. Warner Bros. Circuit Management, Paramount Pictures and RKO Radia, for treble damages under the Sherman antitrust act. Bordonaros alleged that their first-run Palace Theatre in Olean was the victim of monopoly and conspiracy by the three distribs.

The suit was the second brought by plaintiffs, the first having been tried here in January, 1948, covering a six-year period up to September, 1946, and resulting in a verdict for $28,500. Present action was for 18-month period from end of last case to the inauguration of competitive bidding in Olean, when plaintiff asserts the conspiracy ceased.

Trial consumed two weeks, much of which was devoted to litigation over the effect of case of U. S. vs. Paramount, and more particularly the effect of the judgment in the first Bordonaro case upon the alleged conspiracy during the latter period. The jury after deliberating five hours returned a verdict on the same pro-rated basis as the award for the former six-year period.

Recovery is the smallest award so far received in motion picture antitrust litigation. It marks the windup of four picture antitrust suits brought in Buffalo during past five years, two by the Bordonaros and two others, i.e., Riyoll Operating Corp. and Dipson Theatres, Inc., which resulted in nonsuit and dismissal, respectively.

WB Sales Meet

Continued from page 7

Francisco Story," Fidelity-Vogue production starring Joel McCrea and Yvonne DeCarlo; "About Face," Technicolor musical, with Gordon MacRae and Eddie Bracken; "Carson City," WarnerColor western, with Randolph Scott and Lucille Norman; "3 for Bedroom C." Alperson-Bren production in Natural Color starring Gloria Swanson; "The Winning Team," starring Doris Day, Ronald Reagan and Frank Lovejoy.

And "The Story of Will Rogers," in Technicolor, starring Jane Wyman and Will Rogers, Jr.; "She's Working Her Way Through College," Technicolor musical with Virginia Mayo, Ronald Reagan, Gene Nelson and Don DeFore; "The Crimson Pirate," Norma Productions pic in Technicolor, starring Burt Lancaster; "The Miracle of Our Lady of Fatima," Warner Color drama with Gilbert Roland, and "Springfield Rifle," in Warner Color starring Gary Cooper.

Link Par-Sale

Continued from page 4

would receive $65 per week, be given an equal voice in operation of the theatre, incur all debts and liabilities and that Blank would not be subject to any liability therefor.

Blank was also questioned regarding circumstances by which he was appointed trustee of his own circuit after it was sold to Paramount Pictures Corp. and had gone bankrupt along with Par. He testified that his appointment was made with approval of the court.

Gaguine's probing brought protests from UPT counsel Duke Patrick, who said, "I am getting a little tired of these when-did-you-stop-beating-your-wife questions."

Under direct examination by Patrick, Blank testified he sold his interests in A. H. Blank Theatre Corp. to Par in 1929 (for approximately $900,000 in stock) when Par shares were paying $4 in dividends. This consideration, plus desire to take life "easy," he explained, prompted his action. He later sold stock for approximately $90,000.

Four years after he sold his interests, he related, the circuit went bankrupt and he was appointed trustee. Principal creditor was Publix Enterprises (Par subsid) in amount of $1,500,000. Publix was also bankrupt.

In September, 1933, he testified, he formed Tri-State Theatre Corp. from theatres formerly in the Blank chain and acquired a stock for $25,000 under an arrangement which required that, if necessary, he provide $150,000 of working capital.

Plays Abroad

Continued from page 66

Anna Karenine

uninspiring tale of a wronged woman's woe.

Story of Anna is simple enough. A rich, aristocratic Moscow lady in the 1860s, unhappily married, has an affair with a cavalry officer which goes sour, and she kills herself.

Anna, in Tolstoi's account, is the dominating figure of the story but not—as here—to the exclusion of everyone else. In the Rouleau version, even the officer, who is actually as much a victim of circumstance as Anna, becomes almost a semi-heavy and the others—the husband alone excepted—are merely phantoms haunting the background. Rouleau tells the story in film style, starting with Anna's suicide and then flashing back to scenes of her life. If this is a film bid, it is a late one, "Karenina" having been filmed three times in the past 25 years.

Acting of the present Paris version is only so-so, best performance being by Gerald Oury as the husband. Francoise Lugagne has some moments as Anna, but role as written is a tough one and she has a difficult time with it. Yves Vincent is good enough as Vronski, the officer, but not outstanding. Use of lighting to create pictorial effects is excellent throughout.

Curt.

Im Schattén der Krone

(In Shadow of Crown)

Vienna, April 29.

Josefstadt Theatre production of drama in seven scenes by Hans Naderer. Directed by Franz Pfaudler. Settings by Felix Smetana. At Buerger Theatre.

Emperor Francis Joseph.....Erich Nikowitz
Franz Ferdinand.....Erik Frey
Otto.....Karlheinz Boehm
Archduke Carl Ludwig.....Karl Ehrmann
Marie Therese.....Hilde Jaeger
Margarethe.....Bibiana Zeller
Archduke Friedrich.....Martin Costa
Isabelle.....Elisabeth Markus
Countess Chotek.....Vilma Degischer

This play carries terrific emotional impact for the older generation. It is the story of the morganatic marriage by the one-time Austrian crown prince, who was murdered at Sarajevo in 1914, starting the first world war.

Erik Frey displays a rare gift for character portrayal, impersonating Franz Ferdinand nearly perfectly. One of the most touching scenes is when he awaits the news of his uncle's death only to be told the grand-old man of Schoenbrunn is well again.

Erich Nikowitz as Emperor Francis Joseph and Vilma Degischer as Countess Chotek, in two other outstanding parts, are well cast.

Firm and imaginative direction by Franz Pfaudler deserves high credit as do the settings by Felix Smetana.

Maas.

Kleine Niederdorf-Oper

(Little Niederdorf Opera)

Zurich, May 2.

Schauspielhaus production of musical comedy in three acts by Walter Lesch, in collaboration with Werner Dueggelin. Music by Paul Burkhard. Directed by Oskar Waelterlin; sets by Teo Otto; lighting, Walter Gross; musical accompaniment, Burkhard and Rolf Langnese. At Schauspielhaus, Zurich.

With Emil Hegetschweiler, Margrit Rainer, Robert Bichler, Armin Schweizer, Ella Buechi, Anne-Marie Blanc, Kraft Alexander, Traute Carlsen, Hans Mehringer, Rudolf Walter, Siglirt Steiner, Elsbeth Gmuer, Paul Boesiger, Friedrich Braun.

This is by far the season's biggest b.o. hit here. After 50-capacity performances here (an unusual high for this city), it is still going strong and shows every promise of running for several more weeks, if not until the end of the season in June.

Despite its outstanding local success, this comedy with music by Paul Burkhard, whose "Black Pickerel" is presently a hit musical all over Europe under the title "Fireworks," has only very slim U. S. chances. Its charm and appeal lie in the use of the picturesque and colorful old quarter of Zurich called Niederdorf (which might be compared with Greenwich Village or Montmartre), as a background for a simple, popular story with simple, popular songs.

The story involves a young girl from the country who had an affair with a seductive, but fickle-minded crooner from the big city. Having been deserted by him, she follows him to Zurich where he works in a cheap cabaret in Niederdorf, only to find out that he is romantically entangled with a girl in the troupe, a second-class singer and dancer. Heartbroken, she finds comfort and understanding with a kind old bookseller and an energetic widow, and eventually finds a new romance with a shy young mechanician in Niederdorf who is deeply in love with her.

This lightweight story frame only serves as a purpose for a number of songs and gags, mostly of local color or as a takeoff on local happenings. Only song with a little broader appeal is an ironically languishing tango, "If You Can't Get What You Love, You Gotta Love What You Get." Rest of the musical numbers are only average and don't seem particularly destined for wide popularity. The score is not quite up to the same composer's "Black Pickerel," which included several hit songs.

The performance, with a big number of public favorites in the cast, scores heavily with the audience. Oskar Waelterlin, managing director of the Schauspielhaus, personally assumed the direction. He creates the typical mood of the real Niederdorf perfectly, with excellent support from Teo Otto's two sets, which successfully reproduce the authentic atmosphere of Zurich's Old Town. The cast is highlighted by several fine portrayals, best of which are delivered by Margrit Rainer as the understanding widow, Traute Carlsen as the slightly decadent owner of the cheap cabaret, and Rudolf Walter as a peasant determined to see the night-life of the big city. A newcomer, Kraft Alexander, in the role of the suave beau, and a young debutante, Ella Buechi, as the girl from the country, obviously have too little stage experience to convince in their parts. They appear miscast.

Mezo.

La Feuille de Vigne

(The Fig Leaf)

Paris, May 1.

Andre Brule production of comedy (three acts, one set) by Jean Bernard-Luc. Stars Jacques Dumesnil. Directed by Pierre Dux. Set by Suzanne Raymond. At Theatre de la Madeleine, Paris.

Victor.....Abel Rieux
Abel Leroy.....Pierre Flourens
Anna.....Janine Guiraud
Paulette.....Colette Frederic
Thierry.....Jacques Pierre
Huguette.....Germaine Auger
Brigitte.....Colette Ripert
Violette.....Suzanne Dehelly
Marie France.....Janine Wansar
Bertrand Cazalis.....Jacques Ferry
Lionel.....Jacques Dumesnil
James.....Bernard Dheran
Jerome.....Robert Vattier
Virginia.....Gladys Gould
Leroy Belair.....Paul Ville

Before this play opened, it had been sold for several Continental territories. Also before its preem, there were advance raps that it was coarse and very anti-American. It definitely is not and is sure of a long run.

Jean Bernard-Luc, who has already done business with 20th-Fox for nice money, may get another stack of U. S. coin if this is suitably adapted to the screen. For exploitation purposes, it is a natural wherever the Kinsey Report is known.

The play might have been titled: "How the average prosperous and normal family reacts to the Kinsey report."

It opens on the estate of a Bordeaux wine grower, the local equivalent of a southern cotton planter. He is sort of a despot. With him live his old father, his own wife, his married daughter and a son-in-law, his teenage son, and an unmarried daughter engaged to a nice young man. Also a spinster relative who is both unattractive and frustrated.

Everyone lives according to what is considered normal standards. This obtains until the brother of the fiance arrives from the U. S., with his American wife. He is a scientist full of the Kinsey report. He quizzes everyone and finds that they must readjust their lives according to his standards. He convinces the wine grower that his unmarried daughter should be encouraged to try married life before being wed, resulting in her fiance sharing her bedroom for several days. The neglected woman starts flirting with a relative. The boy and the maid carry on and even the old father starts making passes at a servant. The spinster tries to forget her frustration by making a play for the wine grower. However, normalcy is resumed when it's discovered that the whole thing was inaccurate from the start. The wedding takes place, the flirting wife is found to be on the up and up, and the complexes are forgotten forever.

Jacques Dumesnil who is Lionel, forms the center of interest from end to end, and handles his role superbly. Without him the play would not be plausible. He is well supported by the two daughter characters. Colette Ripert is one of them, the shy little girl whom Robert Vattier, the Kinsey-loving scientist, tries to bring together with her fiance, Jacques Ferry. Janine Wansar, as her married sister, is equally well cast. The men are okay, too. Thanks to Dux's direction, the play moves swiftly and gets plenty of laughs.

Andre Brule has given the play nice mountings.

Maxi.

OBITUARIES

WILLIAM FOX

William Fox, 73, motion picture pioneer and founder of Fox Films and Fox Theatres, died in New York, May 8.

Further details in Picture section.

RICHARD E. HAYS

Richard E. Hays, 70, retired music and drama critic for the Seattle Times, died in Seattle May 9. Hays, who joined the Times staff in 1917 after nine years as marine editor of the Tacoma Ledger, became drama editor in 1919 and served in that capacity for the rest of his career, except for a brief stint as city editor in 1928.

Hays was one of the best known figures on film and theatre row. When he retired, exhibitors, exchange managers and others in the industry sponsored a banquet in his honor. Just last week, the Seattle Free Lancers, an organization of professional writers, had made Hays its first honorary member.

Hays was born in Haysville, Kan., a town named after his father. When the stars of that day played Wichita on tour, Hays was one of the program boys. He started his newspaper career as a critic on the Wichita Eagle, and later became city editor of that paper.

Hays was also a pianist and composed music as a hobby. In his early days in Seattle he wrote the music for a show which toured the Pantages circuit.

Survived by his wife.

CANADA LEE

Canada Lee (ne Leonard Lionel Cornelius Canegata), 45, Negro stage and screen actor, died of a heart attack in New York May 8. He also had been an orch leader, jockey and boxer and had appeared in TV and radio shows.

His last film appearance was in "Cry, The Beloved Country," which was filmed in Africa, and he was scheduled to leave for Italy at the end of May for another film. He had appeared at the Village Vanguard, Greenwich Village nitery, last month in a series of dramatic readings.

Lee scored his biggest success on Broadway in 1941 in the dramatization of "Native Son." He played in the Theatre Union revival of "Stevedore" and the Federal Theatre's Negro production of "Macbeth." He also appeared on Broadway in "The Duchess of Malfi" and "The Tempest." Among his other screen credits were "Lifeboat" and "Body and Soul."

After several years as a jockey, Lee turned to the ring and fought more than 200 professional bouts, of which he lost only 25. He later led a jazz band and at one time conducted a disk jockey show on WNEW, N. Y.

Surviving are his wife, a son, Carl Vincent, an actor, and a brother.

FRANCIS L. HARLEY

Francis L. Harley, 57, vice-president of 20th-Fox International, died in New York, May 10. He had been with Fox for 26 years.

In 1936, 20th named him managing director for Great Britain. Ten years later, he became the company's managing director for Europe, Scandinavia and the Near East with headquarters in Paris. Later that year he returned to the U. S. to assume the position of v.p. of the international department.

During both World Wars he served with the American Ambulance Corps in France. He received the Croix de Guerre following World War I.

His wife and a daughter survive.

PERRY CHARLES

Perry Charles, 56, veteran theatre, radio and motion pic publicist, was found dead in his suite at the Hotel Belvedere, N. Y., May 6. Apparently he had suffered a heart attack the previous Sunday (4).

Charles began his career in the 1920s as publicist for Nicholas and Joseph Schenck at Palisades Amusement Park, N. J., in the summer (which they owned until the mid '30s and sold to the Rosenthal Bros. in 1935) and for Loew's Theatres publicity department during the winter. With the building of WHN, N. Y. (now WMGM), he became a radio announcer and commentator. During his tenure, he originated what later grew into the Major Bowes Original Amateur Hour. He later was contact-man for Metro's publicity department, personal rep for Frank Sinatra, and a director of a chain of midwestern radio stations. Recently he had been a freelance radio and TV writer, and had been employed in the Earle Ferris Co., radio publicity outfit.

His wife and daughter survive.

LULU VASS

Lulu Vass (Mrs. Curtis Burnley Mailing), 75, former stage, screen and radio actress, died in Haverstraw, N. Y., May 6. Miss Vass began her career as a child impersonator. She originated the character of Mammy Lou in the Vass Family radio shows.

In 1936, she played on Broadway in "Brother Rat." She also appeared in character sketches at the same theatre, the Biltmore, on Sunday evenings. Later that year she was heard on programs of the British Broadcasting Co. From 1941 to 1946, she appeared in films produced by Universal.

Surviving are a daughter, a brother and a sister.

VICTOR BARNOWSKY

Victor Barnowsky, 76, former legit producer-director and theatre manager in Berlin, died May 8 in New York. At one time he operated five Berlin theatres.

He presented the works of Shakespeare, Henrik Ibsen, Bernard Shaw, August Strindberg, Gerhart Hauptmann and Frank Wedekind. He also produced Georg Buechner's "Wozzeck." He left Germany in 1933, living in several European countries before coming to the U. S. in 1937. He did film script rewriting in Hollywood for a time and later taught drama at Fordham U. and Hunter College, N. Y. He retired last year.

LEONARD R. JOHNSTONE

Leonard R. Johnstone, radio pioneer, died in Halifax, N. S., May 6. Johnstone was Guglielmo Marconi's radio operator in the latter's early trans-Atlantic wireless experiments. When a station was installed at Glace Bay, N. S., he handled the first trans-Atlantic radio message. He managed the Marconi radio station there and in Sidney, N. S., and the Dartmouth station from 1926 until it closed in 1942. During World War II he worked for Press Wireless in Los Angeles. He retired in 1945.

Surviving are two daughters and a son.

RICHARD EICHBERG

Richard Eichberg, 64, German film director, died May 8 in Munich. He emigrated to the U. S. before World War II but returned to Germany three years ago.

He first came to the attention of American pic audiences in 1928 for his work on "Song," starring Anna May Wong. The next year, Eichberg directed Miss Wong in "Wasted Land," produced by British International. He also made such films as "Queen of the Underworld," "My Life Is At Stake" and "The Whirl of Life."

THOMAS S. COYNE

Thomas S. Coyne, 76, former burlesque comedian, died recently in Baldwin, L. I. For many years Coyne was principal comic with the Columbia Wheel. He appeared with Harry Hastings' Productions for more than 15 seasons and later was associated with Max Spiegel's shows and the Lewis & Gordon vaude act, "Thank You, Doctor." He had been working for a Long Island real estate company since his retirement from show biz several years ago.

Surviving are his wife, Florence, one of the original Tiller Girls of England, and a daughter.

ALAN J. WILLIAMSON

Alan J. Williamson, pioneer of the British film industry, died in Sydney May 3. For over 20 years he was the representative of Gaumont-British in Australia, later becoming rep of the J. Arthur Rank Organization up to the time of his retirement about two years ago.

He was a founder of the British Cinema Benevolent Fund, the New South Wales Film Industry Benevolent Society, the Australian Cinema Pioneers' Club, and was a past president of Sydney Legacy.

Survived by three daughters.

ELIZABETH ROBINS

Elizabeth Robins, 86, actress-novelist, died in Brighton, England, May 8. He pen name was C. E. Raimond.

As an actress she was known principally for her roles in Henrik Ibsen dramas. Her books include "George Mandeville's Husband," "The New Moon," "Below the Salt" and "The Open Question," all written before 1900. "Both Sides of the Curtain" was written in 1940.

BERNARD BRINK

Bernard Brink, 67, manager of the Lookout House nitery in Covington, Ky., opposite Cincinnati, was killed May 10 when an auto crashed into his car, causing the deaths of three others.

Survived by wife and son, Jimmy, owner of the cafe, two sisters and two brothers.

EDWARD WHITE

Edward White, 49, pianist, singer and ex-bandleader, died May 5 in Cleveland. He had played a long engagement in Hotel Cleveland's Bronze Room, doubling at Cleveland Athletic Club, and several niteries.

He disbanded his unit a number of years ago.

LITTLE BOZO

Little Bozo (ne John F. Pizzo), 45, midget clown, died of a heart ailment in Los Angeles May 9.

He had appeared with the Ringling Bros. and Barnum & Bailey and Al Barnes circuses. He had also been in several films, including "Sign of the Cross" and "Freaks."

HELEN GUEST

Helen Guest, former legit actress, died in New York, May 8. She appeared in companies of Charles Frohman.

A sister survives.

Louis Schenck, 82, brother of Loew's, Inc. president, Nicholas M. Schenck; Joseph M. Schenck, 20th-Fox board chairman; Sarah Berger and Anna Nayfack, died in New York, May 6. Also surviving are two sons, Marvin H. Schenck, Loew's veepee, and Dr. Samuel B. Schenck.

Nicholas S. Kronyak, 74, chief of electrical maintenance at the Music Hall, N. Y., since it opened 19 years ago, died in Passaic, N. J., May 12. Before the Music Hall post, he had served 10 years in a similar capacity at the Winter Garden, N. Y.

Dr. Harry G. Thomas, 82, father of Lowell Thomas, radio commentator, author and explorer, died in New York, May 6. In addition to his son, a daughter and two grandchildren survive, one of the latter being photographer-writer Lowell Thomas, Jr.

Fred C. Anderson, 58, who played with Tom Kiefer's orch for years at Proctor's Theatre, Troy, N. Y., during the vaude era, died May 6 in that city. His mother and a brother survive.

Harry O. LaPlante, 42, former manager of the Pine Grove dance pavilion, Claremont, N. H., and for the past 10 years circulation manager of the Claremont Daily Eagle, died in Claremont May 2.

Norman Murphy, 59, property master at Royal Alexandra, Toronto, for nearly 20 years, died in that city, May 6.

Survived by wife and three sons.

Joseph Levin, 65, former owner with his late brother, Gene, of the Wagon Wheel nitery, Akron, died May 5 in that city. Two other brothers survive.

Kneale Kelley, British Broadcasting Corp. conductor of early Savoy Hill days, and one-time leader of BBC Variety orch, died in Eastbourne, Scotland, May 3.

Agnes C. Gurney, 60, ticket broker, died in Chicago May 9. She was partner with her sister, who survives her, in the United theatre ticket office.

Joe Smith, 52, screen actor and stuntman, died of a heart attack May 5, in Yuma, Ariz., where he was on location with Warners' "Desert Song" troupe.

Mrs. Telma Goza, 29, showgirl and former vocalist with the Ted Lewis orch, was found dead in her apartment in Quincy, Mass., May 9.

Wife, 73, of William I. Galbraith, former New York theatre manager, died in Amityville, L. I., May 6.

Mrs. Madge Herman, 58, wife of vaudevillian Al Herman and formerly on the stage, died May 9 in Hollywood.

Joseph M. Farrell, 61, assistant manager of the Waldorf-Astoria Hotel, N. Y., died May 3 in New York.

Louis K. Harper, Jr., 61, technician in the film industry for 37 years, died May 4 in Hollywood.

Max Lachmuth, 76, retired member of the Philadelphia Orchestra, died May 9 in Philadelphia.

Father, 75, of Thomas Robert Murphy, technician at KPRC, Houston, died May 4 in Houston.

Albert Laliberte, 70, pianist-arranger, died in Montreal, May 7.

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

In Memoriam of

MORRIS GEST

May 14, 1942

Simeon Gest

Probe Networks

Continued from page 1

a handful of properties riding the commercial channels. The package boys, too, have been lamenting their fate, with the networks making more and more inroads in their dealings with agencies or direct negotiations with the client.

House Package Plethora

Practically all the major shows on the NBC and CBS video rosters today are house-owned properties. NBC's "Show of Shows," "Colgate Comedy Hour," "All-Star Revue"—this is the NBC formula parlayed into riches, which shuts out the packagers and agencies (except for the commercial blurbs)—and that's the way NBC wants it.

Similarly, "I Love Lucy," "Our Miss Brooks," "My Friend Irma," the Arthur Godfrey multiple spread, "Toast of the Town"—these are but a few of the CBS "owned and operated" properties that dominate the Columbia airlanes.

What disturbs the D. C. "askance" boys is the fact that the trend toward monopolizing the talent, as well as shows, is on the ascendancy. Vested with these valuable personality and programming entities, the networks are in the position to proffer their better time segments to those clients who will also buy their shows. It isn't easy today to bring an outside property into the network. Not if you want desirable time.

Hornblow

Continued from page 1

walks off with a reasonable amount of coin. Concerning the past Broadway season, said Hornblow, seven shows have been definitely established as hits out of the approximately 50 presented.

In book publishing, observed Hornblow, it's clear that the same titles appear on the bestseller lists over, perhaps, a six-month span. His conclusion from this is that the great balance of other published works can be only moderately successful or a commercial failure.

There's no way of gauging radio and television in the absence of a boxoffice of any kind. But Hornblow asserts if comparisons could be made it's a safe bet that pix would come out on top.

Producer made it clear that it was not his intention to downbeat the other art forms. He simply wants to stress that Hollywood producers collectively are turning out a good average of clicks but the film capital remains as the main target of public criticism.

Backstage Show

Continued from page 1

with the score of "Victory at Sea," NBC television series for the Navy, due in the fall. When the book is finished, Hammerstein will turn to the lyrics, for which Rodgers will then supply the music.

The two are said to be in no hurry on the project, not only because they like to take their time with their creations, but because Mary Martin, reportedly in mind for a leading role, is currently starring in the London edition of their "South Pacific" and will presumably not be available until the fall of 1953. Rodgers & Hammerstein will produce the new show themselves, as they did with their "King and I," currently in its 60th week on Broadway.

The new venture will be the second original for the team. Their previous one, "Allegro," was produced by the Theatre Guild and is their only creative effort that failed to pay off. Their clicks have included "Oklahoma," based on Lynn Riggs' play, "Green Grow the Lilacs," and produced by the Guild; "Carousel," based on Molnar's "Liliom" and also produced by the Guild, and "South Pacific," based on James Michener's "Tales of the South Pacific," produced in partnership with Joshua Logan (who collaborated with Hammerstein on the book) and Leland Hayward. "S. P.," still cleaning up, is in its 161st week on Broadway and 107th week on tour.

Canadian Windfall

Continued from page 1

any noticeable inroads. Except for a few border cities, there is no video in Canada. The lack of tele, however, is only a minor factor contributing to the good biz. With the government maintaining credit controls, there has been no extremes in spending, leaving a healthy portion of the weekly paycheck for entertainment purposes.

With industrial plants operating at peak levels because of defense orders, the employment situation is highly satisfactory. In addition, there has been a considerable influx of capital for the development of newly-discovered oil properties in western Canada and nickel mines in Ontario, resulting in the building of new communities. Furthermore, the Canadian government has eased up on its immigration laws and displaced persons and others from western Europe have been coming in to the country at an accelerated pace.

MARRIAGES

Ines Solita Saporta to Norbert Allen Auerbach, Paris, May 8. He's with Columbia Pictures' Paris office, and son of film producer Josef Auerbach.

Flevur Ali Khan to Paul Valentine, Jersey City, N. J., May 6. Groom is a stage and screen thesp.

Jackie Dorn to Boris Yakovleff, Chicago, April 26. Bride is production assistant on NBC-TV's "Hawkins Falls" in Chicago; groom is a commercial film producer.

Lois Braun to Thomas J. Kennedy, New York, May 11. Bride is program assistant with NBC-TV.

BIRTHS

Mr. and Mrs. Ted Kudelko, daughter, Chicago, May 5. Father is a Chi CBS sound effects technician.

Mr. and Mrs. James Lawrence, son, New York, May 3. Mother is Carol Skydell, formerly of "Tales of Tomorrow" TV production staff; father is export traffic manager of Cinefot International Corp.

Capt. and Mrs. Dennis Lilleyman, son, Woolrich, England, April 25. Mother is Trisa Henderson, of the former British act, the Henderson Twins.

Dr. and Mrs. Alfred Mekelburg, son, Hollywood, May 8. Mother is the former Frances Stearns; TV actress.

Mr. and Mrs. Stanley Durwood, son, May 7, Kansas City. Father is v.p. and general manager of the Durwood theatre circuit in Missouri and Kansas.

Mr. and Mrs. Sidney Mills, son, May 12, New York. Father is professional manager of Mills Music and son of Irving Mills, publishing firm's v.p. It's the latter's 12th grandchild.

The Modernaires

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VARIETY

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PIX PROBES LEGION 'RED' LIST

N.Y. Drama Critics Belabor Costs, Etc., For 'Worst' Season in Many Years

Legit season just ending has excited the N. Y. drama critics—but in reverse. Most members of the N. Y. Drama Critics Circle, whom VARIETY polled for their reaction to the 1951-52 season, cast a jaundiced eye on what they called the worst season in years, then unleashed some choice wordage on the various factors involved. Critics belabored high costs, talent, playwrights (or the lack of them), ANTA and (in a couple of cases) themselves.

Other beefs included "overheated theatres all winter," which the Herald Tribune's Walter F. Kerr found "more suffocating than the plays"; Ethel (Journal of Commerce) Colby's complaint of "too many revivals, none especially distinguished, except perhaps 'Constant Wife'"; the Wall St. Journal's Richard P. Cooke likewise lamenting "not enough original scripts"; and King Features' George Jean Nathan also advising "there were much better play scripts available."

"If it hadn't been for the revivals," declared the Brooklyn Eagle's Louis Sheaffer, "the season would have been a complete bust. Revivals, of course, are a vital, indispensable part of any healthy

(Continued on page 56)

Hope to 'Cover' Chi Conventions

Bob Hope this week negotiated a separate deal with NBC whereby the comic will become a radio-TV commentator during the Republican and Democratic conventions in Chicago in July.

Hope will do a five-minute daily network radio commentary, a la Will Rogers, and another five-minute cross-the-board strip for video. It will not be available for sponsorship.

Pacting of Hope accents the competitive politico sweepstakes among the networks, which are going in for name personalities for auxiliary coverage of the conventions this year. Just as in the past, personalities like Gracie Allen were hired by newspaper syndicates to write convention columns, TV is making a bid to provide the same supplementary features.

REPORT BISHOP SHEEN NIXING NBC-TV OFFER

In a new facet of network talent raiding, NBC-TV was reported this week to be trying to woo Bishop Fulton J. Sheen away from the rival DuMont web. NBC is said to have offered the bishop $50,000, to be turned over to whatever charity he designates, but the bid was turned down.

Sheen reportedly told NBC that

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Crosby Set for Tele Via Coke AM-TV Deal

Hollywood, May 20.

Radio-television deal is reported near closing by Bing Crosby for Coca-Cola sponsorship next season. Groaner balked at the drink firm's original pitch for 10 tele shows next season to supplement his radio schedule, so a compromise was worked out whereby Crosby would do six tele shows on film in addition to his weekly radio.

To fill out the weekly TV schedule, Andre Kostelanetz would present a straight musical show with guest singers.

Disk Guarantees Near End as RCA, Lanza Deal in Fiz

Indicating an end of an era as far as heavy guarantees for disk artists are concerned, negotiations between RCA Victor and Mario Lanza for a new recording pact broke down last week over Victor's refusal to grant the tenor's guarantee demands. Lanza asked for a $800,000 minimum payment over the five-year term covering the projected new deal.

Although Lanza has been one of their best sellers in the last couple of years, RCA execs are wary of saddling their artists' payroll with guarantees which represent a gamble on the singer's future earnings. Victor has offered Lanza, whose pact recently ran out, an additional five-year deal with a 10% royalty

(Continued on page 61)

BABY-SITTER 'MUST' IN BEL GEDDES BARN PACT

When Barbara Bel Geddes guests in "Moon Is Blue" this summer at Richard Aldrich's two Cape Cod strawhats, the management will provide a baby-sitter for her six-year-old daughter. As far as known, it's the first instance of such a stipulation being included in a player's contract. Incidentally, the deal also calls for the actress to have sole star billing.

Miss Bel Geddes, currently co-starring in the F. Hugh Herbert comedy at the Henry Miller, N. Y., will make the barn appearances with her husband, stage manager Windsor Lewis, as leading man. During her vacation from the Broadway edition of the show she'll also do a guester at Lewis' strawhat, the Robin Hood Theatre, Arden, Del. But she'll have to hire her own baby-sitter there.

MANY TOP NAMES ASKED TO EXPLAIN

Hollywood, May 20.

All major film studios are checking loyalties of their employees against dossiers furnished by the American Legion. Around 300 names are on the Legion list, many of top importance to industry. Studios are also getting noncommital letters to the effect that the Legion is merely furnishing the studios with information it has on certain film people.

Letter from the Legion, signed by James F. O'Neil, director of publications, does not ask the studios to do anything specific about the list. Nor does the Legion ask persons on the list to send replies or statements to the Legion itself. Of the 300-odd names on the list, only two persons were ever subpoenaed by the House Un-American Activities Committee. The others are accused of having at one time or other been members of organizations rated as Communist fronts, or otherwise acted in a manner linked to leftist activity.

A font of information, according to the dossiers, was the report by the California Senate's factfinding committee on un-American activities by its head, Jack Tenney.

Studios are acting individually in having their employees, or those who were involved in pictures shooting or about to be released, answer charges. It's asked that

(Continued on page 2)

Super-Markets Eye Big League Talent

Cleveland, May 20.

Operators of super-markets will use more Hollywood and Broadway glamour in preeming their new stores during next year, it was officially indicated during the Super Market Institute's 15th annual convention here last week.

Appearances of film stars, hillbilly bands, hotshot jukebox singers and Broadway musical shows at debuts of big food markets pay off in exploitation and good-will results, members were told by Jack Stone, director of advertising for Furr's Super Markets in Lubbock, Tex.

Entertainment budgets running up to $50,000 for such preems in that respect are good investments, he said, in relating how Texas grocery marketing centres have profitably capitalized on Hollywood glamour in preems.

Following Stone's advice, officials of convention spent a hefty wad of long green on entertainers for the five-day meet. Daily shows at civic auditorium were headlined by Danny Thomas, Morton Downey, Victor Borge, Sally Rand, Ted Lewis' troupe (minus the ill bandmaster) and two Met Opera singers, Eugene Conley and Lois Hunt.

Ken Murray Breaks Away From CBS In Contract Hassle; Moving to NBC?

Ken Murray and CBS-TV this week broke off all negotiations, after failure to agree on terms of a new contract, and as of the moment Murray becomes a free agent, upon conclusion of his present Saturday night Budweiser-sponsored cycle.

In view of the fact that Murray, during his three years as star of the show, has established himself as one of TV's permanent fixtures, with a habit-forming audience that spiraled the program into the rating bigtime, the blowup comes as a stunning shock. CBS acknowledged that "as of now it's all off" and admitted that it was "making other plans for Saturday night." It's considered likely that NBC will move in in a bid to negotiate a deal with Murray, in view of previous talks the web has had with the comic-emcee and in view of Murray's click in the Saturday time, in which he has almost consistently outrated the opposition "All Star Revue" show.

At stake, too, is the continued Budweiser sponsorship coin. Brewery has a new contract coming up for an alternate week sponsorship, in place of the weekly pickup of the past three years, but unless Murray and CBS come to an agreement, it's considered doubtful that Budweiser will re-enter the sponsor sweepstakes.

Murray says that the network wants to commit him to program

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'Ziegfeld Follies' Offer Weighed by Max Liebman

Max Liebman, producer-director of TV's weekly "Show of Shows," is considering an offer by the Shuberts to produce the "Ziegfeld Follies" on Broadway next season. "My initial allegiance is to NBC," Liebman stated this week when contacted on the report of a possible Shubert tieup. "And producing 'Show of Shows' is a full-time job. I won't do 'Follies' if I feel that it would interfere with the TV revue."

Liebman and Lee Shubert met yesterday (Tues.) to discuss the possibility of a co-production. The Shuberts have the leasing rights to the "Ziegfeld Follies" title.

TV Seen Exposing Chi Conventions' Political Phonies

Top political experts, now training all their energies on the conventions coming up in July, will be anxiously watching results of television's participation to determine whether they might have to revise drastically all the circus and ballyhoo aspects of the nation's political scene.

It's already been proved that TV, through its inherent intimacy and probing eye, can show voters whether a candidate is phony or sincere in his campaigning. This year, with video bringing the conventions directly into some 18,000,000 living rooms across the country, politicos wonder whether such

(Continued on page 61)

Judy's 8-a-Week National Tour?

Judy Garland is expected to tour nationally as star of an eight-a-week variety show this fall. It's anticipated that after a summer's rest, she'll open late September or early October on a jaunt that will

(Continued on page 61)

EDGEWATER BEACH HOTEL
Chicago
Proudly Presents
The Hour of Charm
ALL GIRL ORCHESTRA AND CHOIR
Under the Direction of PHIL SPITALNY
Starting MAY 9 and through JUNE 4

4A's Boards Studying Cornell-UCLA Blueprint for Merger of Unions

Boards of the five eastern branches of Associated Actors & Artistes of America met in N. Y. Monday afternoon and yesterday (Tues.) morning as labor relations specialists of Cornell U. and U. of California at Los Angeles unfolded their blueprint for talent union merger. Plan will be unwrapped to 4A's board members in Chi tomorrow (Thurs.) and on the Coast, tentatively, Monday (26).

Blueprint, running to 42 pages, is not viewed as the "college profs'" definitive recommendation. It took two sessions of questioning to examine some of the aspects, and some matters raised in the current confabs will be incorporated into the final document, which the Cornell-UCLA team will wrap up in another two weeks. In words of one union topper, "This is the skeleton on which the flesh of a merged organization can be hung."

Important point is that members of the various talent fields will be separated only by geography, not by craft. Actors, singers, dancers, etc., will all be members of the same local, if they reside in the same area.

Merged union, including the five present branches and Television Authority, would be governed by a 200-member national executive board. This would meet in full (plenary) session at least every two years. It would convene by geographical sections at least four times yearly. Except for regional matters, any subject voted by one section would have to be approved by the other two sections. All members of national board would be members of their local boards.

Board, Local Setup

National board would have at least 10 members from each major field—legit, AM-TV, etc. Each local would have at least one board

(Continued on page 15)

Hope Abroading

Hollywood, May 20.

Bob Hope's summer vacation from film-making will be more work than play. Starting late in July, the comic will do a series of one-night stands in Europe and Israel and wind up as a spectator at the Olympic Games in Helsinki.

Between one-nighters he will entertain at a number of U. S. military and naval posts over there.

Warns of Importance To U.S. of Pic Fetes In 'Ideological War'

Washington, May 20.

An implied warning that the U. S. government, as well as Hollywood, will have to show more awareness of the importance of the growing number of film festivals throughout the world, was voiced last week by Floyd E. Brooker, film topper for Mutual Security Agency.

Reporting informally to the Washington Film Council on his recent 11-week trek through Southeast Asia and the Philippines, Brooker, former film head of the U. S. Office of Education, stressed the tremendous effort made by the Soviet Union at the International Film Festival in India. Brooker, along with Frank Capra, were official reps for the United States. In contrast with their small delegation, Iron Curtain countries had 27 reps, four times as many as the rest of the world put together.

Stating positively that, "increasingly, motion pictures and especially the film festival, will be in the forefront of the ideological war," Brooker pointed out the well-organized way in which the Commies used the Indian Festival to secure the showing of films they could never have otherwise exhibited to audiences they could not have lured by other means.

London Trial June 10 Of Korda Suit Vs. Mason To Recover 50G Advance

London, May 20.

Suit by Sir Alexander Korda against James Mason for the return of $50,000 is slated to be tried here June 10. Producer claims he had a gentleman's agreement with the actor to make a picture and as a token of the understanding handed him a $50,000 advance when he arrived in New York from London three years ago.

Korda maintains that Mason has never made the promised picture for him and rejects every script offered. So he wants his $50,000 back.

Mason acknowledges the agreement, although there was no written contract, and asserts he stands ready to make a film when a suitable script is presented. He is now working in Hollywood in Metro's "Prisoner Of Zenda."

The $50,000 was deposited in the Manufacturers Trust Co., N. Y., by Morris Helprin, Korda's U. S. rep, who handed over bank and check books empowering the actor to draw on the money when he met Mason at the pier on his arrival in America.

Helprin is slated to come here from New York to testify. Whether Mason will come or leave it entirely to his solicitors to handle the case is not known here.

Hayes & Healy Pacted For London Palladium

Peter Lind Hayes & Mary Healy have been signed for the Palladium, London, starting July 7. They'll follow Jack Benny into the vauder.

Theatre has also pacted Nanci Crompton, cafe ballerina, who starts Aug. 4. She'll double into the Hotel Savoy.

Crosby's Science Fiction Pic

Hollywood, May 20.

After traveling all over the earth on their various "Road" tours, Bing Crosby and Bob Hope are contemplating a trip out of this world.

Crosby and his radio producer, Bill Morrow, have cooked up a film story, titled "The Road to the Moon," a comic-science-fiction production. Crosby is submitting the yarn to Paramount.

Madeleine Carroll Films, Inc., with offices in New York, has been dissolved, according to papers filed with the Secretary of State in Albany. The star has been concentrating on radio and the legitimate stage lately.

5/21

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CHARLES SANFORD
MUSICAL DIRECTOR
"YOUR SHOW OF SHOWS"
WNBT

Formal Move to Plug Chi As Major City For AM-TV; 'Ghost Town' Out

Chicago, May 20.

After several months of quiet advance work, an all-industry organization is being rounded into final form to promote Chicago as a major radio-television production centre. The establishment of the formal group—sort of a Windy City radio-TV chamber of commerce—is viewed as the first really significant move to erase the "ghost town" stigma from the Chi escutcheon.

Present plans call for the formation of a non-profit corporation to be called Chicago Unlimited with a minimum annual budget of $25,000. Membership will be open to individuals and organizations with an interest in plugging the hometown's radio, TV, film and transcription activity. A full-time director will be hired to implement a 10-point promotional program.

Over 3,000 copies of a 16-page brochure put together by the organizing committee will be in the mails later this week. The booklet explains the philosophy, plans and aims of the projected corporation, and sets June 2 as the date of first general organizational meeting.

Challenge Seen

The venture is seen by its initiators as a challenge to not only those who have remained bullish about Chi's role in broadcasting, but also to those who have bemoaned the shrinking of the city's contributions to the airlanes. There's a recognition that while the Loop will never succeed New York and Hollywood in the domination of the ether, the full productive potentials of this market have yet to be properly exploited.

The source of the $25,000 kitty is broken down thusly: 500 individual shares will be offered at $25; 75 organization memberships at $100, and 10 charter memberships at $500. Shareholders will, of course, elect the officers and the board.

Blueprint Details

The preliminary blueprint details these services to the subscribers:

1. Sell their services to sponsors by calling their attention to the advantages of buying shows in Chicago.

2. Sell their services to advertising agencies by keeping them apprised of what is available in Chicago.

3. Lobby in their interest with the networks to induce them to

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'52 Qtrly. Divvy Down To $6,593,000 Since '51

Washington, May 20.

Film industry dividends for the first quarter of this year amounted to $6,593,000, compared with $6,706,000 for the first three months of 1951, U. S. Department of Commerce disclosed last week. March payments were $4,640,000, only $31,000 behind the figure for March, 1951.

At the same time, Commerce Department revised upward the 1951 picture dividend total. New total is $35,122,000. Earlier, Commerce had set the figure at $34,860,000.

These are all publicly announced dividends. Commerce said they should be about 60 to 65% of all dividends paid in the industry.

Odets, Lennart, Roberts Tell Probers Of Former Commie Membership

Washington, May 20.

Three more Hollywood writers admitted former Communist affiliation yesterday (Mon.) and today in testimony before the House Un-American Activities Committee. They were Clifford Odets, Broadway playwright and screenwriter; Stanley Roberts, presently employed by the Stanley Kramer unit at Columbia, and Isobel Lennart, Metro screenwriter. Roberts and Miss Lennart revealed the names of former associates in party activities and described the working of party machinery in Hollywood. Odets had revealed some names yesterday.

Both Miss Lennart and Roberts were warmly thanked by chairman John Wood, D., Ga. for the cooperation they had given the Committee. However, no acknowledgement was made of the testimony given by Odets.

Odets' testimony centered about his affiliation with front organizations as late as 1950, while Roberts described the working of the Communist Party in the Screen Writers Guild during the Conference of Studio Unions strike and Miss Lennart discussed the Commie dues paying and assessment system in Hollywood.

Miss Lennart, top Metro writer whose credits include "The Kissing Bandit," "East Side, West Side" and "Anchors Aweigh," told the committee she was recruited in the Communist Party in 1939 when she was a script clerk at 20th-Fox. She said she drifted away in 1945 and completely severed all ties with the party in 1946. In 1946, she said she married a former Army officer who was violently anti-Communist, but that the decision to leave the party was her own.

No mention of her husband's name was made before the hearing. However, Miss Lennart is married to John Harding, a screenwriter and playwright.

Was 'Passive' Member

The Metro writer described herself as a passive member who never joined any of the mass organizations and who was never a member of the party faction in the Screen Writers Guild. Therefore, she said, the Communist Party never directed her writing activities, terming herself a writer of "light, frothy pictures." She revealed that she paid dues ranging from $25 to $50 a month. She reported that when she earned $500 to $600 a week in 1943 and 1944, the party assessed her $100 a month and that she was told that the payment of dues was a political duty. She said she thought the dues were excessive and never paid more than $50 a month. She revealed that she also contributed to People's World, but never recruited anybody for the party, never held an office, never sold subscriptions to publications and was merely a rank and file member.

Miss Lennart asserted that she wanted to testify a year ago but didn't want to reveal names at that time because "I could not bring myself to damage others as I felt I would be damaged when I testified. I felt my testimony would end my screen career." She said she now came before the Committee voluntarily at her own expense to testify fully with names. Her reason for changing her mind, she said, was because of two rumors which she termed horrifying and shocking. One was, she noted, that there was a deal between her and the Committee and that was why she was still working at Metro. The other, she revealed, was that she was the last powerful Communist in Hollywood, so powerful that she could not be removed. No one, she pointed out, knew that she was not called simply because she was pregnant at the time.

As members of her regular cell unit, Miss Lennart named: Maurice Murphy, an actor; Nora and George Hallgren, George Sklar, Albert Maltz, Paul Jarrico, Martin Berkley, Lester Coles, Alvah Bessie, Gordon Kahn, Henry Blankfort, Herbert Biberman, Mr. and Mrs. George Willner and Roland Kibbee. Latter, the committee revealed, had talked privately with the committee and had been cooperative. Miss Lennart said that John

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Pix Probes

Continued from page 1

answers be objective, be couched in terms that can be made public if necessary.

Dossiers Detailed

Dossiers are remarkable in detail. Those on the Legion list are confronted with even obscure incidents and accusations relating to members of their families or persons of similar names. Each studio, in acting individually, is going about getting answers from those employees on the list in own manner.

At 20th-Fox, those named by the Legion have received personal letters from Spyros Skouras, company prez. Replies are to be addressed directly to him.

At Metro, L. K. Sidney is handling the matter of checking employees' loyalties. Those named by the Legion are shown dossiers on their own alleged activities and asked to answer directly to Sidney.

J. K. (Neil) Nunan, special executive engaged by Howard Hughes, is checking loyalties at RKO. Most of his work at present is in relation to employees on pix already completed, since production there was at a standstill for some time prior to start of "Beautiful But Dangerous" last week.

Columbia has B. B. Kahane and Nate Spingold checking loyalties of studio's employees on the Legion list. As at Metro, those named at Columbia are told what's in the dossier on them, and they are asked to answer.

Y. Frank Freeman, studio head, is personally handling the matter at Paramount.

As far as is known, no provision has been made to get statements or explanations from those on the list who have no major studio affiliation.

Legion Nixes MPIC

Hollywood, May 20.

In line with the new film industry loyalty probe, it's been learned that the Motion Picture Industry Council had originally asked to meet with American Legion execs to discuss the situation, but the Legion turned down the bid, refusing to talk with any but the heads of the major companies. Huddles have been held with Legion toppers by some members of the Assn. of Motion Picture Producers, but the producers have been talking separately for their own individual interests and not under the AMPP aegis.

Legion execs reportedly emphasized to the producers that they couldn't guarantee anything, pointing out that the various state branches of their organization had full and autonomous control over their own doings. Film company prexies, incidentally, are maintaining a strict silence about the entire Legion-loyalty probe.

Picket Ferrer Pic in Balto

Baltimore, May 20.

A former employee of Loew's Century here, now State Adjutant of the American Legion, led pickets here protesting Jose Ferrer's appearance in Paramount's "Anything Can Happen" at the Stanley. He is Daniel Burkhardt, who was an assistant house manager and publicity man for the chain. He later turned to running mess tents for carnivals.

Burkhardt said that Ferrer was one of 25 actors and entertainers on the Legion blacklist on grounds of "questioned loyalty." The AL exec quoted Red Channels as his source.

Pickets are distributing mimeoed handouts asserting Ferrer is "reported as sponsor of, affiliated with or speaker for" a number of organizations alleged to be subversive. Ferrer has already denied under oath before the House Un-American Activities Committee any Communist affiliation.

Picketing had no noticeable effect on biz, despite pictures and considerable space in the Sunpapers.

BIG CASH COULD SWING RKO SALE

Major Companies Fighting to Slash Inventories in Face of Uncertain Mkt.

Hollywood, which looks forward to a long-range production slowdown, appears to be in for a protracted siege of layoffs with at least four of the majors fighting to bring down their film inventories. Feeling is that they've piled up more than enough pix in the face of an uncertain market.

Companies principally affected are Paramount, RKO, 20th-Fox and Universal. All but 20th had more coin invested in completed but unreleased pix at the end of their 1951 fiscal periods than the year previous. Additional product has been completed and stowed away by most of the companies since the 1951 reports were made up.

Total amount of studio-made product in the vaults of eight companies (Columbia, Metro, Paramount, Republic, RKO, 20th, Universal and Warner Bros.), according to 1951 reports—final one of which came out last week—was $93,705,000. That compares with $91,925,000 for the previous year.

Total investment in pix before the cameras by the eight studios at the time the year-end statements came out was down from 1950. It amounted to $78,169,000 in 1951 as compared with $80,100,000 for 1950.

Totals in the two categories above do not give a complete pic-

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Ferber Won't Allow H'wood Peek at Her New Novel, 'Giant'

Absolute prohibition imposed by Edna Ferber has prevented an advance Hollywood look-see at her forthcoming novel, "The Giant." Book stands at the top of the agenda of all story departments as the prospect for a film. There's considerably less interest in the new Ernest Hemingway yarn, "The Old Man and The Sea," which studios also haven't been able to gander yet.

Effort and intrigue to lay hands on a manuscript or galley proofs of the Ferber novel arise out of the writer's rep for turning out profitable film fare. Among her ranking properties were "So Big," which won a Pulitzer Prize in 1925 and was lensed by First National that year; "Cimarron" (RKO, 1931) and "Saratoga Trunk" (WB, 1945).

There's no explanation from Miss Ferber, her agent or publisher for the reluctance about letting the studios have an advance o.o. She's always been tough, however, in deals for screen rights. She's in-

(Continued on page 16)

BIGGEST U-DECCA SNAG IS RANK'S STIFF PRICE

J. Arthur Rank's holdout for a stiff price continues to be biggest snag to consummating a merger of Universal and Decca, it was indicated yesterday (Tues.), following return to New York of Milton R. Rackmil, prez of Decca. Latter is largest single stockholder in U. Rackmil returned Monday from London huddles with J. Arthur Rank, second largest U stockholder and an opponent of Rackmil's merger plan.

Decca has the alternative of buying up Rank's 134,900 shares, and a deal on that basis was discussed with Rank. It appears, however, that the British film tycoon is holding out for such a stiff price that the purchase, Decca believes, is not feasible.

Rackmil is understood planning, nevertheless, to continue his efforts to come to one form of agreement or another with Rank and will huddle with his banker, Serge Semenenko, of First National of Boston, and other advisers on finding a solution. If that's not possible, there's a chance Decca may unload the 304,000 U shares and options, which were bought at the equivalent of $15 each.

Goldstein, Goetz to Europe

Hollywood, May 20.

William F. Goetz, Universal production chief, and Leonard Goldstein, lot's most active producer, both head for Europe in June. Goetz's jaunt is mostly business, while Goldstein's will be a pleasure junket.

Goetz will leave for New York early in June and take off after a week of confabs there. He'll be away about a month. Goldstein will leave later in June and expects to be gone six to eight weeks.

20th Eyes Wald, U's Goldstein As Prod. Unit Chief

Hollywood, May 20.

Leonard Goldstein and Jerry Wald are said to be among the leading candidates to head a new unit at 20th-Fox to make the bulk of the studio's medium-budgeted production. Both Goldstein and Wald have current contractual commitments and it is not certain, in any case, whether they'll accept the post or 20th will finally decide on either of them.

Move in taking on Goldstein or Wald fits in with a plan which 20th has already instituted in part of having groups of pix made by units under the general supervision of Darryl F. Zanuck and with Joseph H. Moskowitz, now eastern studio rep, as a sort of coordinator. Julian Blaustein and Sol C. Siegel head other units.

Goldstein is currently producing at Universal, where he has made a

(Continued on page 16)

SOVIET CONTINUES TO PIRATE OLD U.S. PIX

Washington, May 20.

As Russia continues to pirate and screen old U. S. films, State Department has directed our embassy in Moscow to make another protest. Latest complaint is on the showing of two pre-World War II "Tarzan" films.

No reply has been received yet and it may be some time before the Reds answer. The latest American protest follows four previous ones that Moscow theatres were showing American-made films without paying royalties or without permission of the American studios. In each case, prewar films, which the Russians seized in Berlin immediately after the armistice, have been involved.

It was only recently that the Russians acknowledged the first four protests. Soviet Government contended that since it seized prints in Berlin they were was booty and no payment would be made to the American owners.

Philly Exhibs Gang Up On Col's Montague

Philadelphia, May 20.

Appearance of Abe Montague, veepee and general sales manager of Columbia Pictures, before a mass meeting of exhibitors at the Broadway Hotel here yesterday (Tues.) touched off a verbal slugfest over the company's sales practices. "It's the first time I ever had a group gang up on me," he said, "and I don't think it's right."

Montague showed up at the conclave in response to an invitation sent by Sidney E. Samuelson, prez and general manager of Allied Theatre Owners of Eastern Pennsylvania, after his company was voted the most "unpopular' distrib at a previous Allied meet. On hand for the session were some 45 exhibs.

DEMBOW LIAISON ON GROUP OFFER

Sufficiently large proportion in cash of a $6,000,000 total sum will induce Howard Hughes to part with his controlling interest in RKO Pictures, according to well-informed New York financial circles. Sam Dembow, Jr., who has been acting as middleman between Hughes and an eastern syndicate for the past month, is now endeavoring to get the group to up its cash ante.

Hughes' earnest interest in peddling his RKO shares is seen in the fact that he has financed Dembow's efforts to the extent of a Coast visit several weeks ago. The former distribution and exhibition exec may return to Hollywood for further confabs with Hughes in the next few weeks.

The RKO topper reportedly wants $6 per share for his stock and holds slightly more than 1,000,000 shares. Dembow has put together a syndicate that is ready to buy the production-distribution company. Hitch, however, is understood to be the quantity of cash Hughes is asking and terms of payment of notes representing the remainder.

Dembow has consistently refused to identify, even to close business associates, the composition of the

(Continued on page 63)

Everybody Loves COMPO, No One Will Marry Her; Pinanski TOA's Choice

Council of Motion Picture Organizations finds itself in the unenviable league of the gal everyone loves but no one will marry. There seems to be more deepdown desir- now for the all-industry public relations organization than there ever was, yet no one is willing to take the time or the trouble to make a bride of the gal.

Let alone take on a fulltime marriage in the guise of president of COMPO, there has been difficulty finding men to accept even one-third of that berth. Theatre Owners of America yesterday (Tues.) finally got Sam Pinanski to take the post of its rep on the triumvirate that is thought to be the solution to COMPO's presidency problem since a single ac-

(Continued on page 61)

Report 20th Ready to Sell 600 Oldies For Reissue to Theatres (No Video)

Twentieth-Fox is in the market to sell reissue rights to 600 of its old films, and a flock of New York film attorneys, representing various syndicates, are endeavoring to put deals together. Edward L. Alperson, who had the inside track and came closest to the inking stage, finally gave up after three weeks of negotiation and returned to the Coast over the weekend.

The films involved are those released in the 15-year period from 1933-34 to 1948-49. Alperson deal entailed a payment of $3,000,000 against 35% of proceeds of the pix, but other amounts and percentages are being talked by the other groups.

Reissues will be for sale to theatres only. There is no TV angle involved. Rights would be given by 20th for five years.

Figures now being talked vary from $2,000,000 to $3,500,000. The percentages which 20th would get go from 30% to 40%, hinging on the size of the front money. Some of the deals also have complicated arrangements revolving about the

(Continued on page 63)

War's Uncertainty

Motion Pictupre Assn. of America title registration reports indicate that Columbia is determined to make a war picture, but hasn't quite made up its mind where to put it.

It has registered "Anzio," "Saipan," "El Alamein" and "Wings Over Korea."

Average Citizen Needs Education On H'wood-Coyne

The average citizen simply isn't hep to the workings and physical makeup of the film industry, Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, declared in N. Y. this week. He feels a thorough-going job of "educating" the public would result in substantially improved goodwill for the business.

Coyne and Maurice Bergman, Universal exec, both returned from hinterland lecture tours carrying the COMPO banner, Coyne having had dates across Virginia and Bergman having covered Ohio. There's a big need for many more such visits to Rotary, Kiwanis and other similar groups by industryites, they stressed.

"It's imperative that the public is acquainted with the facts concerning the industry," Coyne told VARIETY. He said his audi-

(Continued on page 16)

Daff, Lipton to Coast

Hollywood, May 20.

Following conclusion of a three-day sales palaver in Chicago, Alfred E. Daff, Universal's world sales chief, and David A. Lipton, pub-ad v.p., arrived here yesterday (Mon.) for a series of meetings with production execs Leo Spitz and William Goetz.

Daff and Lipton will be joined later in the week by Charles J. Feldman, domestic sales manager.

1938 'Snow White' Grabs 750G on 2d Reissue Run To Date; Eye $2,000,000

One of the reasons Walt Disney finds no difficulty resisting the fabulous bait held out to him for old pix by TV is evidenced in the current reissue of "Snow White." The 1938 pic was started into its second re-release by RKO last February and has already amassed about $750,000, with approximately 2,000 contracts played off. Since it has been doing very well in drive-ins and never fails to click heavily when kids are out of school big summer take is looked for with about $2,000,000 gross realized from the current reissue.

"Snow White" is by far Disney's greatest financial success. It had $10,600,000 in the till from worldwide release as of the end of last

(Continued on page 15)

National Boxoffice Survey

Key City Biz Still Sluggish; 'Express' New Champ, 'Carbine' 2d, 'Belles' 3d, 'Marrying' 4th

Biz in key cities covered by VARIETY this week continues sluggish with even the stronger communities reporting trade very spotty. Lukewarm product is taking the rap for the downbeat this session, although seasonal influences undoubtedly are hurting. Keys which had rainy weather for the most part noted a brisk pickup in trade.

"Red Ball Express" (U), story of the Army transportation system in Europe during the last war, is spurting ahead to No. 1 spot, with a batch of okay to fine sessions among the 12 spots currently playing. "Carbine Williams" (M-G), another newcomer, is catching on sufficiently well to take second place.

"Belles on Toes" (20th), which was champ last week, is a strong third position winner. "Marrying Kind" (Col) is finishing fourth while "African Queen" (UA) will be fifth. "Rancho Notorious" (RKO) shows enough to cop sixth, with "Six Convicts" (Col) seventh. "Man in White Suit" (U), helped by some fresh dates, is edging up to eighth. "Sniper" (Col) and "Deadline-U.S.A." (20th) round out the Big 10 list.

"Anything Can Happen" (Par) and "Encore" (Par) are runner-up pix.

One of best new entries, just starting out, looks to be "Thief of Damascus" (Col), but even it is encountering some soft spots. "San Francisco Story" (WB) this week looms mostly mild. "Outcast of Islands" (UA), also new, is mild at N. Y. Astor but sturdy in Fine Arts, another N. Y. house where playing day-date. "Wait 'Til Sun Shines Nelly" (20th) ranges from fair to okay currently. "Paula" (Col) is rated nice in Washington.

"Kangaroo" (20th) looms sluggish on preem week in N. Y. while "Red Mountain" (Par) ranges fair to dull this stanza.

"Battle At Apache Pass" (U) is rated fine in St. Louis. "Greatest Show" (Par), which has played most of its dates first time around, is okay in Chi and L.A. "Singin' In Rain" (M-G) is sock in Montreal.

"Girl in White" (M-G) is oke in Denver but fair in K.C. "Wild North" (M-G) shapes nice in Cleveland. "Pride of St. Louis" (20th) looks light in Boston. "Scaramouche" (M-G), rated fairish in second N. Y. Music Hall week, holds a third round there.

"Macao" (RKO) looms mildish in Cincy. "Steel Town" (U) shapes okay in Chi. "Love Better Than Ever" (M-G) looks big in Omaha. "Song In Heart" (20th) is fine in Boston. "Brave Warrior" (Col) looks lean in Louisville. "Green Glove" (UA) is fair in Pittsburgh.

"Outcasts of Poker Flat" (20th) is very disappointing this round. "Scandal Sheet" (Col) shapes nice in Seattle.

(Complete Boxoffice Reports on Pages 8-9)

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Deals With Small, Spiegel Strengthen UA's Chances for 36 Pix in 1953

New deals pacted by United Artists with Edward Small and Sam Spiegel in the past week strengthen possibilities that the distrib will have its desired 36 features for release in 1953. In addition to Small and Spiegel, a flock of other filmmakers in a recent period have committed themselves to delivery of product to UA in future months.

Small's contract-signing followed his departure from Columbia, where he had been operating on a partnership basis the last couple of years. Split was caused by differences with Col brass over his sale of earlier-made properties to television. Small will lens 13 pix for UA, 10 of which are slated for delivery by the end of '53.

First, set to go before the cameras on June 2, will be "Kansas City 117," John Payne-Coleen Gray costarrer which Phil Karlson will direct from a screenplay by George Bruce and Harry Essex. Production of the second is skedded to roll July 15. This will be "Return of the Corsican Brothers," starring Louis Hayward, directed by Ray Nazarro and scripted by Richard Schayer.

Small has set up production headquarters at the Samuel Goldwyn studio, Hollywood, and is now assembling a staff under Ben Hersch, general manager and production supervisor. The producer reported that scripts for his entire 13-pic program are finished or near completion.

Spiegel's New Deal

Spiegel, whose last was "The African Queen" for UA, will do four pix under his new deal, first of which is set to start shooting in London on July 15. This has the working title of "Melba," based on the career of Nellie Melba, the singer, and will be done in Technicolor. According to Spiegel,

(Continued on page 16)

Krim to Huddle With Chaplin On 'Limelight' Distrib

Arthur B. Krim, president of United Artists, leaves N. Y. for the Coast within the next few days to resume talks with indie producers on distribution deals. It's expected Krim also will see Charles Chaplin regarding the release of Chaplin's "The Limelight," which is now editing.

Chaplin, who owns 25% of the UA outstanding stock, has yet to enter into an agreement covering his film with the company. However, initial discussions have taken place and it's held highly likely that a contract will soon materialize.

There have been no hints on possible terms, except that "favored nation" deals are against the policy of UA's management. In the past, Chaplin and Mary Pickford, also a 25% owner, had the privilege of releasing pix through UA at terms giving the distrib 25% of the gross rentals up to $800,000 and 10% on income above that figure.

Shortly after he became prez last year, Krim announced that such deals, which obviously are highly favorable to the producer, would not be entered in the future. He feels that stiffer terms are necessary for the distrib to operate profitably.

G. Templeton Heading To Germany on Govt. Pic Job

Hollywood, May 20.

George Templeton has left for Washington enroute to Germany to head the motion picture division of the State Department there. He had come back here, following his appointment last month, talking with writers, directors and other creative talent about joining him abroad. He found many "more than willing to go."

Templeton will make no decisions until he reaches his headquarters in Bonn and surveys the situation. He'll probably recruit technicians there. Most of actual production will be around Munich, Berlin and Frankfurt. Although he'll be gone two years, Templeton will maintain his indie company, Templeton Productions, under supervision of Dan Packer, who'll engage in both theatrical and television production.

Helprin Leg Fractured, Hit in London by Auto

London's keep-to-the-left traffic proved too much last week for Morris Helprin, U. S. rep of Sir Alexander Korda. Habit got the best of him as he got to the centre of a London street and he looked the wrong direction. Result: a fractured leg, bruises of the hand and various contusions. Also a threatened lawsuit by the owner of the car which hit him to recover the cost of a damaged headlight.

Despite the injuries, Helprin flew back to New York the following day to have his leg set and has been confined to his home since then. He expects to be in his office on crutches next week.

City Investing Has 500G Prod. Stake In 3 Korda Films

Investment of more than $500,000 has been made by the City Investing Co., N. Y., in three pix being produced by Sir Alexander Korda in England. CI has a heavy financial stake in the Lopert Film Distributing Corp., which has releasing rights to the pix in the U. S.

Robert W. Dowling, prez of CI and chairman of the board of Lopert, concluded the new deal with Korda prior to returning to New York from London last week. Participating in the negotiations were Ilya Lopert, prexy of the distribution outfit, and Morris Helprin, U. S. rep for Korda. They returned with Dowling.

Pix in which Dowling bought a stake are "Gilbert & Sullivan," which went before the cameras April 15; "The Sound Barrier," which is completed, and the next Carol Reed film, which has not been started and is untitled as yet.

Deal differs basically from CI's previous arrangement with Korda. A couple of years ago, CI, through the Lopert outfit, made an advance of $1,080,000, against a percentage, to Korda for distribution rights to 13 films. They included 10 completed pix for $280,000 cash down, plus $400,000 on delivery of "Tales of Hoffmann," and $200,000 each on delivery of "Cry, the Beloved Country" and "Outcast of the Islands."

That was purely a distribution arrangement, with Lopert getting a

(Continued on page 13)

Brit. Govt. Refuses To Halt Sale of Denham; No Quota Threat Seen

London, May 20.

The Government tonight (Tues.) declined to intervene in the sale of the Denham and Isleworth studios, refusing to accept the assumption of Labor members of Parliament that the studios' retention would increase production, save dollars and strengthen the British hands in forthcoming Anglo-American negotiations. Questions raised in the House of Commons last week by T. A. Swingler yielded a written answer which he regarded as unsatisfactory.

In his question last week, Swingler implied that the reported sale of Denham to Electrical and Musical Industries, which would use the plant for non-film making purposes, might hamper the production of an adequate supply of product to fulfill the 30% quota.

Reply for the government by Henry Strauss, parliamentary secretary of the Board of Trade, agreed that there would be official concern if lack of studio space made the quota impossible to fulfill but he did not consider that such a situation had arisen. Nor did he feel that it would arise if the Denham lot was no longer available for filming.

Small's Revamp

Hollywood, May 20.

Edward Small Productions is revamping the script of "Prisoner's Island" to take advantage of a front-page story. Rewrite will incorporate a new angle based on the capture of Brig.-Gen. Francis T. Dodd by Communist prisoners on Koje Island.

Michel Kraike, producer, is sending an assistant to Washington for stock footage and details of the capture.

New'k Seeks New Law as 'Latuko' Wins Court Okay

Newark, May 20.

Miffed at a restraining order which permits the showing in Newark of the controversial African documentary film, "Latuko," Public Safety Director John B. Keenan said today (Tues.) that he will press for legislation which would give authorities the right to say that certain films can be shown only for non-profit and in places not regularly used for general entertainment.

New York State has such a safeguard, Keenan pointed out. He declared that the restraining order had handcuffed the police "in the performance of their sworn duty." Keenan expressed fear that the court decision would encourage a traffic of obscene films displayed at "smokers" of an undesirable type.

Temporary injunction restraining the city from interfering with the showing of the film was issued here yesterday (Mon.) by the Chancery Division of Superior Court. As a result of the ruling, handed down by Superior Court Judge Freund, the Newsreel Theatre here resumed presentation of the film immediately following the judge's decision.

Newark police, who had confiscated a print of the film and ar-

(Continued on page 13)

20th-Fox Off to the Races With New Kind of 1st-Run: Kangaroo Gets Headstart

20th-Fox got a lot of publicity mileage out of the "escape" (the company's press agents will swear it was strictly accidental) of Zip, a five-foot kangaroo that it was importing from California to New York for the opening at the Roxy of a film named (of all things) "Kangaroo." The Houdini of Marsupials made its getaway while being transported from LaGuardia Airport and was reported cavorting between the Whitney and Grace estates near Roslyn, L. I.

New York papers, aside from the World-Telegram, shied away, but the Long Island papers went for the yarn hook, line and kangaroo. Last heard from, they and L.I. police—possibly with a little help from Stirling Silliphant's press department at 20th—were organizing a helicopter search and a kangaroo posse.

Long Island Star-Journal headlined the story: "Zip Zigs As Police Zag; It's a Kangaroo, Not a Gag."

100 Industry Leaders Enter Pic Golf Tourney

Almost 100 industry leaders have entered the film industry golf tournament being sponsored by New York's Cinema Lodge of B'nai B'rith at the Vernon Hills Country Club, Tuckahoe, N. Y., tomorrow (Thurs.).

Those scheduled to participate are Spyros Skouras, Si Fabian, Abe Schneider, Harry Brandt, George Skouras, William Brandt, William White, Burton Robbins, Leo Jaffe, Martin Moscowitz, Abe Dickstein, Edward L. Fabian, Max A. Cohen, Harold Rinzler, Solomon and Morris Strausberg, Morrie Goldstein, Robert Sherman, Paul Lazarus, Jr., Al Rylander, Howard LeSieur, Mortimer Wormser, George Hornstein and Len Gruenberg.

Participation is open to all members of the film and allied industries. Alfred W. Schwalberg is chairman and Harold Rinzler is co-chairman.

FCC Hears 20th's GPE Used the War As Excuse to Delay Scophony Video

Washington, May 20.

Testimony designed to show that General Precision Equipment Corp. (20th-Fox subsid) used the war as an excuse to hold back TV developments by Scophony Corp. was given the Federal Communications Commission yesterday (Mon.) at resumption of hearings on Paramount antitrust issues. GPE and Par jointly held 50% interest in Scophony, which they were required to divest in 1949 by the consent decree.

Commission counsel Max Paglin produced a memorandum in March, 1944, in which Arthur Levey, prexy of Skiatron Electronics & Television Corp., which has acquired Scophony patents, informed Par veepee Paul Raibourn that he could not accept explanations by GPE of its inability to develop Scophony TV sets "when other companies far more heavily committed to the war effort have been making progress in this regard."

Levey told Raibourn: "I have for some time had a growing conviction that the objects for which GPE became associated with Scophony have become increasingly obscure."

Memo was based on a letter to Levey from Earle G. Hines, prexy of GPE, saying that war shortages of material and personnel prevent-

(Continued on page 13)

F-WC Circuit Pitches Pix Via Television

Los Angeles, May 20.

First major western circuit to go in heavily for television sponsorship is Fox-West Coast, which takes the plunge Thursday (22) on "Uncle Archie's Komedy Klub" over KNBH. Deal calls for 13-week option segments spreading over one year. Pitch is aimed at selling kids on the idea of going to film houses.

Idea is to plug three films each week with mention of F-WC theatres where they are showing. First films to be plugged are "Kangaroo," "Ivory Hunter" and "Belles On Their Toes."

Sugar Ray-Maxim In Exclusive Deal For Theatre Tele

Theatre Network Television this week signed for exclusive video rights to the upcoming Sugar Ray Robinson-Joey Maxim lightheavyweight title fight, thereby opening up the programming void which has confronted big-screen TV since last summer. While details of the deal were not revealed, it's believed the International Boxing Club, which is promoting the bout, will receive a percentage of the gate in each theatre carrying the event, as with previous bouts lined up by TNT.

Indicating how theatre TV has matured during the last year, it's anticipated that both filmery grosses and their payment for rights will surpass a six-figure mark for the first time.

Fight is to be staged June 23 at Yankee Stadium, N. Y. TNT prexy Nathan L. Halpern predicted that some 40 or 50 theatres would be linked together for the event and said that an even greater number may tie in if the telephone company is able to clear additional facilities. It's considered doubtful that the fight will reach any theatres on the Coast, since there is only one TV relay line west of

(Continued on page 55)

SWG Names MacDougall

Hollywood, May 20.

Ranold MacDougall has been named to Screen Writers Guild exec board, replacing Sloan Nibley. Latter ankled because he is now in a supervisory position as story editor of Revue Productions.

The SWG membership meeting Wednesday night (21) will include report on Guild hassle with RKO over the Paul Jarrico screencredit on "Las Vegas Story."

N. Y. to L. A.

Julie Bennett
Charles Boyer
Olivia de Havilland
John Farrow
Lester Gottlieb
Sir Cedric Hardwicke
Alexander S. Ince
Leo McCarey
Les Thomas

N. Y. to Europe

Larry Adler
Earl Blackwell
John Byram
Marian Byram
Joan Caulfield
Saul Goodman
Charles Laughton
Herb Leder
Cele McLaughlin
Leonide Moguy
Maynard Morris
Stephen Pallos
Gregory Peck
Leonard Pennario
Benno Rabinof
Sylvia Rabinof
Tino Rossi
Sidney Sheldon

Europe to N. Y.

Glenn Ford
Burl Ives
Milton R. Rackmil
Jonas Rosenfield
John Shubert
Jerome Whyte

Pictures 3x4 Feet For The Home Revealed By Skiatron at FCC Probe

Washington, May 20.

Skiatron is currently working on a pilot model of its Supersonic projection receiver permitting TV programs to be shown at home in pictures three-by-four feet, Arthur Levey testified. At hearings on par anti-trust issues. Skiatron inherited patents held by Scophony, in which Par and General Precision owned a 50% interest until 1949. Commission has been hearing evidence that Par and GPE suppressed development of the Supersonic receiver.

The Skiatron receiver, or "projector" as Levey prefers to call it, is about the same size as a 16m home movie projector and operates in a similar manner, throwing a TV picture on a wall, screen or treated window shade. The projector contains the usual knobs for tuning in stations.

Levey told VARIETY following the hearing that Skiatron plans to

(Continued on page 13)

L. A. to N. Y.

Larry Adler
Dana Andrews
Val Arms
Ted Ashley
Lauren-Bacall
Humphrey Bogart
Vanessa Brown
George D. Burrows
Macdonald Carey
Richard Carlyle
Carleton Carpenter
Janis Carter
Sidney Chaplin
Richard Conte
Stanley Donen
Roger Edens
Eddie Elkort
Nanette Fabray
Ed Gardner
Paul Gross
Henry Hathaway
Arthur Hornblow, Jr.
Dr. Herbert Kalmus
Otto Lang
Sammy Lewis
Frederick Loewe
Joseph Mankiewicz
Daniel Mann
John Nasht
Donald O'Connor
Mike O'Shea
Harriet Parsons
Gregory Peck
Jan Peerce
Frank Pitman
Vera Ralston
Debbie Reynolds
William Saal
Sidney Sheldon
Jack Smith
Lou Smith
Walter Starcke
Kay Starr
Abe Steinberg
Harry Steinman
Don Weis
William Wilder
Herbert J. Yates

FOREIGN FREEZE LINED WITH COIN

20th Demonstrates Eidophor

Twentieth-Fox demonstrated its Eidophor theatre color television system at its annual stockholders' meeting in the N. Y. homeoffice yesterday (Tues.) with images relayed via cable from the Fox Movietone studios two blocks away and thrown on the regular screen in the h.o. projection room.

Prexy Spyros P. Skouras was jubilant on the occasion but asked reporters on the scene to refrain from press appraisals since the showing was in the nature of an experiment.

Performers now appearing at the Roxy, garbed in multi-colored costumes, moved about in song-and-dance routines for the TV camera. Special Eidophor projector, slightly larger than the standard machine, was placed in the booth alongside other apparatus neatly flitted into a box-like casing measuring about six feet high and some inches short of the length of the projector. Columbia Broadcasting System's color system with the revolving disk was used although the system could be adapted to the employment of all elctronic, or non-mechanical, tinting.

Pay, Personnel Cuts Due at 20th-Fox But Skouras Sees Upbeat from TV

Spyros P. Skouras, president of 20th-Fox, told the corporation's annual meeting of stockholders in N. Y. yesterday (Tues.) that the future holds promise of healthy economics, but for the present, additional lopping of expenses is imperative. This, he said, will be in the form of personnel eliminations and salary cutting. "Particularly let me emphasize," the prez added, "executive salaries will have to be reduced, and plans are under way which will be in effect during the current year."

Twentieth reported yesterday that the net for the first quarter of the current year skidded to $34,000, equal to 1c per share on the common stock. Earnings for the same period in 1951 amounted to $874,776, equal to 27c per share after payments were made on the preferred stock issue, which since has been retired.

Skouras told the meeting that encouraging advances have been made since the first quarter, which ended March 29. He related that foreign rentals for all of the current year so far are running 4% above the 1951 level, that domestic rentals for the first seven weeks of the second quarter reached $7,979,864, against $7,339,792 during the same period last year. Domestic theatre attendance is off about 6% from last year.

Skouras' Assurance

In contrast to the poor results in the first quarter, Skouras assured the investors of a handsome upbeat in the second stanza, to the

(Continued on page 15)

20th's Economy Order

Hollywood, May 20.

20th-Fox department heads have been asked to survey their operations and report on what economies, financial and personnel, can be effected.

Col. Jason Joy, director of public relations and personnel, is leaving the company, it was reported. He has been associated with Fox Films and later 20th-Fox since 1932. Two weeks ago, George Wasson resigned as head of the studio legal department.

Up to 6-Mo. Delay Seen by Skouras On Divorcement

Twentieth-Fox may postpone divorcement of domestic theatres for another 90 days or six months beyond the present deadline of June 28, stockholders were told by prez Spyros P. Skouras at the company's annual meeting in N. Y. yesterday (Tues.). He said he had been so advised by general counsel Otto Koegel and refrained from offering any details.

Such a delay would require Department of Justice approval and, if that were not given, a court row with the Department could be expected.

New film company will take over all assets excepting domestic theatres. Outfit already has absorbed Hoyts Theatres, Australia, Skouras said. On the foreign production front, the prez related that costs are so high that lensing activity outside the U. S. will be cut.

In other corporate reshuffling of assets preliminary to divorcement, Skouras reported, National Theatres has already paid its dividend of $12,500,000 to the parent company, and the Roxy Theatre, N. Y., a separate subsid heretofore, already has been shifted to National.

In underlining the strong finan-

(Continued on page 16)

C. P. Skouras as NT Prez Could Snare 500G Yrly. On Salary-Plus % Deal

Charles P. Skouras is set as president of National Theatres at a stipulated salary plus a profits participation which could give him up to $500,000 per year. Circuit, now a subsid of 20th-Fox, becomes an independent operation upon divorcement this year.

In answer to a stockholder's question, Otto Koegel, 20th's general counsel, told the outfit's annual meeting in N. Y. yesterday (Tues.) that the National prexy will receive about half the salary given Spyros P. Skouras as prez of 20th. Latter drew $246,000 in salary in 1951. He added that Charles Skouras could conceivably draw a half million dollars under the participation arrangement but the formula demands that National would have to net over $7,500,000 for him to do it. Stockholders should be "very happy" if this is accomplished, said Koegel.

Aubrey Schenck Rounds Up Coin for Three Pix

Hollywood, May 20.

Aubrey Schenck rounded up financial backing for three productions and established quarters at Motion Picture Centre for his new indie company.

Pictures, to be made within a year, are "The Warrior," a tinter; "I've Got Mine" and "Shield for Murder."

BELATED INCOME AS TERRIF HYPO

Currency freeze instituted by many nations, starting in 1947, is now being viewed by film execs as the cloud with the silver lining. Belated income now arriving in the U. S. as a result of the thawing of some of the deep-freeze money is providing a much-needed hypo to current profits.

Prime example is RKO, as evidenced by its annual report for 1951, issued last week. It was able to show black ink to the tune of more than $334,000 due to the fact that $3,000,000 of previously blocked currency poured into the treasury during the 12-month period.

While examples aren't so dramatic at other companies, all of them have found a welcome surge to foreign income in belated thawing of coin that was in deep freeze. This money shows up pleasantly in reports now because all of the majors in the past three or four years have revised bookkeeping systems realistically to record only foreign earnings that actually arrive in the U. S.

Aside from the visible effect on the profit-and-loss statements, the dark days, foreign-wise, of 1947-48 now clearly appear to have been a boon for a less tangible reason. That is that they pulled the studios up short on expenditures prior to the time the down-draft in domestic grosses was fully felt and put the companies in a better position to meet the fiscal problems that arose later at home.

Currency restrictions started on a large scale in the summer of 1947 with the imposition by Britain of the 75% ad valorem tax. It was that, more than anything else, that suddenly made the majors cognizant of how dependent they were on foreign markets and, conversely, how out-of-bounds they had let costs get as related to potential domestic income.

Studio toppers were forced into a more realistic attitude that start-

(Continued on page 13)

JACK BRODER SUES FOR 'QUEEN' ACCTG.

Hollywood, May 20.

Jack Broder and Sharmark Productions Inc., have filed a breach of contract suit against Horizon Pictures in U. S. District Court demanding an accounting on "African Queen." Action brought by attorney Herbert G. Baerwitz also lists Horizon Enterprises and Horizon Productions as defendants.

Plaintiffs claim 3% of domestic gross and 10% of net profits are due under deal whereby Broder and Sharmark, his film investing company, advanced pre-production coin for "Queen." Suit says there has been no accounting to date.

Goldenson Raps Distrib Practices At UPT Meet; 1st Qtr. Net at $1,805,000

Par's Invitation Plan For Exhib Screenings

Paramount has a plan in work to hold special invitation screenings of four or five of its new pix in theatres in key cities. Exhibs will receive personal invitations from branch managers for the showings, which will be excluded from the public.

Company tried out the idea with "Here Comes the Groom," Bing Crosby starrer, some time ago. It met with considerable success in bringing out theatremen who over the years have not been attending the standard film showings in local exchanges.

Arbitration Seen Stalled for 6 Mos., Even if Okayed

In the event all interested parties agree to the final draft of plans for industry arbitration, and that's a big order, it will be six months to a year before the system can be made operative, according to trade lawyers.

The timetable they have figured begins with the next meeting of reps of the various trade organizations involved, including the Motion Picture Assn. of America and the exhib outfits. That's now set for June 16 in N. Y., having been postponed from May 26. The reps thereupon must obtain the okays from their respective associations.

Next step will be winning the approval of the Department of Justice. This means plenty of time for study since the D. of J. endorsement will go on the court records. The string of unanimous affirmative votes assumedly achieved to this point, the plan, in the form of an amendment to the industry antitrust consent decree, goes to the N. Y. Federal Court. Tribunal recesses through the summer and usually finds a crowded calendar upon occupying the bench each fall. This could mean delays.

Then comes the mammoth job of appointing arbiters in each key area and all other personnel, establishing offices and generally putting the machinery in order and acquainting all exhibs across the country with its functions.

Meanwhile, one of the most intensified efforts within the framework of the entire project was completed in N. Y. Monday (19) by the rules committee headed by

(Continued on page 13)

Quick playoffs, the current system of bidding for pix and roadshows at upped admission scales were rapped by Leonard H. Goldenson, prexy of United Paramount Theatres, at the annual meeting of the company's stockholders yesterday (Tues.) in New York. Comments on the playoff method were made in his prepared statement to stockholders while his remarks on bidding and roadshows were made in answers to floor queries.

"I believe," Goldenson declared, "the industry is now becoming aware of the harmfulness of the rapid release system to everyone in the business. As soon as the awareness becomes universal among us, I expect to see substitute practices develop which will be beneficial to the entire industry, and which, at the same time, will be harmonious with the Federal antitrust laws. This will mean improved revenues to both producers and exhibitors."

UPT prexy said he hoped that some changes would be brought about in the bidding system, which he said led to a degree of confusion and was also a factor in the downbeat b.o. Goldenson noted that UPT attendance and b.o. take ran a couple of percent ahead in the first quarter of this year over last year. However, he pointed out that as a result of the booking of a number of advanced price pix during the first quarter, UPT's film costs were up. "This factor," he said, "coupled with a higher tax rate, caused our earnings to be substantially below those of the first quarter of last year."

Exclusive of capital gains, consolidated earnings of UPT for the

(Continued on page 15)

Ia.-Neb. Allied Blames % 'Gouging' for Small Exhib's Inability to Primp

Elma, Ia., May 20.

Frequent inability of smalltown theatre owners to refurbish their houses as much as they would like to can be laid squarely upon distributors' practices of percentage selling. "A lot of small theatres could do a lot more fixing up," says Allied of Iowa, Nebraska & Mid-Central secretary Charlie Jones, "if they could buy film for 20% instead of getting the gouge. And we don't mean percentage buying. We mean film rentals over the years period bought on flat rental and not over 20% of the gross.

Writing in the organization's current bulletin, Jones points out that "every time we go to a convention we hear some guy who probably never owned a theatre in his life—at least a smalltown, narrow margin operation—get up and tell us about fixing up our houses, put in new decorations, put in those new lamps, machines, lenses, chairs or carpet. Out here we're made up mostly of No. 1 and 1A towns—that means town grossing $500 per week or less. Sure we've got to keep clean, courteous, neat, painted-up and create the atmosphere.

"We've got to have concessions,

(Continued on page 18)

Settle St. Louis 520G Suit Vs. Major Distributors

St. Louis, May 20.

A "substantial" sum is reported to have been paid Wayne Smith, owner of the Egyptian, ozoner near Herrin, Ill., by eight of the major distributors when a $520,000 antitrust suit was dismissed last week in U. S. District Court in East St. Louis, Ill., across the Mississippi from here.

Defendants involved in the out-of-court settlement are 20th-Fox, Warner Bros., Universal, Paramount, Republic, RKO Pictures, Loew's, Inc., and United Artists. Originally, others named as defendants were Monogram, Marlow's Amus. Co., Murphysboro Opera Co., Grand Opera Co., and John Marlow, Herrin, Ill.

Martin-Lewis Reach 7-Year Wallis Pact

Hollywood, May 20.

Dean Martin and Jerry Lewis signed a new seven-year contract with Hal Wallis calling for one film annually on a straight salary basis effective Jan. 1. Old pact, inked in 1948, was to have expired December 31, 1954.

Comics can do a specified but undisclosed number of outside pix. Meanwhile, they start rehearsing "Scared Stiff" under the original contract. Scheduled to start weeks ago, they didn't show up after rejecting script. It now goes before the cameras next week with George Marshall directing from Herbert Baker's script. Music is by Mack David and Jerry Livingstone.

$41,498,000 RKO Investment Key To Studio's Curtailed Production Activity

Strong reason for the curtailed production activity at RKO was reflected in the outfit's annual report disclosing a film investment of $41,498,000. That whopping figure is comprised of $29,054,000 in RKO's own inventories and $12,444,000 in advances to outside producers. Cutting the inventory and building cash position are the aims (as of last Dec. 31 RKO had only $3,139,000 in cash on hand and U. S. Government securities; last year the total was $12,831,000).

The investment of $41,498,000 at the start of 1952 compares with $33,767,000 a year earlier. The new inventories consist of $10,760,000 in released productions at cost, less amortization; $6,124,000, completed and unreleased product; $9,852,000, productions in progress and charges to future pix; $1,130,000, supplies at cost and unamortized ad-pub charges; $1,188,000, story rights and continuities at cost less amounts written off.

RKO came up with a profit of $334,626 for 1951, the first time the outfit has been out of the red since 1947. Considering production-distribution on a pro forma basis, that is, apart from the theatre chain which was divorced Jan. 1, 1951, the company had a loss of $5,800,000 in 1950, loss of $3,425,000 in '49, loss of $1,824,000 in '48, and a profit of $5,015,000 in '47.

However, while the upbeat for '51 appeared very bright on the surface, a couple of big influencing factors were behind it. First, RKO took in a windfall of $3,000,000 from abroad, representing foreign earnings which had been frozen and thawed out during the year, mainly from England, plus the payoff on investments in pix abroad.

Also, a change in amortization of

(Continued on page 16)

Deals With Small, Spiegel Strengthen UA's Chances for 36 Pix in 1953

New deals pacted by United Artists with Edward Small and Sam Spiegel in the past week strengthen possibilities that the distrib will have its desired 36 features for release in 1953. In addition to Small and Spiegel, a flock of other filmmakers in a recent period have committed themselves to delivery of product to UA in future months.

Small's contract-signing followed his departure from Columbia, where he had been operating on a partnership basis the last couple of years. Split was caused by differences with Col brass over his sale of earlier-made properties to television. Small will lens 13 pix for UA, 10 of which are slated for delivery by the end of '53.

First, set to go before the cameras on June 2, will be "Kansas City 117," John Payne-Coleen Gray costarrer which Phil Karlson will direct from a screenplay by George Bruce and Harry Essex. Production of the second is skedded to roll July 15. This will be "Return of the Corsican Brothers," starring Louis Hayward, directed by Ray Nazarro and scripted by Richard Schayer.

Small has set up production headquarters at the Samuel Goldwyn studio, Hollywood, and is now assembling a staff under Ben Hersch, general manager and production supervisor. The producer reported that scripts for his entire 13-pic program are finished or near completion.

Spiegel's New Deal

Spiegel, whose last was "The African Queen" for UA, will do four pix under his new deal, first of which is set to start shooting in London on July 15. This has the working title of "Melba," based on the career of Nellie Melba, the singer, and will be done in Technicolor. According to Spiegel,

(Continued on page 16)

Krim to Huddle With Chaplin On 'Limelight' Distrib

Arthur B. Krim, president of United Artists, leaves N. Y. for the Coast within the next few days to resume talks with indie producers on distribution deals. It's expected Krim also will see Charles Chaplin regarding the release of Chaplin's "The Limelight," which is now editing.

Chaplin, who owns 25% of the UA outstanding stock, has yet to enter into an agreement covering his film with the company. However, initial discussions have taken place and it's held highly likely that a contract will soon materialize.

There have been no hints on possible terms, except that "favored nation" deals are against the policy of UA's management. In the past, Chaplin and Mary Pickford, also a 25% owner, had the privilege of releasing pix through UA at terms giving the distrib 25% of the gross rentals up to $800,000 and 10% on income above that figure.

Shortly after he became prez last year, Krim announced that such deals, which obviously are highly favorable to the producer, would not be entered in the future. He feels that stiffer terms are necessary for the distrib to operate profitably.

G. Templeton Heading To Germany on Govt. Pic Job

Hollywood, May 20.

George Templeton has left for Washington enroute to Germany to head the motion picture division of the State Department there. He had come back here, following his appointment last month, talking with writers, directors and other creative talent about joining him abroad. He found many "more than willing to go."

Templeton will make no decisions until he reaches his headquarters in Bonn and surveys the situation. He'll probably recruit technicians there. Most of actual production will be around Munich, Berlin and Frankfurt. Although he'll be gone two years, Templeton will maintain his indie company, Templeton Productions, under supervision of Dan Packer, who'll engage in both theatrical and television production.

Helprin Leg Fractured, Hit in London by Auto

London's keep-to-the-left traffic proved too much last week for Morris Helprin, U. S. rep of Sir Alexander Korda. Habit got the best of him as he got to the centre of a London street and he looked the wrong direction. Result: a fractured leg, bruises of the hand and various contusions. Also a threatened lawsuit by the owner of the car which hit him to recover the cost of a damaged headlight.

Despite the injuries, Helprin flew back to New York the following day to have his leg set and has been confined to his home since then. He expects to be in his office on crutches next week.

City Investing Has 500G Prod. Stake In 3 Korda Films

Investment of more than $500,000 has been made by the City Investing Co., N. Y., in three pix being produced by Sir Alexander Korda in England. CI has a heavy financial stake in the Lopert Film Distributing Corp., which has releasing rights to the pix in the U. S.

Robert W. Dowling, prez of CI and chairman of the board of Lopert, concluded the new deal with Korda prior to returning to New York from London last week. Participating in the negotiations were Ilya Lopert, prexy of the distribution outfit, and Morris Helprin, U. S. rep for Korda. They returned with Dowling.

Pix in which Dowling bought a stake are "Gilbert & Sullivan," which went before the cameras April 15; "The Sound Barrier," which is completed, and the next Carol Reed film, which has not been started and is untitled as yet.

Deal differs basically from CI's previous arrangement with Korda. A couple of years ago, CI, through the Lopert outfit, made an advance of $1,080,000, against a percentage, to Korda for distribution rights to 13 films. They included 10 completed pix for $280,000 cash down, plus $400,000 on delivery of "Tales of Hoffmann," and $200,000 each on delivery of "Cry, the Beloved Country" and "Outcast of the Islands."

That was purely a distribution arrangement, with Lopert getting a

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Brit. Govt. Refuses To Halt Sale of Denham; No Quota Threat Seen

London, May 20.

The Government tonight (Tues.) declined to intervene in the sale of the Denham and Isleworth studios, refusing to accept the assumption of Labor members of Parliament that the studios' retention would increase production, save dollars and strengthen the British hands in forthcoming Anglo-American negotiations. Questions raised in the House of Commons last week by T. A. Swingler yielded a written answer which he regarded as unsatisfactory.

In his question last week, Swingler implied that the reported sale of Denham to Electrical and Musical Industries, which would use the plant for non-film making purposes, might hamper the production of an adequate supply of product to fulfill the 30% quota.

Reply for the government by Henry Strauss, parliamentary secretary of the Board of Trade, agreed that there would be official concern if lack of studio space made the quota impossible to fulfill but he did not consider that such a situation had arisen. Nor did he feel that it would arise if the Denham lot was no longer available for filming.

Small's Revamp

Hollywood, May 20.

Edward Small Productions is revamping the script of "Prisoner's Island" to take advantage of a front-page story. Rewrite will incorporate a new angle based on the capture of Brig.-Gen. Francis T. Dodd by Communist prisoners on Koje Island.

Michel Kraike, producer, is sending an assistant to Washington for stock footage and details of the capture.

New'k Seeks New Law as 'Latuko' Wins Court Okay

Newark, May 20.

Miffed at a restraining order which permits the showing in Newark of the controversial African documentary film, "Latuko," Public Safety Director John B. Keenan said today (Tues.) that he will press for legislation which would give authorities the right to say that certain films can be shown only for non-profit and in places not regularly used for general entertainment.

New York State has such a safeguard, Keenan pointed out. He declared that the restraining order had handcuffed the police "in the performance of their sworn duty." Keenan expressed fear that the court decision would encourage a traffic of obscene films displayed at "smokers" of an undesirable type.

Temporary injunction restraining the city from interfering with the showing of the film was issued here yesterday (Mon.) by the Chancery Division of Superior Court. As a result of the ruling, handed down by Superior Court Judge Freund, the Newsreel Theatre here resumed presentation of the film immediately following the judge's decision.

Newark police, who had confiscated a print of the film and ar-

(Continued on page 13)

20th-Fox Off to the Races With New Kind of 1st-Run: Kangaroo Gets Headstart

20th-Fox got a lot of publicity mileage out of the "escape" (the company's press agents will swear it was strictly accidental) of Zip, a five-foot kangaroo that it was importing from California to New York for the opening at the Roxy of a film named (of all things) "Kangaroo." The Houdini of Marsupials made its getaway while being transported from LaGuardia Airport and was reported cavorting between the Whitney and Grace estates near Roslyn, L. I.

New York papers, aside from the World-Telegram, shied away, but the Long Island papers went for the yarn hook, line and kangaroo. Last heard from, they and L.I. police—possibly with a little help from Stirling Silliphant's press department at 20th—were organizing a helicopter search and a kangaroo posse.

Long Island Star-Journal headlined the story: "Zip Zigs As Police Zag; It's a Kangaroo, Not a Gag."

100 Industry Leaders Enter Pic Golf Tourney

Almost 100 industry leaders have entered the film industry golf tournament being sponsored by New York's Cinema Lodge of B'nai B'rith at the Vernon Hills Country Club, Tuckahoe, N. Y., tomorrow (Thurs.).

Those scheduled to participate are Spyros Skouras, Si Fabian, Abe Schneider, Harry Brandt, George Skouras, William Brandt, William White, Burton Robbins, Leo Jaffe, Martin Moscowitz, Abe Dickstein, Edward L. Fabian, Max A. Cohen, Harold Rinzler, Solomon and Morris Strausberg, Morrie Goldstein, Robert Sherman, Paul Lazarus, Jr., Al Rylander, Howard LeSieur, Mortimer Wormser, George Hornstein and Len Gruenberg.

Participation is open to all members of the film and allied industries. Alfred W. Schwalberg is chairman and Harold Rinzler is co-chairman.

FCC Hears 20th's GPE Used the War As Excuse to Delay Scophony Video

Washington, May 20.

Testimony designed to show that General Precision Equipment Corp. (20th-Fox subsid) used the war as an excuse to hold back TV developments by Scophony Corp. was given the Federal Communications Commission yesterday (Mon.) at resumption of hearings on Paramount antitrust issues. GPE and Par jointly held 50% interest in Scophony, which they were required to divest in 1949 by the consent decree.

Commission counsel Max Paglin produced a memorandum in March, 1944, in which Arthur Levey, prexy of Skiatron Electronics & Television Corp., which has acquired Scophony patents, informed Par veepee Paul Raibourn that he could not accept explanations by GPE of its inability to develop Scophony TV sets "when other companies far more heavily committed to the war effort have been making progress in this regard."

Levey told Raibourn: "I have for some time had a growing conviction that the objects for which GPE became associated with Scophony have become increasingly obscure."

Memo was based on a letter to Levey from Earle G. Hines, prexy of GPE, saying that war shortages of material and personnel prevent-

(Continued on page 13)

F-WC Circuit Pitches Pix Via Television

Los Angeles, May 20.

First major western circuit to go in heavily for television sponsorship is Fox-West Coast, which takes the plunge Thursday (22) on "Uncle Archie's Komedy Klub" over KNBH. Deal calls for 13-week option segments spreading over one year. Pitch is aimed at selling kids on the idea of going to film houses.

Idea is to plug three films each week with mention of F-WC theatres where they are showing. First films to be plugged are "Kangaroo," "Ivory Hunter" and "Belles On Their Toes."

Sugar Ray-Maxim In Exclusive Deal For Theatre Tele

Theatre Network Television this week signed for exclusive video rights to the upcoming Sugar Ray Robinson-Joey Maxim lightheavyweight title fight, thereby opening up the programming void which has confronted big-screen TV since last summer. While details of the deal were not revealed, it's believed the International Boxing Club, which is promoting the bout, will receive a percentage of the gate in each theatre carrying the event, as with previous bouts lined up by TNT.

Indicating how theatre TV has matured during the last year, it's anticipated that both filmery grosses and their payment for rights will surpass a six-figure mark for the first time.

Fight is to be staged June 23 at Yankee Stadium, N. Y. TNT prexy Nathan L. Halpern predicted that some 40 or 50 theatres would be linked together for the event and said that an even greater number may tie in if the telephone company is able to clear additional facilities. It's considered doubtful that the fight will reach any theatres on the Coast, since there is only one TV relay line west of

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SWG Names MacDougall

Hollywood, May 20.

Ranold MacDougall has been named to Screen Writers Guild exec board, replacing Sloan Nibley. Latter ankled because he is now in a supervisory position as story editor of Revue Productions.

The SWG membership meeting Wednesday night (21) will include report on Guild hassle with RKO over the Paul Jarrico screencredit on "Las Vegas Story."

N. Y. to L. A.

Julie Bennett
Charles Boyer
Olivia de Havilland
John Farrow
Lester Gottlieb
Sir Cedric Hardwicke
Alexander S. Ince
Leo McCarey
Les Thomas

N. Y. to Europe

Larry Adler
Earl Blackwell
John Byram
Marian Byram
Joan Caulfield
Saul Goodman
Charles Laughton
Herb Leder
Cele McLaughlin
Leonide Moguy
Maynard Morris
Stephen Pallos
Gregory Peck
Leonard Pennario
Benno Rabinof
Sylvia Rabinof
Tino Rossi
Sidney Sheldon

Europe to N. Y.

Glenn Ford
Burl Ives
Milton R. Rackmil
Jonas Rosenfield
John Shubert
Jerome Whyte

Pictures 3x4 Feet For The Home Revealed By Skiatron at FCC Probe

Washington, May 20.

Skiatron is currently working on a pilot model of its Supersonic projection receiver permitting TV programs to be shown at home in pictures three-by-four feet, Arthur Levey testified. At hearings on par anti-trust issues. Skiatron inherited patents held by Scophony, in which Par and General Precision owned a 50% interest until 1949. Commission has been hearing evidence that Par and GPE suppressed development of the Supersonic receiver.

The Skiatron receiver, or "projector" as Levey prefers to call it, is about the same size as a 16m home movie projector and operates in a similar manner, throwing a TV picture on a wall, screen or treated window shade. The projector contains the usual knobs for tuning in stations.

Levey told VARIETY following the hearing that Skiatron plans to

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L. A. to N. Y.

Larry Adler
Dana Andrews
Val Arms
Ted Ashley
Lauren Bacall
Humphrey Bogart
Vanessa Brown
George D. Burrows
Macdonald Carey
Richard Carlyle
Carleton Carpenter
Janis Carter
Sidney Chaplin
Richard Conte
Stanley Donen
Roger Edens
Eddie Elkort
Nanette Fabray
Ed Gardner
Paul Gross
Henry Hathaway
Arthur Hornblow, Jr.
Dr. Herbert Kalmus
Otto Lang
Sammy Lewis
Frederick Loewe
Joseph Mankiewicz
Daniel Mann
John Nasht
Donald O'Connor
Mike O'Shea
Harriet Parsons
Gregory Peck
Jan Peerce
Frank Pitman
Vera Ralston
Debbie Reynolds
William Saal
Sidney Sheldon
Jack Smith
Lou Smith
Walter Starcke
Kay Starr
Abe Steinberg
Harry Steinman
Don Weis
William Wilder
Herbert J. Yates

FOREIGN FREEZE LINED WITH COIN

20th Demonstrates Eidophor

Twentieth-Fox demonstrated its Eidophor theatre color television system at its annual stockholders' meeting in the N. Y. homeoffice yesterday (Tues.) with images relayed via cable from the Fox Movietone studios two blocks away and thrown on the regular screen in the h.o. projection room.

Prexy Spyros P. Skouras was jubilant on the occasion but asked reporters on the scene to refrain from press appraisals since the showing was in the nature of an experiment.

Performers now appearing at the Roxy, garbed in multi-colored costumes, moved about in song-and-dance routines for the TV camera. Special Eidophor projector, slightly larger than the standard machine, was placed in the booth alongside other apparatus neatly fitted into a box-like casing measuring about six feet high and some inches short of the length of the projector. Columbia Broadcasting System's color system with the revolving disk was used although the system could be adapted to the employment of all electronic, or non-mechanical, tinting.

Pay, Personnel Cuts Due at 20th-Fox But Skouras Sees Upbeat from TV

Spyros P. Skouras, president of 20th-Fox, told the corporation's annual meeting of stockholders in N. Y. yesterday (Tues.) that the future holds promise of healthy economics, but for the present, additional lopping of expenses is imperative. This, he said, will be in the form of personnel eliminations and salary cutting. "Particularly let me emphasize," the prez added, "executive salaries will have to be reduced, and plans are under way which will be in effect during the current year."

Twentieth reported yesterday that the net for the first quarter of the current year skidded to $34,000, equal to 1c per share on the common stock. Earnings for the same period in 1951 amounted to $874,776, equal to 27c per share after payments were made on the preferred stock issue, which since has been retired.

Skouras told the meeting that encouraging advances have been made since the first quarter, which ended March 29. He related that foreign rentals for all of the current year so far are running 4% above the 1951 level, that domestic rentals for the first seven weeks of the second quarter reached $7,979,864, against $7,339,792 during the same period last year. Domestic theatre attendance is off about 6% from last year.

Skouras' Assurance

In contrast to the poor results in the first quarter, Skouras assured the investors of a handsome upbeat in the second stanza, to the

(Continued on page 15)

20th's Economy Order

Hollywood, May 20.

20th-Fox department heads have been asked to survey their operations and report on what economies, financial and personnel, can be effected.

Col. Jason Joy, director of public relations and personnel, is leaving the company, it was reported. He has been associated with Fox Films and later 20th-Fox since 1932. Two weeks ago, George Wasson resigned as head of the studio legal department.

Up to 6-Mo. Delay Seen by Skouras On Divorcement

Twentieth-Fox may postpone divorcement of domestic theatres for another 90 days or six months beyond the present deadline of June 28, stockholders were told by prez Spyros P. Skouras at the company's annual meeting in N. Y. yesterday (Tues.). He said he had been so advised by general counsel Otto Koegel and refrained from offering any details.

Such a delay would require Department of Justice approval and, if that were not given, a court row with the Department could be expected.

New film company will take over all assets excepting domestic theatres. Outfit already has absorbed Hoyts Theatres, Australia, Skouras said. On the foreign production front, the prez related that costs are so high that lensing activity outside the U. S. will be cut.

In other corporate reshuffling of assets preliminary to divorcement, Skouras reported, National Theatres has already paid its dividend of $12,500,000 to the parent company, and the Roxy Theatre, N. Y., a separate subsid heretofore, already has been shifted to National.

In underlining the strong finan-

(Continued on page 16)

C. P. Skouras as NT Prez Could Snare 500G Yrly. On Salary-Plus % Deal

Charles P. Skouras is set as president of National Theatres at a stipulated salary plus a profits participation which could give him up to $500,000 per year. Circuit, now a subsid of 20th-Fox, becomes an independent operation upon divorcement this year.

In answer to a stockholder's question, Otto Koegel, 20th's general counsel, told the outfit's annual meeting in N. Y. yesterday (Tues.) that the National prexy will receive about half the salary given Spyros P. Skouras as prez of 20th. Latter drew $246,000 in salary in 1951. He added that Charles Skouras could conceivably draw a half million dollars under the participation arrangement but the formula demands that National would have to net over $7,500,000 for him to do it. Stockholders should be "very happy" if this is accomplished, said Koegel.

Aubrey Schenck Rounds Up Coin for Three Pix

Hollywood, May 20.

Aubrey Schenck rounded up financial backing for three productions and established quarters at Motion Picture Centre for his new indie company.

Pictures, to be made within a year, are "The Warrior," a tinter; "I've Got Mine" and "Shield for Murder."

BELATED INCOME AS TERRIF HYPO

Currency freeze instituted by many nations, starting in 1947, is now being viewed by film execs as the cloud with the silver lining. Belated income now arriving in the U. S. as a result of the thawing of some of the deep-freeze money is providing a much-needed hypo to current profits.

Prime example is RKO, as evidenced by its annual report for 1951, issued last week. It was able to show black ink to the tune of more than $334,000 due to the fact that $3,000,000 of previously blocked currency poured into the treasury during the 12-month period.

While examples aren't so dramatic at other companies, all of them have found a welcome surge to foreign income in belated thawing of coin that was in deep freeze. This money shows up pleasantly in reports now because all of the majors in the past three or four years have revised bookkeeping systems realistically to record only foreign earnings that actually arrive in the U. S.

Aside from the visible effect on the profit-and-loss statements, the dark days, foreign-wise, of 1947-48 now clearly appear to have been a boon for a less tangible reason. That is that they pulled the studios up short on expenditures prior to the time the down-draft in domestic grosses was fully felt and put the companies in a better position to meet the fiscal problems that arose later at home.

Currency restrictions started on a large scale in the summer of 1947 with the imposition by Britain of the 75% ad valorem tax. It was that, more than anything else, that suddenly made the majors cognizant of how dependent they were on foreign markets and, conversely, how out-of-bounds they had let costs get as related to potential domestic income.

Studio toppers were forced into a more realistic attitude that start-

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JACK BRODER SUES FOR 'QUEEN' ACCTG.

Hollywood, May 20.

Jack Broder and Sharmark Productions Inc., have filed a breach of contract suit against Horizon Pictures in U. S. District Court demanding an accounting on "African Queen." Action brought by attorney Herbert G. Baerwitz also lists Horizon Enterprises and Horizon Productions as defendants.

Plaintiffs claim 3% of domestic gross and 10% of net profits are due under deal whereby Broder and Sharmark, his film investing company, advanced pre-production coin for "Queen." Suit says there has been no accounting to date.

Goldenson Raps Distrib Practices At UPT Meet; 1st Qtr. Net at $1,805,000

Quick playoffs, the current system of bidding for pix and roadshows at upped admission scales were rapped by Leonard H. Goldenson, prexy of United Paramount Theatres, at the annual meeting of the company's stockholders yesterday (Tues.) in New York. Comments on the playoff method were made in his prepared statement to stockholders while his remarks on bidding and roadshows were made in answers to floor queries.

"I believe," Goldenson declared, "the industry is now becoming aware of the harmfulness of the rapid release system to everyone in the business. As soon as the awareness becomes universal among us, I expect to see substitute practices develop which will be beneficial to the entire industry, and which, at the same time, will be harmonious with the Federal antitrust laws. This will mean improved revenues to both producers and exhibitors."

UPT prexy said he hoped that some changes would be brought about in the bidding system, which he said led to a degree of confusion and was also a factor in the downbeat b.o. Goldenson noted that UPT attendance and b.o. take ran a couple of percent ahead in the first quarter of this year over last year. However, he pointed out that as a result of the booking of a number of advanced price pix during the first quarter, UPT's film costs were up. "This factor," he said, "coupled with a higher tax rate, caused our earnings to be substantially below those of the first quarter of last year."

Exclusive of capital gains, consolidated earnings of UPT for the

(Continued on page 15)

Par's Invitation Plan For Exhib Screenings

Paramount has a plan in work to hold special invitation screenings of four or five of its new pix in theatres in key cities. Exhibs will receive personal invitations from branch managers for the showings, which will be excluded from the public.

Company tried out the idea with "Here Comes the Groom," Bing Crosby starrer, some time ago. It met with considerable success in bringing out theatremen who over the years have not been attending the standard film showings in local exchanges.

Arbitration Seen Stalled for 6 Mos., Even if Okayed

In the event all interested parties agree to the final draft of plans for industry arbitration, and that's a big order, it will be six months to a year before the system can be made operative, according to trade lawyers.

The timetable they have figured begins with the next meeting of reps of the various trade organizations involved, including the Motion Picture Assn. of America and the exhib outfits. That's now set for June 16 in N. Y., having been postponed from May 26. The reps thereupon must obtain the okays from their respective associations.

Next step will be winning the approval of the Department of Justice. This means plenty of time for study since the D. of J. endorsement will go on the court records. The string of unanimous affirmative votes assumedly achieved to this point, the plan, in the form of an amendment to the industry antitrust consent decree, goes to the N. Y. Federal Court. Tribunal recesses through the summer and usually finds a crowded calendar upon occupying the bench each fall. This could mean delays.

Then comes the mammoth job of appointing arbiters in each key area and all other personnel, establishing offices and generally putting the machinery in order and acquainting all exhibs across the country with its functions.

Meanwhile, one of the most intensified efforts within the framework of the entire project was completed in N. Y. Monday (19) by the rules committee headed by

(Continued on page 13)

Ia.-Neb. Allied Blames % 'Gouging' for Small Exhib's Inability to Primp

Elma, Ia., May 20.

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Strong reason for the curtailed production activity at RKO was reflected in the outfit's annual report disclosing a film investment of $41,498,000. That whopping figure is comprised of $29,054,000 in RKO's own inventories and $12,444,000 in advances to outside producers. Cutting the inventory and building cash position are the aims (as of last Dec. 31 RKO had only $3,139,000 in cash on hand and U. S. Government securities; last year the total was $12,831,000).

The investment of $41,498,000 at the start of 1952 compares with $33,767,000 a year earlier. The new inventories consist of $10,760,000 in released productions at cost, less amortization; $6,124,000, completed and unreleased product; $9,852,000, productions in progress and charges to future pix; $1,130,000, supplies at cost and unamortized ad-pub charges; $1,188,000, story rights and continuities at cost less amounts written off.

RKO came up with a profit of $334,626 for 1951, the first time the outfit has been out of the red since 1947. Considering production-distribution on a pro forma basis, that is, apart from the theatre chain which was divorced Jan. 1, 1951, the company had a loss of $5,800,000 in 1950, loss of $3,425,000 in '49, loss of $1,824,000 in '48, and a profit of $5,015,000 in '47.

However, while the upbeat for '51 appeared very bright on the surface, a couple of big influencing factors were behind it. First, RKO took in a windfall of $3,000,000 from abroad, representing foreign earnings which had been frozen and thawed out during the year, mainly from England, plus the payoff on investments in pix abroad.

Also, a change in amortization of

(Continued on page 16)

Martin-Lewis Reach 7-Year Wallis Pact

Hollywood, May 20.

Dean Martin and Jerry Lewis signed a new seven-year contract with Hal Wallis calling for one film annually on a straight salary basis effective Jan. 1. Old pact, inked in 1948, was to have expired December 31, 1954.

Comics can do a specified but undisclosed number of outside pix. Meanwhile, they start rehearsing "Scared Stiff" under the original contract. Scheduled to start weeks ago, they didn't show up after rejecting script. It now goes before the cameras next week with George Marshall directing from Herbert Baker's script. Music is by Mack David and Jerry Livingstone.

Settle St. Louis 520G Suit Vs. Major Distributors

St. Louis, May 20.

A "substantial" sum is reported to have been paid Wayne Smith, owner of the Egyptian, ozoner near Herrin, Ill., by eight of the major distributors when a $520,000 antitrust suit was dismissed last week in U. S. District Court in East St. Louis, Ill., across the Mississippi from here.

Defendants involved in the out-of-court settlement are 20th-Fox, Warner Bros., Universal, Paramount, Republic, RKO Pictures, Loew's, Inc., and United Artists. Originally, others named as defendants were Monogram, Marlow's Amus. Co., Murphysboro Opera Co., Grand Opera Co., and John Marlow, Herrin, Ill.

Kangaroo
(COLOR)

Fairly okay outdoor feature, both story-located and filmed in Australia. Average returns.

Hollywood, May 20.

20th-Fox release of Robert Bassler production. Stars Maureen O'Hara, Peter Lawford; features Finlay Currie, Richard Boone, Chips Rafferty, Letty Craydon, Charles Tingwell. Directed by Lewis Milestone. Screenplay, Harry Kleiner; from story by Martin Berkeley; camera (Technicolor), Charles G. Clarke; editor, Nick De Maggio; music, Sol Kaplan. Previewed May 14, '52. Running time, 84 MINS.

Dell. McGuire.....Maureen O'Hara
Richard Connor.....Peter Lawford
Michael McGuire.....Finlay Currie
Gamble.....Richard Boone
Trooper Leonard.....Chips Rafferty
Kathleen.....Letty Craydon
Matt.....Charles Tingwell
Fauner.....Ron Whelan
Burke.....John Fegan
Pleader.....Guy Doleman
Ship's Officer.....Reg Collins
Burton.....Frank Ransom
Aborgine Stockman.....Clyde Combo
Black Tracker.....Henry Murdoch

Australia's wide-open spaces, not unlike the states' own west, get the Technicolor treatment in "Kangaroo." The locale provides a fresh background for the runoff of what is a standard western feature plot that is not particularly distinguished in the writing or presentation. However, the Down Under scenery, some rugged cattle-drive action and glimpses of Australian fauna are points that can be used to exploit the picture and help it rate average grosses.

Maureen O'Hara, as a redhaired daughter of the Australian bush, does an acceptable job of the femme lead. Peter Lawford portrays an English adventurer paired with unscrupulous Richard Boone in a scheme to defraud the heroine and her father, Finlay Currie. Supporting this top foursome are such Australian performers as Chips Rafferty, Letty Craydon, Charles Tingwell and others. Within the limits of the script's potential they all are satisfactory.

Lewis Milestone's direction of the Robert Bassler production exhibits a strong action hand in the cattle drive sequences, but he's not able to endow the Harry Kleiner screenplay, from a story by Martin Berkeley, with any particular dramatic merit. Some of the plot and character motivations are obscure, and the continuity is jerky. Camera work of Charles G. Clarke is worthwhile, adding some salable values in depicting the exploitable assets.

Lawford and Boone take it on the lam to the Australian bush after an abortive attempt to hold up a Sydney gambling spot. They trick Currie, aging owner of a drought - stricken cattle station (ranch), into thinking Lawford may be his long-lost son and convince Miss O'Hara they want to help her father save his cattle. The adventurers go along on a drive to bring in the cattle from the bush to the ranch waterhole, and these sequences, when plot doesn't get in the way, are colorful and interesting. A stampede, a bush fire and a devastating dust storm provide dangerous excitement to the footage and helps hold the picture together. Naturally Lawford falls in love with Miss O'Hara, undergoes a change and, at film's end, it's established he will get off lightly with the law and wed the girl.

There are a couple of sentimental songs sung by Currie during a drunken spree and a rain dance by a group of Australian aborigines to make up the few musical touches. Period of the story is 1900-1903, and location work was done near Port Augusta around the Flinders Range and the Spencer Gulf. *Brog.*

Glory Alley
(SONGS)

Poorly done drama of prize-fighter with New Orleans background; for lowercasers.

Hollywood, May 16.

M-G-M release of Nicholas Nayfack production. Stars Ralph Meeker, Leslie Caron; features Kurt Kasznar, Gilbert Roland, Louis Armstrong. Directed by Raoul Walsh. Story and screenplay, Art Cohn; camera, William Daniels; editor, Gene Ruggiero; musical direction, Georgie Stoll; choreography, Charles O'Curran. Previewed May 14, '52. Running time, 78 MINS.

Socks Barbarrosa.....Ralph Meeker
Angela.....Leslie Caron
The Judge.....Kurt Kasznar
Peppi Roonnato.....Gilbert Roland
Gabe Jordan.....John McIntyre
Shadow Johnson.....Louis Armstrong
Jack Teagarden.....Himself
Sal Nichols (The Pig).....Dan Seymour
Dr. Robert Ardley.....Larry Gates
Jabber.....Pat Goldin
Spider.....John Indrisano
Domingo.....Mickey Little
Dan.....Dick Simmons
Terry Waulker.....Pat Valentino
Frank, the Policeman.....David McMahon
Newsboy Addams.....George Garver

"Glory Alley" barely gets by as a lowercase programmer for the general market. It is a hapless showcase for the talents of the cast, ineptly produced and confusingly written.

Ralph Meeker and Leslie Caron topline as the principal characters in Art Cohn's mixed-up screen story. Their work, that of the other cast members, or Raoul Walsh's direction are able to make much of the confusion that features the writing and Nicholas Nayfack's production conception.

It's a yarn about a prizefighter and other characters who hang out in a New Orleans side street known as Glory Alley. Story line apparently deals with the alley's reaction to Meeker when he breaks and runs from the ring seconds before he is to start a fight for the middleweight championship. His reasons have something to do with an old head scar, but the alley's denizens figure he's a coward and treat him as such, particularly Kurt Kasznar, blind hanger-on in the saloon-training gym run by Gilbert Roland.

Since Kasznar is the father of Miss Caron, this attitude doesn't help Meeker's romance, so he enlists in the Army to fight in Korea and win the Congressional Medal of Honor to prove he's no coward. Back home again, Meeker coasts along on hero worship for awhile until it wears thin, then finances an operation for Kasznar that turns out unsuccessful, but he does win him over. Story then falls completely to pieces, revealing that Meeker's walkout on a promising ring career is because he doesn't want people to see the huge scar on his head. He conquers this complex though, goes on to become champ, winning the friendship of Glory Alley and the gal.

Meeker does what he can with the loosely-shaped character. Miss Caron is not much on the acting end, but is up to the writing of the role. She does shine brightly in some torried ballet-terp stints, managing a Main Street burley bump flavor to toe work on "St. Louis Blues," as well as vocalling it with an assist from Jack Teagarden. She also sings and dances a French tune. Louis "Satchmo" Armstrong figures in for a role as Kasznar's helper, and sings and blows the title number and "That's What the Man Said."

Kasznar, Roland, John McIntire, who narrates the story, Dan Seymour and the others provide as much help as possible. William Daniels' camera work and the other technical credits are acceptable. *Brog.*

Apache Country

Mild Gene Autry starrer; okay in twin setups.

Columbia release of Armand Schaefer production. Stars Gene Autry. Directed by George Archainbaud. Screenplay, Norman S. Hall; camera, William Bradford; editor, James Sweeney; musical supervisor, Paul Mertz. Tradeshown in N. Y., May 16, '52. Running time, 42 MINS.

Gene Autry.....Gene Autry
Pat Buttram.....Pat Buttram
Carolina Cotton.....Carolina Cotton
Dave Kilrain.....Harry Lauter
Laura Rayburn.....Mary Scott
Walter Rayburn.....Sydney Mason
Comm. Latham.....Francis X. Bushman
Luke Thorn.....Gregg Barton
Patches.....Tom London
Bartlett.....Byron Foulger
Steve.....Frank Matts
Tom Ringo.....Mickey Simpson

This is one of Gene Autry's weaker pix. He sings less, fights less, rides less — and less occurs than in his other films. Film has too many closeups and too many side issues.

Plot has white conspirators supplying redskins with guns, whiskey and keeping them raiding innocent settlers. Indian raids are a coverup for far-flung bandit activities. Of course, the U. S. Government sends Autry with his horse, Champion, to round up the gang while working undercover. However, his identity is tipped at the outset by an agent for the gang in Washington, and the vehicle only becomes a contest to see which gunman will write finis to Autry's career.

Autry looks bored with the whole thing. He still sings in top western style, with "Melt Your Cold, Cold Heart" his best effort. Carolina Cotton, as a medicine show balladist and sharpshooter, fits the gal role nicely. But Mary Scott as the villainess, acts as though she had been trained in soap operas and has never forgotten it. Pat Buttram, as Autry's sidekick, sparkles whenever given a chance, which is not often enough. Francis X. Bushman is buried in the minor role of U. S. Commissioner.

George Archainbaud's direction is up to par, cashing in on whatever the trite story has to offer. William Bradford's camera work is okay. *Wear.*

Isabel Withers celebrating her 30th year in show biz with a role in "Tonight We Sing" at 20th-Fox.

High Treason

"High Treason," British import which preemed at the Trans-Lux 52d St. Theatre, N. Y., yesterday (Tues.), was reviewed from London by VARIETY in the issue of Nov. 21, 1951. "Devoid of name values," *Myro* wrote, "picture is a natural for special exploitation on its strong sabotage angle."

Script outlines a ruthless subversive machine at work in a variety of undercover activities. "In convincing style," the reviewer opined, "the saboteurs are brought to justice." Director Roy Boulting "keeps the film moving at a steady pace" and "good, all-round thesping is achieved."

Pacemaker Pictures is distributing the Paul Soskin production in the U. S.

Cannes Festival Shows Offbeat Pix OK for U.S. Arties or Programmers

Cannes, May 12.

With the Cannes Fest curtaining Saturday (10) and the prizes given out, a recap reveals that various offbeat pix were in evidence on the outer fringes of the fest. Though these pix may not have been kudosed, most of them have some appeal that may make them of interest, stateside, in small arty theatres, or as offbeat programmers. Not all the pix were of adequate length for full stop billing, but could probably do if paired with a similar or counterpointed pic.

Japanese showed "Walkers On the Tiger's Tail," which is a film interpretation of the classic Japanese theatrical style. Made by the man who did Rashomon, Akira Kurosawa, pic is of interest in treatment and thesping. It deals with 12th century Japan and concerns how a group of royalists guarding their Prince infiltrated the enemy lines disguised as monks. Film has the typical classic characters: the clown, the great wily bodyguard and the royal, splendid-looking prince. With name of Kurosawa this might do as a dualer.

Alexandre Astruc, young Gallic director, showed his first pic here, "The Red Curtain." Running an uneven 50 minutes and extremely literary in conception with only a commentary and no dialog, film still exerts an interest in the mood and atmosphere created by deft cutting and pacing. It concerns a young officer billeted in a bourgeois home during the French Revolution. There is a beautiful girl there but nobody ever talks to each other. Then one night the girl takes his hand under the table and this leads to many passionate love trysts in his room. One night the girl dies in his arms and he in terror drags her all over the house before fleeing. Extremely stylized and epicene, it is strictly for the offbeat arties.

Luis Bunuel, director of the brutal "Young And The Damned," submitted an uneven but gratifying fantasy, "Mounting To Heaven," a satire on all the Mexican films of passion and fury. It recounts a fantastic bus ride interspersed with dream sequences, political disturbances, fiestas and a seduction. This is another for offbeat pairing and runs a tight 70 minutes.

An interesting Spanish entry of Juan Condes called "Surcos" looks like a likely entry for Spanish-language nabes Pic is an extremely realistic attempt to show the effects of a farm family when it goes to the big city and falls into corruption and decay. Pic soon becomes overweighted and melodramatic but its preponderence of good scenic bits and some interesting thesping might put this over.

Roger Leenhardt has made a fine evocation of the life of "Victor Hugo," using paintings, drawings and illustrations from his books. Running 40 minutes and expertly edited and commented, this would make a good adjunct for any sort of art show.

Swedish documentary, "Hindu Village," by Arne Sucksdorf, is an excellent study of a small Indian town and how progress finally gives it the water it needs. Life and mores of the town are well defined, and film is expertly lensed and edited. *Mosk.*

Wild Stallion
(COLOR)

Okay outdoor program actioner dealing with wild horses, the cavalry and Indians.

Hollywood, May 15.

Monogram release of Walter Mirisch production. Stars Ben Johnson, Edgar Buchanan, Martha Hyer; features Hayden Rorke, Hugh Beaumont, Orley Lindgren, Don Haggerty. Directed by Lewis D. Collins. Screenplay, Dan Ullman; camera (Cinecolor), Harry Neumann; editor, William Austin; music, Marlin Skiles. Previewed May 13, '52. Running time, 70 MINS.

Dan Light.....Ben Johnson
Wintergreen.....Edgar Buchanan
Caroline.....Martha Hyer
Major Callen.....Hayden Rorke
Capt. Wilmurt.....Hugh Beaumont
Young Dan.....Orley Lindgren
Sgt. Keach.....Don Haggerty
Caroline (as a child).....Susan Odin
Bill Cole.....Stanford Jolley
Mrs. Light.....Barbara Woodell
Mr. Light.....John Halloran

This is a routine outdoor actioner of the love of a man for a wild horse and should prove satisfactory in the regular dual bill market as a supporting feature. As the star, Ben Johnson gives the horseroundup and riding sequences authority, and the plot is run off with enough action to fill release intentions. The Cinecolor lensing is good.

The early-west plot finds Johnson orphaned as a kid when his parents are killed by marauding Indians. His pet colt escapes and takes up with a wild herd and grows into a magnificent stallion. The orphan is taken in hand by Edgar Buchanan, wild horse hunter, and raised at a cavalry post. Grown to manhood, Johnson's principal interest is on recapturing his old pet steed. He does, but plot contrivance has him lose the horse to the cavalry, which returns it to him after he saves a group of soldiers from Indians. Johnson then joins the cavalry and marries the commander's daughter.

Main plot is told in flashback, but without interruption of the time period after once started. Lewis D. Collins' direction is generally capable in keeping things on the move. Johnson's riding ability and retiring presonality help his role. Buchanan is good as the grizzled old outdoorsman. Martha Hyer is adequate to the light demands of her ingenue assignment. Hayden Rorke, Orley Lindgren, playing Johnson as a boy; Don Haggerty, a cruel sergeant, and the others are acceptable.

The Walter Mirisch production rates okay Cinecolor lensing from Harry Neumann and other technical assists fulfill budget aims. *Brog.*

Othello

Cannes, May 13.

Marceau release of Orson Welles-Mogador production. Directed by Welles. Adaptation from play of William Shakespeare by Welles. Stars Welles; features Suzannes Cloutier, Michael McLeanor, Fay Compton, Doris Dawling, Robert Coot, Michael Lawrence; camera, Brizzi Fanto. At Cannes Film Festival, Cannes, May 10, '52. Running time, 90 MINS.

Othello.....Orson Welles
Desdemona.....Suzanne Cloutier
Iago.....Michael McLeanor
Roderigo.....Robert Coot
Cassio.....Michael Lawrence
Emilia.....Fay Compton
Bianca.....Doris Dowling

After three years in the making, Orson Welles unveiled his "Othello" at the Cannes Film Festival to win the top award. Film is an impressive rendering of the Shakespearean tragedy. But because of the cerebral cutting and liberties with the original, this is strictly for the art house set. Proper placing and price prestige plus probable favorable crix and word-of-mouth should help this.

Beginning is catchy in lensing, plasticity and eye appeal, but a bit murky in development. After the marriage of Othello and Desdemona over the protests of her father, the film takes a firm dramatic line and crescendos as the warped Iago brings on the ensuing tragic results. The planting of the jealousy seed in Othello is a bit sudden, but once it takes hold, the pic builds in power until the final death scene.

Michael McLeanor is good as Iago, the jealous, twisted friend whose envy turns to hate and murder. Orson Welles gives the tortured Moor depth and stature. Suzanne Cloutier is a weak note in the proceedings, making Desdemona a simple, empty character. Supporting roles are adequate.

Lensing is fine and of a good contrasting quality in recording the palaces, baths, bedrooms and dank halls. Editing is dynamic and exciting, making the points by contrast and shock effects to get over the internal torment of Othello.

Footage shot in Italy and Morocco is well matched photographically. Standout scenes are the murder of Roderigo in a Moroccan bath as the chase weaves through the steamy air and ends in general skewering and mayhem. The death of Desdemona is a highpoint of terror as her face is enveloped in a gauzy scarf, and kissed and strangled to death by the crazed Othello. Pic is likely to lead to critical controversy for upped publicity. *Mosk.*

Geisha Girl

Poor seller. Needs exploitation.

Realart release of George Breakston-C. Ray Stahl production. Stars Martha Hyer; William Andrews, Archer MacDonald. Directed by Breakston and Stahl, screenplay, Stahl; editor, Irving Schoenberg; camera, Ichiro Hoshijima; music, Albert Glasser. At Rialto Theatre, N. Y., May 14, '52. Running time, 67 MINS.

Peggy Burns.....Martha Hyer
Rocky Wilson.....William Andrews
Archie.....Archer MacDonald
Zore.....Kekao Yokoo
Nakamura.....Teddy Nakamura
Police Inspector.....Henry Okawa
Professor.....Tatsuo Saito
Michiko.....Michiyo Naoki
Fumi.....Ikio Suwamura
Batto.....Ralph Nagara
Tanaka.....Shinzo Takada
Striptenser.....Pearl Hamada

"Geisha Girl," which indie producers George P. Breakston and C. Ray Stahl filmed in Japan last summer, is a feeble effort, an excuse to work in some native backgrounds. Acting is weak, direction poor and photography far from firstrate.

But despite its many faults, the picture is an exploitable piece of merchandise. If exhibitors stress the "night in a geisha house" angle, play up "GIs on the loose in Nippon," etc., some curious and unwary patrons may be lured past the wicket. However, there will be scant word-of-mouth.

William Andrews and Archer MacDonald, two Yank soldiers fresh from a year in Korea, run into a series of misadventures in Tokyo prior to returning to the States. Also involved in the goings-on is airline hostess Martha Hyer. In some manner the trio gains possession of some "explosive" pills which a Japanese ring has developed for purposes of sabotage.

Before the police collar all the heavies, the story takes the participants on a tour through a geisha house, a kabuki theatre and a national shrine. With the wealth of natural backgrounds that Japan has to offer, it's obvious that some day a Hollywood production unit will make good use of them in a well-made picture. Unfortunately, "Geisha Girl" muffs its opportunities in a cloak of "quickie" atmosphere.

Performances are mediocre. Martha Hyer, although pert and winsome, fails to convince as the airline hostess who turns detective. Andrews and MacDonald are equally unimpressive. Balance of the cast, with exception of several American M.P.s, are Japanese. Breakston and Stahl directed erratically. Film's physical values indicate a slim budget. *Gilb.*

Fall of House of Usher
(BRITISH)

Sub-standard version of the Edgar Allan Poe tale.

L. Barry Bernard & Arthur Manson presentation of G.I.B. Films production. Produced and directed by Ivan Barnett. Screenplay, Kenneth Thompson and Dorothy Catt; adapted from story by Edgar Allan Poe; music, De Wolfe. At Squire, N. Y., May 16, '52. Running time, 70 MINS.

Lord Roderick Usher.....Kay Tendeter
Lady Usher.....Gwendoline Watford
Jonathan.....Irving Steen
The Hag.....Lucy Pavey
Dr. Cordwell.....Vernon Charles
The Butler.....Gavin Lee
Richard.....Tony Powell-Bristow
Louise.....Connie Goodwin
Greville.....Robert Wolard
George.....Keith Lorraine

This Edgar Allan Poe chiller has been converted into a substandard film. Acting, direction, photography and other technical aspects seem almost amateurish. Commercial chances, even as a dualer, are negligible.

Except for Edgar Allan Poe, no name values are connected with this effort. Perhaps the trouble is that one man undertook too much. Ivan Barnett is credited with the production, direction and camera.

Femme lead is played by Gwendoline Watford, who appeared earlier this season on Broadway in the short-lived English legit importation "Women of Twilight." Kay Tendeter, Irving Steen and Vernon Charles are also seen in leading roles. *Holl.*

Waxman Buys 'Watch'

Philip A. Waxman, indie producer of "The Big Night," which United Artists released, has purchased "The Night Watch," Thomas Walsh novel published by Little Brown & Co.

Waxman, who had been in N. Y., left for the Coast yesterday (Tues.) to line up a director and cast for his picturization of the book. He plans to lens it in Gotham late this summer.

ARTIE IMPORTS' U.S. PROBLEM

'Outcast' In Art House Tops Astor Day-Dater; B'way Less Significant?

Dual first-run of "Outcast of the Islands" in a Broadway theatre and a New York art house is being watched with extreme interest by distribs this week. Particularly intriguing is the strong biz the pic is doing at the east side Fine Arts compared with the mediocre gross at the Times Square Astor.

Results are strengthening the distribs' conviction that Broadway has become less and less a significant market. Possibility is being talked, for those pix that lend themselves to it at all, of skipping the Main Stem altogether in favor of day-and-date preems in a circuit of five or six arties scattered through Manhattan, Brooklyn, the Bronx and Queens.

"Outcast" falls only slightly, at most, into the category of an art film. Although it was produced by an English company under the banner of Sir Alexander Korda, its locale is the South Seas, with Carol Reed as producer-director. It is being released in the U. S. by United Artists for Lopert Films Distributing Corp.

Pic, which opened last Wednesday, hit $16,000 at the 1,300-seat Astor with its high overhead as against $8,500 at the Fine Arts, which has only 468 seats and a nut only a fraction of that of the Times Square showcase.

Distrib thinking in light of the Astor-Fine Arts day-and-date is to attempt next a preem in a limited

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Mono Prod. Plans Shaped for 1953

Plans have already been formulated for Monogram's 1953 production program, prexy Steve Broidy disclosed in New York this week. Full lineup will be announced at the company's sales convention in September, he added, and at that time "we hope to have four or five pictures completed on the new slate."

Studio's 1952 program, Broidy noted, calls for delivery of 39 pictures under the Monogram banner. Of these, he said, 36 will have been completed by June 15. In addition, six films have been promised by Allied Artists, Mono's producing affiliate. One has been released to date while three are scheduled to go before the cameras in June and July.

With completion of "Hiawatha," Broidy declared, the firm will have wrapped up its entire group of color pictures. A Walter Mirisch production, "Hiawatha" is due to roll June 2. "Flat Top," another tinter, is already underway. Both ventures are in Cinecolor.

Broidy indicated that the 1953 slate will be garnished with more star power than in the past. But top talent, he emphasized, will be signed only for specific pictures, for "we have no intention of building up a high-priced stable of stars."

New season's product will include several films made overseas.

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Milton Holmes Sues Col For Million on 'Malone'

Los Angeles, May 20.

Milton Holmes, producer-writer, filed suit for $1,000,000 against Columbia Pictures in Federal Court, charging breach of contract involving the picture, "Boots Malone." Holmes, who wrote the script for Sidney Buchman Enterprises, took over as producer when Buchman left the lot.

Plaintiff declares Columbia promised him 28% of the receipts to produce the picture without salary. The picture, he charges, was not properly publicized and distributed as per agreement. He says Columbia spent less than 5% of the coin usually spent to publicize a production of this type.

TV-Ups SWG Jobs

Hollywood, May 20.

Upsurge of television has boomed employment among members of the Screen Writers Guild. Bulletin issued by SWG discloses 502 of its scripters at work, compared with 423 at this time last year. Total of 110 are busy scriveningfor TV, as against 50 in 1951.

On the major film lots 272 writers are employed, compared with 268 a year ago. Of these, however, 58 are working under multiple contracts as producer-writers and director-writers. In addition, 90 scribes are at work on the indie lots, compared with 75 last year at this time.

WB Sales Dept. Aims for Say On Prod. Policies

Warner Bros. has been combing the New York literary market for action, western and cornball-type yarns, perhaps indicating a contemplated shift in production policy. Story search was reportedly instituted by sales chief Ben Kalmenson, who is seen making a pitch for more say-so by the sales department in yarn selection. Film peddlers, it's reasoned, are more attuned to the likes and dislikes of exhibs and what the latter group considers b.o. pix.

Kalmenson, currently on the Coast for confabs of WB execs, is reportedly armed with a batch of manuscripts and will discuss them with prexy Harry M. Warner and production topper Jack Warner. In addition, Kalmenson is expected to request an increased production slate. With current pix, including those of all companies, showing relatively little staying power, Kalmenson is seen asking for more product to meet the demands of exhibs for quicker changeovers.

Demands of exhibs, success of Universal with the action and cornball product, and announcement that Paramount's sales department will shoulder the responsibility in story selection, treatment and casting, have preceded Kalmenson's story quest. At U, sales toppers also serve importantly in production plans and are frequently queried on story selection.

Warner chieftains are currently holding a series of confabs on the Coast. Eastern brass, including Kalmenson, veepee Sam Schneider and Major Albert Warner, left New York Friday (16) to confer with Harry M. and Jack L. Warner. Harry Kalmine, theatre topper, is also sitting in.

It's figured that the toppers will weigh a reorganization plan which

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Col Averts Whalen Wailin'; Drops Bally on Copper

Pittsburgh, May 20.

Columbia Pictures very quietly cancelled an exploitation angle which had been set for the opening of "The Sniper" in Pittsburgh last week at the downtown J. P. Harris —and for very obvious reasons.

Company had sent one of its field men, Roy Jones, to Pitt to beat the drums for lectures, interviews, etc., for William Whalen, former New York City chief of detectives. That was about two or three days before Harry Gross began to sing in a Manhattan courtroom and named Whalen as one of the officials in Mayor O'Dwyer's administration who had been on the take. Its face slightly scarlet, Columbia sent little notes to the newspapers and radio stations in Pittsburgh telling them Whalen would not be among those present on the appointed day.

MOST DISTRIBS FIND IT TOUGH

The art film field is currently proving quite an industry dilemma. While Yank pic-makers are jealously eyeing the considerable aggregate take being siphoned off by foreign product in the U. S., most of the artie distribs are finding themselves either in the red or too close to it for comfort.

Imports, considered in the aggregate, have never enjoyed greater popularity. In Manhattan during the past week there were 11 of them in first-runs, six in second or subsequent runs and 14 foreign revivals. In addition, the Italian-made "Tomorrow Is Too Late," in a subtitled version, was playing top feature on the Loew's circuit, although this was admittedly an unusual booking.

Aside from the Loew's chain, most of the 31 other houses playing the lingualers were relatively small. Nevertheless, the 31 together constitute more than 13,000 seats and represent a weekly boxoffice gross approaching $100,000.

That's obviously a lot of coin, and some of it, American distribs feel, would be going to them if not to the arties. They are also quick to admit, however, that a considerable chunk of it is handed over by patrons who wouldn't be going to a film at all if the imports were not available.

On that basis—and considering the fact that, for instance, "Quartet" took $120,000 and "Kon-Tiki" $90,000 in film rental out of the Sutton—some distribution execs are wondering if Hollywood isn't missing the boat by not aiming

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Donen Dilemma

Paramount and Metro issued a couple of controversial press handouts last week. Both dealt with director Stanley Donen.

Paramount's handout had it this way: "Paramount star Marion Marshall, last seen in Hal Wallis' 'Sailor Beware,' weds Stanley Donen, 20th-Fox director, tomorrow."

Metro offered this version: "Stanley Donen, M-G-M director, assigned to 'Jumbo,' arrives Wednesday with his wife to spend five days on research for the picture."

(Ed. note: Donen, to be sure, is under contract to Metro.)

121-Import Deal, Yank 'Loans' to Get Top MPAA Attention in French Dickers

SAG Pact Okayed

Hollywood, May 20.

Wage Stabilization Board has approved wage increases in the new basic contract between the Screen Actors Guild and the major studios, according to John Dales, Jr., SAG executive secretary.

New agreement, retroactive to Jan. 1, raises minimums from $55 to $75 per day and from $175 to $250 per week.

Joan Crawford Maps Indie Firm With Joe Kaufman

Joan Crawford, who stars in "Sudden Fear" and also makes her debut as a co-producer in the Joseph Kaufman production, is planning to form a indie company with Kaufman, she revealed in New York this week. She hopes, she said, to become a full-fledged producer and does not intend to appear in pix she will supervise. Star indicated, however, that she will star in several of the company's productions, but that Kaufman will have full reign over these.

Both Miss Crawford and Kaufman have been weighing scripts and will announce definite plans when the star returns from a ballyhoo trip on behalf of "Fear," which RKO is releasing soon. Miss Crawford indicated that there is a possibility the new indie outfit would make a deal with RKO for distribution of the films.

As co-producer of "Fear," star is holding confabs with RKO sales and pub-ad toppers on sales and exploitation. She will tour 26 cities in late August and early September, just before "Fear" preems in each city, to meet exhibs and talk to the press.

Miss Crawford, who worked in "Fear" on percentage deal, said she would receive no remuneration as co-producer and that she accepted the added duties "to gain the experience." "Fear" was brought in at $600,000 though production had to shut down for 10 days because of illness of many of the principals.

Major attention among the four alternate proposals worked out in Paris last week for a new U. S.-French film agreement is expected to focus on a plan which would retain the present limitation of 121 imports per year and "loans" by American distribs for promotion of French pix in the U. S. It is modeled in many respects after the current agreement with Italy.

Scheme would permit free convertibility of blocked balances accrued between July 1, 1951, and June 30, 1952, said to amount to $4,000,000. All subsequent earnings would also be freely convertible up to a ceiling of $4,500,000 yearly, but subject to the "loan"—actually a subsidy for promotion and production—of 5½% of gross earnings or $200,000 a year. This year's $4,000,000 would also be subject to the $200,000 subsidy.

Proposals will be presented to the Motion Picture Assn. of America board by prexy Eric Johnston at a meeting in New York today (Wed.). French negotiating team is expected to seek approval of the Ministry of Finance in Paris late this week or early next.

Final okay on any of the plans before they can become effective must also be given by the Society of Independent Motion Picture Producers. Johnston, who repped the MPAA in the negotiations, is anticipating a return to Paris in June to complete the deal.

All of the plans are said to offer the possibility of giving the Ameri-

(Continued on page 13)

Studio Visits Key To Upped Selling

The Come-on-a-My-House trend in the film industry is reaching peak proportions. On the horizon is an almost constant trek of non-production personnel to the studios for visits with the film-makers.

Conversely, the Hollywoodites are hitting the hinterlands as never before. One aim is to produce a happy payoff via closer relationships among the men in the different branches of the trade, and consequently a better understanding of each other's problems. It also helps in whipping up excitement about pix.

A. W. Schwalberg, president of Paramount Distributing Corp., disclosed this week that all future top-level sales meetings will be held in Hollywood. The outfit recently concluded a week-long get-together of sales execs and Par's film-makers on the Coast lot. Schwalberg said that the on-the-spot viewing of production activities resulted in plenty stepped-up enthusiasm and confidence among the distribution reps, prompting the decision to repeat such sessions in the future.

Metro hosted a three-day series of screenings and parties for 100

(Continued on page 13)

WB Weighs Further Consolidations Of Theatre Operations as Economy

As part of a continuing policy to effect economies, Warner Bros. Theatres are reportedly weighing further consolidations of operational activities of the various theatre zones.

With the resignation last week of Nat Wolf as zone manager of the 28-theatre Warner Ohio circuit with headquarters in Cleveland, the company will name no successor. Instead, the Ohio operation will be taken over by Moe Silver, zone manager of the Pittsburgh area. In addition, it's expected that many of the activities of the Cleveland office will henceforth be handled out of Pittsburgh.

Similar consolidation of other district offices are reportedly in the works. During the past year considerable streamlining of accounting practices has been effected. For example, the accounting duties of the Albany office were dropped and transferred to the New Haven. There were reports this week that the tallying procedures of the Newark office would be shifted to Philadelphia.

Autonomy Operation

Since the b.o. downbeat, Warner zone toppers have been operating on a more or less autonomous basis, with instructions to cut and save wherever possible. In cases where there have been resignations, for entrance into the armed forces or for other reasons, the jobs have remained, in many cases, unfilled. In certain situations, especially in nabe operations, advertising budgets have been sliced.

WB is currently operating 320 theatres as compared to 332 a year ago. The drop probably includes theatres which must be sold under the Department of Justice's consent decree as well as houses that have been shut because of poor biz. Some theatres in the chain are operating on a weekend policy only. Under the consent decree, the company has been ordered to divest 54 theatres within two years from January, 1951, of which 27 were to be divested during the first year. As of August, 1951, WB has sold or contracted for sale 11 theatres, and the lease on one has expired. The Department of Justice has agreed to a six-month extension for disposition of theatres which were to be divested during the first year. Reportedly, the company has met the first year's requirement and has divested 27 theatres. The real estate department is now working on the second year's total.

Nomination Group Names SEG Officers

Hollywood, May 20.

Nominating committee of Screen Extras Guild has named present officers for reelection, with deadline for indie nominating petitions set at June 6.

Up for reelection are prexy Richard H. Gordon; Franklyn Farnum, first v.p.; William H. O'Brien, second v.p.; George Barton, third veepee; Beulah Parkington, recording secretary, and Jeffrey Sayre, treasurer.

Board of director nominees are Claire Andre, Carmen Clifford, Ben Corbett, Franklyn Farnum, Richard Gordon, Buddy Mason, William H. O'Brien, William J. O'Brien, Snub Pollard, Edd 'X. Russell, Jeffrey Sayre and George Sowards. There are 11 three-year and one two-year terms to be filled. Paul Bradley chairmanned nominating committee.

'Convicts' Lone Bright Pic in L.A., Hefty $30,000; 'Carbine' Fair 23G, 'Belles' Dull 20G, 'Story' Drab 18G

Los Angeles, May 20.

"My Six Convicts" is the only first-run bright spot here this week, topping the town with a hefty $30,000 in two theatres. A fair $23,000 shapes for "Carbine Williams," also in two spots.

Dull $20,000 is seen for "Belles on Toes" in four situations. "San Francisco Story" is rated drab $18,000 in three houses while "The Sniper" looks slow $14,000 in two sites. "Captive City" is slight $6,000 in three locations. Holdovers mainly are very thin, big exception being "Encore" which is nice $5,000 in third round.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1,10)—"Belles on Toes" (20th) and "Wild Stallion" (Mono). Dull $20,000. Last week, "Outcasts Poker Flat" (20th) and "Loan Shark" (Lip), $24,500.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"San Francisco Story" (WB). Drab $18,000. Last week, "Mara Maru" (WB) and "Laramie Mountains" (Col) (Downtown only) (2d wk), $14,800.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Carbine Williams" (M-G) and "Love Better Than Ever" (M-G). Fair $23,000. Last week, "When in Rome" (M-G) and "Young Man With Ideas" (M-G), $20,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1.10)—"Six Convicts" (Col) and "Brave Warrior" (Col). Hefty $30,000. Last week, "Macao" (RKO) and "Road Agent" (RKO) (2d wk), $15,100.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50) —"Greatest Show" (Par) (13th wk). Held at $8,000. Last week, fine $11,700.

United Artists, Hollywood Paramount (UATC-F&M) (2,100; 1,430; 70-$1.10) — "Sniper" (Col) and "Kansas Territory" (Mono) (UA only). Slow $14,000. Last week, Hollywood Par only, "Anything Can Happen" (Par) (2d wk-6 days), $4,700.

Hawaii (G&S) (1,106; 60-$1.10)—"Denver and Rio Grande" (Par) and "Man from Black Hills" (Mono) (2d wk). Scant $1,500. Last week, with United Artists, $7,700.

Fine Arts (FWC) (679; 80-$1.20) —"My Son, John" (Par) (4th wk). Small $3,000 or less. Last week, $4,000.

Wilshire (FWC) (2,296; 80-$1.50) "African Queen" (UA) (21st wk). Finishing long run with only $3,300. Last week, $4,500.

Four Star (UATC) (900; 85-$1.20) —"Encore" (Par) (3d wk). Nice $5,000. Last week, $5,900.

Canon (ABC) (520; $1.20) — "Rashomon" (RKO) (10th-final wk). Oke $1,500. Last week, $1,700.

Vogue (FWC) (885; 90-$1.20)— "Quo Vadis" (M-G) (5th wk). Okay $4,000. Last week, $5,000.

Ritz, Globe, Iris (FWC) (1,370; 782; 814; 70-$1.10)—"Captive City" (UA) and "Kansas Territory" (Mono). Slight $6,000. Last week, El Rey, Globe, Iris, "Tembo" (RKO) and "Narrow Margin" (RKO) (2d wk), $4,700.

Broadway Grosses

Estimated Total Gross
This Week $403,100
(*Based on 23 theatres*)
Last Year $464,100
(*Based on 20 theatres*)

'Carbine' Snappy $14,000, Det. Ace

Detroit, May 20.

Biz remains below average this week. "Carbine Williams" looks good at the United Artists and standout in city. "Sniper" is hitting no bull's-eye at the Palms. "Bells on Toes" is average at the Adams. The holdovers, "African Queen" at the Fox and "Marrying Kind" at the Michigan are sluggish.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"African Queen" (UA) and "Rose of Cimarron" (20th) (3d wk). Slow $16,000. Last week, $20,000.

Michigan (United Detroit) (4,000; 70-95)—"Marrying Kind" (Col) and "Sound Off" (Col) (2d wk). Mild $14,000. Last week, $18,000.

Palms (UD) (2,900; 70-95)— "Sniper" (Col) and "Aaron Slick" (Par). Slow $13,000. Last week, "Mara Maru" (WB) and "Wild Stallion" (Rep), $12,000.

Madison (UD) (1,900; 70-95)— "Frankenstein" (Indie) and "Dracula" (Indie) (reissues). Slow $6,000. Last week, "Anything Can Happen" (Par) and "Jim in Forbidden Land" (Col), $5,000.

United Artists (UA) (1,900; 70-95)—"Carbine Williams" (M-G) and "When in Rome" (M-G). Good $14,000. Last week, "Mutiny" (UA) and "Tale of Five Women" (UA), $6,400.

Adams (Balaban) (1,700; 70-95)— "Belles on Toes" (20th). Average $7,000. Last week, "Quo Vadis" (M-G) (11th wk), $5,000.

'Encore' Torrid $10,000, D.C.; 'Express'-Vaude Big 21G, 'Belles' Loud 19G

Washington, May 20.

Biz is on upbeat this week, a pleasant change of pace after last session's slump. Two newcomers, "Encore" at Trans-Lux, and "Belles on Their Toes" at Loew's Palace, look like winners, former being especially sock. "Red Ball Express," with vaude topped by De Marco Sisters, is pleasing while "Paula" at the Warner also shows promise. "My Son John" at Ontario, first-run nabe, is showing new life in second stanza thanks to some hep bally.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)— "Red Ball Express" (U) plus vaude. Fast $21,000. Last week, "Singin' In Rain" (M-G) plus vaude (2d wk), $19,000 in 8 days.

Columbia (Loew's) (1,174; 50-80) —"Silver City" (U). Average $5,000 for first-run. Last week, "Whistling in Dark" (U) and "Whistling in Dixie" (U) (reissues), okay $5,000.

Dupont (Lopert) (372; 50-85)— "Anything Can Happen" (Par) (4th

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'Carbine' Nice $8,000, Seattle; 'Express' 7G

Seattle, May 20.

First weekend of hot weather is hurting trade here this session. "Scandal Sheet," "Carbine Williams" and "Red Ball Express" shape as best newcomers. "Wild North" also is okay.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"African Queen" (UA) and "Royal Journey" (UA) (7th wk). Good $3,500. Last week, $5,700.

Coliseum (Evergreen) (1,829; 65-90)—"Scandal Sheet" (Col) and "Brave Warrior" (Col). Nice $8,000. Last week, "Denver and Rio Grande" (Par) and "Jungle Jim" (Col), $8,800.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Marrying Kind" (Col) and "Storm Over Thibet" (Col) (3d wk). Mild $4,500 in 4 days. Last week, $8,600.

Liberty (Hamrick) (1,650; 65-90) —"Carbine Williams" (M-G) and "Oklahoma Annie" (Rep). Good $8,000. Last week, "Love Better Than Ever" (M-G), $6,300.

Music Hall (Hamrick) (2,282; 65-90)—"Wild North" (M-G) and "Talk About Stranger" (M-G). Okay $8,000. Last week, "Mara Maru" (WB) and "Gobs and Gals" (Rep), $8,200.

Orpheum (Hamrick) (2,699; 65-90)—"Red Ball Express" (U) and "Border Saddle Mates" (Rep). Fairish $7,000. Last week, "Young Man With Ideas" (M-G) and "Flame of Sacramento" (Rep), $5,200.

Paramount (Evergreen) (3,039; 65-90)—"Red Mountain". (Par) and "You Can't Beat Irish" (Indie). Dull $6,500. Last week, "Outcasts of Poker Flat" (20th) and "Death of Angel" (Indie), $6,600.

'Apache' Sturdy $14,000, St. Loo

St. Louis, May 20.

Chilly weather over the past weekend, second such in succession, is helping biz at some mainstem houses here this week. "Six Convicts" looks neat at Loew's. "Battle at Apache Pass" is rated fine at the big Fox. "Belles on Toes" shapes better on moveover to downtown Ambassador than it was on first week at midtown Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Belles on Toes" (20th) and "Big Trees" (WB). Good $11,000 or near. Last week, "Macao" (RKO) and "Steel Town" (U), $9,500.

Fox (F&M) (5,000; 60-65)—"Deadline U.S.A." (20th) and "Comes the Marines" (Mono). Opened today (Tues.). Last week, "Battle Apache Pass" (U) and "Five Fingers" (20th), fine $14,000.

Loew's (Loew) (3,172; 50-75)— "Six Convicts" (Col) and "Thief of Damascus" (Col). Neat $12,000. Last week, "Girl in White" (M-G) and "Talk About Stranger" (M-G), $10,000.

Lyn (Indie) (1,800; 75-90)—"Red Shoes" (UA). Nice $4,000. Last week, "Les Miserables" (Indie), $3,500.

Missouri (F&M) (3,500; 60-75)— "Til Sun Shines Nellie" (20th) and "Return of Texan" (20th). Fair $9,500. Last week, "Belles On Toes" (20th), $9,000.

Pageant (St. L. Amus.) (1,000; 75-90) — "Anything Can Happen" (Par). Good $4,000. Last week, "Something Live For" (Par) (2d wk), $3,000.

Shady Oak (St. L. Amus.) (800; 75-90) — "Anything Can Happen" (Par). Fine $4,500. Last week, "Something Live For" (Par) (2d wk), $3,500.

'Express' Paces Hub, Fancy $16,000; 'Pride' NSH 22G, 'Lion' Meek 13G

Boston, May 20.

Biz is spotty at downtown major spots this stanza with "Red Ball Express" at Memorial shaping best in town. "Pride of St. Louis" at State and Orpheum is disappointing. "Red Mountain" at the Met and "Lion & Horse" at Paramount and Fenway are only so-so. "Song in Heart" in sixth frame at Astor looks fairly good and "Man in White Suit" in fifth at Exeter still shapes fancy.

Estimates for This Week

Astor (B&Q) (1,500; 50-95)— "Song in Heart" (20th) (6th wk). Near $6,500 after oke $7,200 for fifth.

Beacon Hill (Beacon Hill) (682; 50-90) — "Notorious Gentleman" (Indie) and "Green for Danger" (Indie) (reissues). Slender $2,300. Last week, "The Medium" (Indie) and "Souvenir" (Indie), $1,200.

Boston (RKO) (3,000; 40-85)— "Thief of Damascus" (Col) and "Satan in Skirts" (Indie) split week with "Penitentiary" (Col) and "Women in Prison" (Col) (reissues). Sluggish $7,000.

Exeter (Indie) (1,300; 60-80)— "Man in White Suit" (U) (5th wk). Still nice at $6,000 after $7,000 for fourth.

Fenway (NET) (1,373; 40-85)— "Lion and Horse" (WB) and "Aaron Slick" (Par). Slim $4,000. Last week, "Mara Maru" (WB) and "Lady Possessed" (Rep), same.

Memorial (RKO) (3,000; 40-85)— "Red Ball Express" (U) and "Wings of Danger" (Lip). Fast $16,000. Last week, "Bronco Buster" (U) and Native Son" (Indie) split week with "Winchester 73" (U) and "Brute Force" (U) (reissues), $7,000.

Metropolitan (NET) (4,367; 40-85)—"Red Mountain" (Par) and "Bal Tabarin" (Indie). Fair $13,000. Last week, "Walk East on Beacon" (Col) (2d wk-5 days), and "Oklahoma Annie" (Rep), $12,000.

Orpheum (Loew) (3,000; 40-85)— "Pride of St. Louis" (20th) and "The First Time" (Col). Disappointing $13,500. Last week, "Marrying Kind" (Col) and "Shadow in Sky" (M-G), $15,000.

Paramount (NET) (1,700; 40-85) —"Lion and Horse" (WB) and "Aaron Slick" (Par). So-so $9,000 or near. Last week, "Mara Maru" (WB) and "Lady Possessed" (Rep), $10,500.

Pilgrim (ATC) (1,800; 40-85)— "The Sniper" (Col) and "Yank in Indo-China" (Col) (2d wk). Okay $6,500 following good $9,800 for first.

State (Loew) (3,500; 40-85)— "Pride of St. Louis" (20th) and "First Time" (Col). Oke $8,500. Last week, "Marrying Kind" (Col) and "Shadow in Sky" (M-G), $9,000.

Key City Grosses

Estimated Total Gross
This Week $2,013,900
(*Based on 25 cities 226 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,603,000
(*Based on 23 cities, and 203 theatres.*)

'Carbine' Solid $21,000, Frisco

San Francisco, May 20.

Weekend heat is hurting biz here this session although several new pix shape up fairly well. "Marrying Kind" is rated okay at Orpheum while "Carbine Williams" looks standout with good total in 10 days at Warfield. "Man in White Suit" shapes big in second week at Stagedoor. "Outcasts of Poker Flat" is particularly dull at the Fox and way below hopes.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95) —"Half-Breed" (RKO) and "Road Agent" (RKO). Thin $9,000 or less. Last week, "Talk About Stranger" (M-G) and "Narrow Margin" (RKO), $11,500.

Fox (FWC) (4,651; 65-95)—"Outcasts of Poker Flat" (20th) and "Gobs and Gals" (Rep). Drab $10,000. Last week, "Pride of St. Louis" (20th) and "Rose Cimarron" (20th), $14,500.

Warfield (Loew's) (2,656; 65-95) — "Carbine Williams" (M-G). Standout at good $21,000 in 10 days. Last week, "Wild North" (M-G), $20,000 in 10 days.

Paramount (Par) (2,646; 65-95)— "Flaming Feather" (Par) and "Loan Shark" (Lip). Fair $12,000. Last week, "Denver and Rio Grande" (Par) and "Bitter Springs" (Lip), $11,000.

St. Francis (Par) (1,400; 65-95)— "Anything Can Happen" (Par) (2d wk). Off to $7,500 in 5 days. Last week, oke $10,000.

Orpheum (No. Coast) (2,448; 65-95)—"Marrying Kind" (Col) and "Northern Territory" (Mono). Okay $17,000 or near. Last week, "Red Ball Express" (U) and "Treasure Lost Canyon" (U) (2d wk), $9,500.

United Artists (No. Coast) (1,207; 65-95)—"Green Glove" (UA) and "A Tale of Five Women" (UA) (2d wk). Down to $5,500 in 6 days. Last week, okay $10,000.

Stagedoor (A-R) (370; 85-$1)— "Man in White Suit" (U) (2d wk). Big $6,000. Last week, $6,500.

Clay (Rosener) (400; 65-85)— "Minnie" (Indie). Good $2,800. Last week, "Laughter in Paradise" (Mono) (6th wk), $2,100.

Vogue (S. F. Theatres) (377; 85-$1)—"Miracle in Milan" (Indie) (2d wk). Off to $1,500. Last week, fair $2,000.

'Belles' Lively $11,500 In Buff; 'Express' 10G

Buffalo, May 20.

"Belles on Their Toes" is pacing the field here this session with snug total at the Buffalo. "Red Ball Express" is about as strong with strong takings at Lafayette. "Valley of Eagles" is not too bad at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 40-70) — "Belles On Toes" (20th) and "Talk About Stranger" (M-G). Snug $11,500. Last week, "Deadline-U.S.A." (20th) and "Love Better Than Ever" (M-G), $14,000 in 9 days.

Paramount (Par) (3,000; 40-70)— "San Francisco Story" (WB) and "Atomic City" (Par). Mild $9,500 or less. Last week, "Mara Maru" (WB) and "Man on Run" (Indie), $9,000.

Center (Par) (2,100; 40-70) — "Valley of Eagles" (Lip) and "Pardon My French" (UA). Okay $8,000 or over. Last week, "Green Glove" (UA) and "Tale of Five Women" (UA), $8,000.

Lafayette (Basil) (3,000; 40-70) —"Red Ball Express" (U) and "Double Confession" (Indie). Neat $10,000. Last week, "Thief of Damascus" (Col) and "Okinawa" (Col), $8,500.

Century (20th Cent) (3,000; 40-70))—"Macao" (RKO) and "Oklahoma Annie" (Rep). Lean $8,000. Last week, "Pride of St. Louis" (20th) and "Fabulous Senorita" (Rep), $7,500.

Toronto Off; 'Mountain' Tall 15G, 'Sheet' Same, 'Queen' Hep $8,000, 4th

Toronto, May 20.

Apart from "Red Mountain," which is good and topper in town, other first-runs are mostly weak to fair. "Scandal Sheet" is rated nice in six spots. "African Queen" looks okay in fourth and final round.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Scandal Sheet" (Col) and "Maltese Falcon" (WB) (reissue). Nice $15,000. Last week, "Mutiny" (UA) and "Rodeo" (Mono), $10,000.

Eglinton (FP) (1,080; 40-80) — "Anything Can Happen" (Par). So-so $6,500. Last week, "Elusive Pimpernel" (Indie) (2d wk), $5,000.

Hyland (Rank) (1,500; 50-70) — "Encore" (Par) (6th wk). Fine $4,200. Last week, $5,700.

Imperial (FP) (3,373; 50-80) — "Red Mountain" (Par). Good $15,000. Last week, "Deadline-U.S.A." (20th), $16,500.

Loew's (Loew) (2,748; 40-80) — "African Queen" (UA) (4th wk). Tapering to okay $8,000 in final week. Last week, $10,000.

Odeon (Rank) (2,390; 50-90) — "Laura" (20th) (reissue). Satisfactory $11,000. Last week, "Six Convicts" (Col) (2d wk), $11,000.

Shea's (FP) (2,396; 40-80) — "Salesman" (Col). Weak $8,500. Last week, "Song in Heart" (20th) (5th wk), $10,500.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "Belles on Toes" (20th) (2d wk). Fair $10,000. Last week, $13,000.

Uptown (Loew) (2,743; 40-80) — "Belle of N. Y." (M-G) (2d wk). Fair $6,000. Last week, $7,500.

'Express' Fast $7,000 in Slow Cincy; 'Mountain' Oke 10G, 'Sniper' Hot 8G

Cincinnati, May 20.

"Red Mountain" is in good tempo at the Albee and tops this week's downtown lineup by a small margin. Biz generally is holding to moderate groove. However, standout is "Red Ball Express," very fancy at Keith's. "Belles on Their Toes" is ace holdover at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Red Mountain" (Par). Okay $10,000. Last week, "Macao" (RKO), $9,500.

Capitol (Mid-States) (2,000; 55-75)—"Belles on Toes" (20th) (2d wk). Solid $7,000 after $10,000 bow.

Grand (RKO) (1,400; 55-75) — "Thief of Damascus" (Col) and "Brave Warrior" (Col). So-so $4,500. Last week, "Lion and Horse" (WB) and "Yank in Indo-China" (Col), same.

Keith's (Mid-States) (1,542; 55-75)—"Red Ball Express" (U). Fast $7,000. Last week, "Aaron Slick" (Par), $5,000.

Lyric (RKO) (1,400; 55-75) — "Macao" (RKO) (m.o.). Fairish $4,000. Last week, "Marrying Kind" (Col) (m.o.), $5,000.

Palace (RKO) (2,600; 55-75) — "Sniper" (Col). All right $8,000 or over. Last week, "Six Convicts" (Col), ditto.

Chi Loop Lagging; 'Sniper'-'Okinawa' Mild $16,000, 'Express'-'Warrior' 12G, Holliday 22G, 'Deadline'-Vaude 39G

Chicago, May 20.

Whether the cold damp weather, or economic uncertainty, or war rumors, the general boxoffice situation here is not good. There is not much traffic in the Loop, and the boxoffice is off. "Sniper" and 'Okinawa" seem best of new pix with a pallid $16,000 at the State-Lake while the Grand should be passable $10,000 with "Rose of Cimarron."

Action fare at United Artists, comprising "Red Ball Express" and "Brave Warrior," is rated mild $12,000. "Marrying Kind," Judy Holliday pic, at the Woods is below average with $22,000. Oriental shapes slight $19,500 for combo of "Carbine Williams" and "Young Man With Ideas" while the Chicago, with "Deadline-U.S.A." plus Four Aces and Margaret Whiting, is okay $39,000.

"Greatest Show on Earth" at Palace leads the second weekers with okay session. "Steel Town" and "Meet Danny Wilson" at Roosevelt will be lucky to get by. "Man in White Suit" at the Surf on sixth frame is holding at strong $3,500.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Deadline-U.S.A." (20th) and Margaret Whiting and Four Aces on stage. Okay $39,000. Last week, "Song in Heart" (20th) (2d wk) with Johnny Johnston, $25,000.

Grand (RKO) (1,500; 55-98) — "Rose of Cimarron" (20th) and "Suez" (20th) (reissue). Light $10,000. Last week, "Laura" (20th) and "Snake Pit" (20th) (reissues), $7,000.

Oriental (Indie) (3,400; 55-98)— "Carbine Williams" (M-G) and "Young Man With Ideas" (M-G). Small $19,500. Last week, "Flesh and Fury" (U) (2d wk), with Johnnie Ray p.a., $45,000.

Palace (Eitel) (2,500; 98-$1.25)— "Greatest Show" (Par) (2d wk). Okay $33,000. Last week, $40,000.

Roosevelt (B&K) (1,500; 55-98) — "Steel Town" (U) and "Meet Danny Wilson" (U) (2d wk). Passable $7,000 working. Last week, $12,000.

State-Lake (B&K) (2,700; 55-98) — "Sniper" (Col) and "Okinawa" (Col). Light $16,000. Last week, "Mara Maru" (WB) and "Barefoot Mailman" (Col), $7,500.

Surf (H&E Balaban) (675; 98)— "Man in White Suit" (U) (6th wk). Holding at big $3,500. Last week, $3,700.

United Artists (B&K) (1,700; 55-98)—"Red Ball Express" (U) and "Brave Warrior" (Col). Mildish $12,000. Last week, "River" (UA) and "Dark Man" (UA), $6,000.

Woods (Essaness) (1,073; 98) — "Marrying Kind" (Col). Below par with $22,000. Last week, "5 Fingers" (20th) (4th wk), $9,000.

World (Indie) (587; 98) — "Les Miserables" (Indie) (2d wk). Fairish $2,500. Last week, $3,500.

Ziegfeld (Lopert) (480; 98)—"Under Paris Skies" (Indie). Should do okay $3,000. Last week, "Passion for Life" (Indie) (2d wk), $2,500.

'SNIPER' FAIR $6,000, PITT; 'SAILOR' 11G, 2D

Pittsburgh, May 20.

Holdover of "Sailor Beware" at Penn is still the big noise downtown. There is not much action at most other spots. "Man in White Suit" continues strong in second week at the nabe art house, Squirrel Hill. "The Sniper" at Harris and "Belles On Their Toes" at Fulton are considerably below expectations.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)— "Belles On Toes" (20th). Maybe $5,500, disappointing. Last week, "Hoodlum Empire" (Rep), $3,500 in 6 days.

Harris (Harris) (2,200; 50-85)— "Sniper" (Col). Fair $6,000 at best. Last week, "Ma, Pa Kettle at Fair" (U) and "Flesh and Fury" (U), $3,500 in 6 days.

Penn (Loew's) (3,300; 50-85)— "Sailor Beware" (Par) (2d wk). Sock $11,000 on top of nearly $20,000 last week.

Squirrel Hill (WB) (900; 50-85)— "Man in White Suit" (U) (2d wk). Holding up nicely at $3,500; gets another week. Last week, $4,500.

Stanley (WB) (3,800; 50-85)— "Red Mountain" (Par). Blah $9,000. Last week, "San Francisco Story" (WB), $7,500.

Warner (WB) (2,000; 50-85)— "Green Glove" (UA) and "Royal Journey" (UA). Moderate $4,500. Last week, "Fort Defiance" (UA) and "Mutiny" (UA), $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Love'-'Ideas' Lush $8,000 in Omaha

Omaha, May 20.

Sparked by Pee Wee King and his western stage revue, "Just This Once" at Orpheum with upped prices, looks hefty. Brandeis with "Six Convicts" is just okay. But Omaha, with "Love Better Than Ever" plus "Young Man With Ideas" will turn in a surprisingly lusty total. State's longrun with "African Queen" went three and one-half weeks to much better than ordinary business.

Estimates for This Week

Orpheum (Tristates) (3,000; 25-90)—"Just This Once" (M-G) and Pee Wee King western stage revue. Hefty $18,000. Last week, "Belles on Toes" (20th) and "Talk About Stranger" (M-G), $9,500.

Omaha (Tristates) (2,100; 16-70) —"Love Better Than Ever" (M-G) and "Young Man With Ideas" (M-G). Surprisingly strong $8,000. Last week, "Okinawa" (Col) and "Sound Off" (Col), $7,500.

Brandeis (RKO) (1,500; 16-70)— "Six Convicts" (Col). Oke $5,500. Last week, "Marrying Kind" (Col), $8,000.

State (Goldberg) (865; 25-75)— "African Queen" (UA) (4th wk-3 days). Okay $2,800. "Singin' in Rain" (M-G) in next. Last week, "Queen" (3d wk), strong $5,200.

'Nellie' Fails to Shine In K.C. With 12G, 'Girl' Fair $11,000, 'John' 7½G

Kansas City, May 20.

Moderate trend of the last few weeks continues this session as films generally hit medium class. "Girl in White" at Midland has the edge but only fair. "Wait Till Sun Shines Nellie" in four Fox Midwest houses is getting only fair play. "Man in White Suit" continues solid at Vogue art house in sixth week.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Deadline-U.S.A." (20th) and "Honeychile" (Rep) (m.o.). Fair $1,800. Last week, "Hoodlum Empire" (Rep) and "Cuban Fireball" (Indie), $2,100.

Kimo (Dickinson) (504; 65-85)— "Rashomon" (RKO). Nice $2,000, and likely will hold. Last week, "The Medium" (Indie) and "Dance Magic" (Indie) (2d wk), $1,000.

Midland (Loew's) (3,500; 50-69)— "Girl in White" (M-G) and "Just This Once" (M-G). Fair $11,000. Last week, "Indian Uprising" (Col) and "Boots Malone" (Col), $7,500 in 5 days.

Missouri (RKO) (2,650; 50-75)— "The Sniper" (Col) and "Family Secret" (Col). Slow $6,500. Last week, "Six Convicts" (Col) and "Yank in Indo-China" (Col), $8,000.

Paramount (Tri-States) (1,900; 50-69)—"My Son, John" (Par) and "Royal Journey" (UA). Average $7,500. Last week, "Mara Maru" (WB) and "Outlaw Brother" (Indie) mild $6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Wait Till Sun Shines Nellie" (20th) with "Gobs and Gals" (Rep) added at Tower and Granada. Biz only fairish $12,000 despite hoopla. Last week, "Deadline-U.S.A." (20th) and "Honeychile" (Rep), same.

Vogue (Golden) (550; 50-85)— "Man in White Suit" (U) (6th wk). Showed a little spurt to nice $1,600, nice money. Last week, $1,500.

Warwick (Fox Midwest) (900; 50-85)—"Mr. Lord Says No!" (Indie). Average $1,500. Last week, "Lady Possessed" (Rep), same.

'Nellie' Slow $8,000 In Mpls.; 'Express' Fast 6G

Minneapolis, May 20.

Cold weather has helped the boxoffice here somewhat but not enough to cause managerial cheers. Newcomers leading the procession are "Wait 'Til Sunshine Nellie" and "Red Ball Express." Others are very mild to drab.

Estimates for This Week

Century (Par) (1,600; 50-76)— "When in Rome" (M-G). Slow $3,000. Last week, "Greatest Show" (Par) (4th wk) (85-$1.25), $6,500.

Gopher (Berger) (1,000; 50-76)— "Red Ball Express" (U). Nice $6,000, best here in week. Last week, "Captive City" (UA), $3,800.

Lyric (Par) (1,000; 50-76)—"African Queen" (UA) (5th wk). Okay $5,000. Last week, $6,000.

Radio City (Par) (4,000; 50-76)— "'Til Sun Shines Nellie" (20th). Crix praise should benefit this one but only a mild $8,000 loms. Last week, "Belles on Toes" (20th) (2d wk), $6,700.

RKO-Orpheum (RKO) (2,800; 40-76) — "Half-Breed" (RKO). Tepid $6,000. Last week, "Marrying Kind" (Col), $9,000.

RKO-Pan (RKO) (1,600; 40-76)— "Marrying Kind" (Col) (m.o.). Neat $5,000. Last week, "My Six Convicts" (Col) (2d wk), $4,500.

State (Par) (2,300; 50-76)—"Mara Maru" (WB). Mild $6,000. Last week, "River" (UA) (2d run), $7,000.

World (Mann) (400; 85-$1.20)— "Singin' in Rain" (M-G) (6th wk). Oke $2,500. Last week, $3,300.

'Deadline' Nice $20,000, Philly

Philadelphia, May 20.

Biz is way off here at most first-runs this session. Best bet looks to be "Deadline-U.S.A." with nice total at the Fox. However, one of outstanding showings continues to be made by "Man In White Suit" at small Studio Theatre in second round, were sock.

Estimates for This Week

Aldine (WB) (1,303; 50-99)— "Faithful City" (RKO). Mild $6,000. Last week, "Anything Can Happen" (Par) (2d wk), $5,000.

Boyd (WB) (2,360; 50-99)— "Belles on Toes" (20th). Weak $10,000. Last week, "Greatest Show" (Par) (12th-final wk), $7,000.

Earle (WB) (2,700; 50-99)— "Finders Keepers" (U) plus Pearl Bailey, Chris Powell and Blue Flames onstage. Mild $11,000. Last week, "Honeychile" (Rep) plus Louis Jordan combo, Willis Jackson orch onstage, $17,000.

Fox (20th) (2,250; 50-99)— "Deadline-U.S.A." (20th). Nice $20,000. Last week, "Pride of St. Louis (20th) (2d wk), $8,500 in 5 days.

Goldman (Goldman) (1,200; 50-99)—"Battle at Apache Pass" (U). Stout $13,000. Last week, "Rancho Notorious" (RKO), $11,000.

Mastbaum (WB) (4,360; 50-99)— "Macao" (RKO). NSG $13,000. Last week; "African Queen" (UA) (4th wk), $11,000.

Midtown (Goldman) (1,000; 50-99)—"Girl in White" (M-G). Good $10,000. Last week, "No Room for Groom" (U), $9,000.

Randolph (Goldman) (2,500; 50-99)—"Singin' in Rain" (M-G) (6th wk). Oke $8,500 in 5 days. Last week, $10,000.

Stanley (WB) (2,900; 50-99)— "Carbine Williams" (M-G) (2d wk). Off to $8,000. Last week, mild $12,000.

Stanton (WB) (1,473; 50-99)— "San Francisco Story" (WB). Fair $7,500. Last week, "Six Convicts" (Col) (2d wk), $6,000.

Trans-Lux (T-L) (500; 85-$1.20) —"Son John" (Par) (3d wk). Fine $6,000. Last week, $6,800.

World (Mann) (500; 50-99)— "Passion for Life" (Indie). Fair $3,200. Last week, second-run.

Studio (Goldberg) (500; 58-99)— "Man in White Suit" (U) (2d wk). Still sock with $5,300 after $5,800 opener.

'Rain' Sockeroo $29,000, Mont'l; 'Stranger' 19G

Montreal, May 20.

"Singin' in Rain" shapes biggest this week at Loew's with smash session. "Phone Call From Stranger" looms great at Capitol. New entries in all spots plus coolish weather is adding up to best returns in last couple of months.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)— "Belles on Toes" (20th). Good $14,000. Last week, "Invitation" (M-G), $15,000.

Capitol (C.T.) (2,412; 34-60)— "Phone Call From Stranger" (Continued on page 18)

B'way at Spring Low; 'Rancho'-Cole $57,000, 'Kangaroo'-Stage Mild 63G 'Outcast' 24½G, 'Lion'-Vaude 15G

Broadway first-run business is colorless this week. There are a few firm or passably okay spots but they are overshadowed by a surplus of weak bills. The rather sorry showing is being made despite seven new entries. Normal seasonal decline and a plethora of ordinary product are being blamed for the drastically dull trade at most theatres.

Of the new bills, the Paramount, with "Rancho Notorious" and stageshow headed by Nat (King) Cole, Alan King and Russ Case band, is making the best showing, but only fair at around $57,000. "Kangaroo" plus stage bill topped by Georgia Gibbs, Jimmy Nelson and Jean Leon Destine's Haitian Dancers is disappointing in initial round at the Roxy with lightweight $63,000 or less. Pic was given a novel advance campaign for its initial playdate but it failed to get started as expected.

"Outcast of Islands," playing day-date at the Astor and Fine Arts, hardly measured up to anticipations. While only mild $16,000 or less at the Astor, the pic shapes strong $8,500 at the arty house. "Denver & Rio Grande" looks dull $6,000 at the Globe, and stays only the one week. "Outcasts of Poker Flat" likewise is floundering at the Mayfair with $7,000 or close.

"Lion and Horse" with eight acts of vaudeville is heading for $15,000 at the Palace, rated good, especially compared with other new entries.

"Scaramouche" with stageshow is holding at $118,000 in second week at the Music Hall, just fair for second week. Virtually all holdovers are way off for unbelievably low totals. Perhaps typifying the state of business is the second week of "San Francisco Story" with Carmen Cavallaro band on the stage at the Warner. It does not look to get more than $15,000, very dull for a stagefilm policy at this house.

In the face of this serious downbeat, some of the art theatres are continuing surprisingly strong. "Man in White Suit" still is sock with $12,500 for seventh week at the Sutton. "Encore," also just ending its seventh stanza, is very big at $9,400 at the Normandie.

"Under Paris Skies" still is smash with $10,300 on second week at the Paris. "Never Take No For Answer" held nicely at $6,000 for third round at the new east-side Beekman. "Narrow Margin" also continues fine with $6,200 in third week at Trans-Lux 60th St.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80) —"Outcast of Islands" (UA). The heavy downbeat hurt this, and it is very disappointing at $16,000 or less. This is far from big for opening week but not too bad in view of what some other newcomers are doing. Holds. In ahead, "Six Convicts" (Col) (7th wk), $5,500.

Baronet (Reade) (430; 74-$1.20)— "Wall of Death" (Indie). First week winding up next Saturday (24) looks only fair $2,200.

Beekman (R&B) (550; 85-$1.50)— "Never Take No for Answer" (Indie (4th wk). Third session ending Monday (19) held nicely at $6,000 after $6,800, big, for second week. Continues, this being new house's opening pic.

Capitol (Loew's) (4,820; 70-$1.80) —"Carbine Williams" (M-G) (3d wk). Second stanza ended last night (Tues.) was as sluggish as initial week, with only $11,000 or less after mild $15,500 first frame.

Criterion (Moss) (1,700; 50-$1.80) —"The Sniper" (Col) (2d wk). Dipping to thin $6,000 or near after $10,000 opening week.

Fine Arts (Davis) (468; 90-$1.80) —"Outcasts of Islands" (UA). First week ending today (Wed.) doing much better than Astor, where playing day-date. May hit $8,500, solid for this bandbox house. In ahead, "Lavender Hill Mob" (U) (30th wk-9 days), got $5,500 to wind an extremely profitable longrun.

Globe (Brandt) (1,500; 50-$1.25) —"Denver and Rio Grande" (Par). Initial stanza ending tomorrow (Thurs.) is getting drab $6,000 or less. In ahead, "Red Mountain" (Par) (3d wk), $7,500. "Rio Grande" goes only one week, with "Red River" (UA) and "Tulsa" (UA) (reissues) opening Friday (23).

Holiday (Zatkin) (950; 50-$1.80) —"Loyola" (Indie) (4th wk). Looks only about $3,000 this session after $4,200 for third round.

Mayfair (Brandt) (1,736; 50-$1.25)—"Outcasts of Poker Flat" (20th). First frame ending today (Wed.) looks thin $7,000 or near. Holds. In ahead, "Atomic City" (Par) (2d wk), $5,000 in 6 days.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par) (8th wk). Seventh round ended last night (Tues.) held at $9,400 after sturdy $10,500 for sixth week. Continues indef.

Palace (RKO) (1,700; 55-$1.40)— "Lion and Horse" (WB) with 8 acts of vaude. Week ending Friday (23) holding well for this policy and conditions generally, with good $15,000. Last week, "Loan Shark" (Lip) with same vaude setup, fine $16,000, but a bit under hopes.

Paramount (Par) (3,664; 80-$1.80) —"Rancho Notorious" (RKO) plus Nat "King" Cole, Alan King, Russ Case orch onstage (2d-final wk). Initial session ended last night (Tues.) was fair $57,000. "Wild Heart" (RKO) with Johnnie Ray heading stageshow opens May 28.

Park Avenue (Reade) (583; 90-$1.50)—"When in Rome" (M-G) (2d wk). Initial frame ended Saturday (17) was good $5,800. "Actors and Sin" (UA) due in May 30.

Paris (Indie) (568; $1.25-$1.80)— "Under Paris Skies" (Discina) (3d wk). Second round ended Sunday (18) held at $10,300 after sock $11,400 opener.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Scaramouche" (M-G) plus stageshow (2d wk). Initial holdover session shapes to land fair $118,000. First week was only okay $126,000, slightly below expectancy. Holds a third. Matinees are way off but nights unusually strong.

Rivoli (UAT-Par) (2,092; 70-$1.80)—"Pride of St. Louis" (20th) (3d wk). Way down to around $6,000 after light $10,000 for second week. House scheduled to shutter for summer soon.

Roxy (20th) (5,886; 80-$2.20)— "Kangaroo" (20th) plus Georgia Gibbs, Jean Leon Destine and Haitian Dance troupe, Condos & Brando, Jimmy Nelson onstage. Initial stanza ending tomorrow (Thurs.) looks sluggish $63,000. Holds one week. In ahead, "Belles on Toes" (20th) with stageshow (2d wk), $50,000.

State (Loew's) (3,450; 55-$1.80)— "Wild North" (M-G) (2d wk). Initial holdover round ending Friday (23) is dipping to slow $7,000 or less after $11,000 opening week.

Sutton (R&B) (561; 90-$1.50)— "Man in White Suit" (U) (8th wk). Seventh frame ended Monday (19) continued very big with $12,500 after $13,500 for sixth week. Stays.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Narrow Margin" (RKO) (3d wk). Held at $6,200 after nice $7,000 for second week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "High Treason" (Indie). Opened yesterday (Tues.). In ahead "No Resting Place" (Indie) (2d wk-9 days), only $2,200 after light $3,500 opening stanza.

Victoria (City Inv.) (1,060; 70-$1.80) — "Marrying Kind" (Col) (10th wk). Off to about $6,000 after okay $8,000 for ninth round. "Walk East on Beacon" (Col) opens May 28.

Warner (WB) (2,756; 85-$2)— "San Francisco Story" (WB) plus Carmen Cavallaro orch heading stage bill (2d-final wk). Failed to perk any, and second round ending tomorrow (Thurs.) looks to slip to $15,000 or less after light $19,000 opening round. "About Face" (WB) with Mindy Carson, Alan Carney topping stageshow opens Friday (23).

Gee-Gees Dent L'ville; 'Express' Okay $12,000, 'John' 11G, 'Story' 5½G

Louisville, May 20.

Gee-gees ended their 19-day meet at Churchill Downs Saturday (17), and left wallets a little flatter, which is one reason for the sag in biz. The large number of drivers operating this summer, likewise is blamed. "Red Ball Express" is shaping okay at State to pace city. "My Son, John" at Rialto, is next. "San Francisco Story" at Mary Anderson is fair.

Estimates for This Week

Kentucky (Switow) (75; 54-75)— "Belles on Toes" (20th) (2d wk). Okay $3,500 after last week's nice $4,500.

Mary Anderson (People's) (1,200; 54-75) — "San Francisco Story" (Continued on page 18)

KENNETH ROBERTS' BEST-SELLER

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THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Com'l TV for Britain Eventually Gets Govt. Okay; Com Big Drawback

London, May 20.

Britain, the last stronghold of state monopoly broadcasting, is to have sponsored television—eventually. Its introduction may be delayed for some time because the government feels that the capital resources are at present for "purposes of greater national importance." This government decision, contained in a White Paper published last Thursday (15), represented a political victory for a group of back-bench tories who have been campaigning for commercial television since the idea was nixed by the Beveridge commission 18 months ago.

The White Paper, recommendations, which also leave the door open for new representations by the picture industry for theatrical TV, will be debated in Parliament in the present session so as to enable the new British Broadcasting Corp. charter to be ratified by July 1.

At this stage, the government recommendations for competitive TV are stated only in general terms. They envisage, however, the creation of a controlling body to regulate the "conduct" of new stations and which would advise on appropriate matters. Political and religious broadcasting is already put on the barred list.

Govt. Sees Need For New Stations

The government recognizes that establishment of new TV services would require new stations and studios. The industry is therefore urged to design and produce adaptors to make existing receivers capable of picking up either the BBC or other programs. (With the British TV system operating on a single channel every existing receiver would have to be adapted before it could tune in to an alternative program).

While making this concession towards commercial TV, the government does not propose any changes in the policy of the BBC. Their programs both on sound and video will be barred from accepting advertising.

DEFA Lines Up 5 New Film Prods. to Be Made For Commie Audiences

Berlin, May 13.

Soviet-licensed DEFA company, official East German film producer, has five film projects, ranging from a pure propanganda story on the life of Commie hero to a kids' comedy, set for production. DEFA studios, which have not been buzzing with activity in recent months, will start production on these new films within next four weeks.

Under the direction of Kurt Maetzig, the first installment of the story on the life of Ernst Thaelmann will be filmed. Thaelmann is German Red idol who came up simultaneously with Hitler, but fell when the latter seized power.

Another of forthcoming pix is Bert Brecht's "Mother Courage," to be done in Agfa-Color with what the Communists claim is an international cast. Wolfgang Staudte, one of East Germany's outstanding directors, will do this propaganda job. Other three are "It's All the Same"; "Main Book of Solvays," story taken from court files, and "Mischief Makers." "The Same" and "Mischief Makers" will be attempts to make Soviet Zoners laugh.

MEX LEGIT ON UPSWING; PREP SIX NEW HOUSES

Mexico City, May 13.

Legit theatre biz here is on an upswing. Though only four of the five theatres are currently functioning, they're doing their best trade in many years, and at new b.o. scales of 92c. to $1.50.

By end of 1952 there will be two more new legit houses operating here. One is the Teatro Fabregas, bearing the name of the late legit actress, Mme. M. Fabregas, Mexico's Sarah Bernhardt, who trouped for 60 years and was honored by the Mexican government. The other is a house, a banker, Jose Maria Davila, is building in a swank residential section. Four more theatres are planned to start late in 1952. That will make 11 legit houses here, most in 50 years.

British Refuse Slater Work Permit in Bristol

London, May 20.

Ralph Slater, whose appeal against a damages award arising out of a performance in 1948 is pending, has been refused a work permit by the Ministry of Labor for demonstrations in Bristol. Originally two dates were cancelled because of delay in getting a permit, and an alternative one night stand next Saturday (24) was called off because of the Ministry's subsequent refusal.

Slater declared he had judgment and costs against him amounting to over $8,000, and his last cash was spent on lodging the appeal. He had to stay over, but is not only without money but is "several thousand dollars in debt." He declared he could not even get a job as a truck driver without a permit.

High Prices Cut Mex Tourist Biz

Mexico City, May 13.

Just when U. S. tourist trade was making new records it has hit a fresh snag, high prices. Local tourist agencies are worried. They admit that the situation is difficult despite what the government's tourist department is doing to curb profiteering, particularly at such lush spots as Acapulco.

Agencies reveal that a slump has set in for tourists from Texas, New Mexico, Arizona and California, who, while not top spenders, are rated important contributors to tourist biz. High prices discouraged these visitors, the agencies reveal. These tourists are disappointed about how little the peso buys. They cite three buying comparisons between here and home that, they contend, makes Mexico City cost the same, in some cases more, than vacationing in their habitats does.

Agencies stress that these beefs don't mean Acapulco, where tourists claim hotels and meals cost more than anywhere in the U. S., excepting New York City and Miami.

Gieseking Honolulu Date In Doubt Due to Nazi Tie

Honolulu, May 13.

Whether or not Walter Gieseking, German pianist, will play a single Honolulu concert May 25 while en route from Indonesia to Canada, won't be settled until he arrives at this U. S. entry city May 23.

George D. Oakley, retired newspaper linotyper and concert impresario with his wife for 16 years, under name of Artists Service of Honolulu, has booked Gieseking for a one-nighter at Dillingham Hall, Punahou School. U. S. immigration spokesmen here say Gieseking's entry status will be decided after he arrives here.

Oakley told VARIETY that the U. S. State Dept. had indicated that Gieseking was cleared for a five-day stay, including a single concert, subject to routine immigration service entry clearance here. Promoter fears controversial treatment given the initial news break may "plant seeds of doubt" against the proposed concert.

Gieseking has been identified here as a Nazi collaborator who played for Hitler. He was refused permission to give a concert in Carnegie Hall, N. Y., two years ago, after he landed in the U. S. for that purpose. But Oakley points out that many Japanese artists have played or performed in Honolulu since the war.

Del Amo UA Cuban Mgr.

Following the resignation of Henry Weiner as United Artists manager in Cuba, Jose del Amo was named to succeed him last week. Change was disclosed by Arnold Picker, UA veepee in charge of foreign distribution.

Weiner, who had headed UA's Havana office for some 31 years, stays with the Cuban organization as special consultant. Del Amo formerly was assistant manager.

SWANSON MULLS STAR ROLE IN MEX PICTURE

Mexico City, May 20.

Gloria Swanson, here to make 13 TV shorts in English for Cinematografica Tele-Voz (headed by Miguel Aleman, Jr., the President's son), is mulling an offer to star in "At Dawn." This feature is being produced at a cost of $115,000, with Emilio Fernandez directing.

Miss Swanson, who has leased a furnished house here for a year, plans to establish a branch of her Hollywood modiste shop.

Shows Abroad

LONDON

(Week ending May 24)
(Figures indicate weeks of run)

"After My Fashion," Ambassadors (2).
"And So to Bed," Strand (31).
"Bet Your Life," Hippodrome (13).
"Blue for Boy," Her Majesty's (77).
"Call Me Madame," Colisseum (10).
"Deep Blue Sea," Duchess (11).
"Excitement," Casino (11).
"Knights of Madness," Vic Palace (114).
"Little Hut," Lyric (85).
"London Laughs," Adelphi (6).
"Love of 4 Colonels," Wyndham (53).
"Lyric Revue," Globe (34).
"Merry Widow," Stoll (5).
"Mortimer Touch," Duke of York (3).
"Mr. Pickwick," Westminster (1).
"Much Ado Nothing," Phoenix (19).
"Other Heart," Old Vic (5).
"Paris to Piccadilly," Prince Wales (6).
"Penny Plain," St. Martin (42).
"Red Letter Day," Garrick (18).
"Relative Value," Savoy (24).
"Reluctant Heroes," Whitehall (98).
"Rendezvous," Comedy (3).
"Seagulls Over Sorrento," Apollo (98).
"South Pacific," Drury Lane (29).
"Under Sycamore Tree," Aldwych (4).
"Waters of Moon," Haymarket (58).
"White Sheep Family," Piccadilly (32).
"Winter Journey," St. James' (8).
"Young Elizabeth," New (8).
"Zip Goes a Million," Palace (31).

(CLOSED LAST WEEK)

"Vortex," Criterion (5).

(OPENING THIS WEEK)
(Figures denote preem dates)

"King Lear," Old Vic (19).
Ruth Draper, Criterion (20).
"Sweet Madness," Vaudeville (21).

AUSTRALIA

(Week ending May 19)

"Peep Show," Royal, Sydney.
"Kiwis," Empire, Sydney.
"Don Giovanni," Tivoli, Sydney.
"The Father," Mercury, Sydney.
"Kiss Me, Kate," Majesty's, Melbourne.
"Seagulls Over Sorrento," Comedy, Melbourne.
"Swan Lake," Princess, Melbourne.
"No Trees in Street," Tivoli, Melbourne.

PARIS

(Week ending April 26)

"Amant de Mme. Vidal," Antoine.
"Back Street," Fontaine.
"Caprices de Vichnou," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Derniers Outrages," Vieux Colombie.
"Don d'Adele," Wagram.
"Eternel Mari," Gaite Montparnasse.
"Etranges Camarades," Montceau.
"Grande Roue," St. Georges.
"Heritiere," Mathurins.
"Jesus la Caille," Gramont.
"J'y Suis J'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Nuit des Rois," Ambigu.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"On ne Voit pas les Coeurs," Rochefort.
"Pays du Sourire," Gaite Lyrique.
"Plein Feu," Empire.
"Profanateur," Hebertot.
"Quarante et Quatre," Michel.
"Resurection des Corps," Oeuvre.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tete des Autres," Atelier.
"Tout pour elles," Bouffes.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vraie Folie," Folies Bergere.

IRELAND

(Week ending May 17)

"Streetcar Named Desire," Arts, Belfast.
"My Brother Tom," Group, Belfast.
"Hamlet," Opera House, Cork.
"Friends and Relations," Abbey, Dublin.
"Venus Observed," Gate, Dublin.

SCOTLAND

(Week ending May 24)

"The Day's Mischief," Alhambra, Glasgow.
"Sprigs Shillelagh," Metropole, Glasgow.
"Bless the Bride," King's, Glasgow.
"The Millionairess," King's, Edinburgh.

BUENOS AIRES

(Week ending May 17)

"Mother-In-Law Is a Fury" (Mi Suegra es Una Fiera), Apolo.
"Tears Also Dry" (Las lagrimas tambien se Secan), Ateneo.
"Song From Spain" (De Espana llego una Cancion), Argentino.
"When Ghosts Hunt Partridge" (Cuando los Duendes Cazan Perdices), Astral.
"Wrong Love" (El Mal Amor), Casino.
"F.B." (F.B.), El Nacional.
"Perversity" (Perversidad), Empire.
"Whirlpool" (Torrente), San Martin.
"Jezabel" (Jezebel), Lasalle.
"Cousin is Mad" (Mi Prima Esta Loca), Cervantes.
"Medea" (Medea), Nuevo.
"Espousals of Blood" (Bodas de Sangre), Odeon.
"7 Cries In Sea" (Site Gritos en el Mar), Politeama.
"Men in My Life" (Hombres en mi Vida), Smart.
"Saint Eugenie" (Santa Eugenia), Pueblo.
"Eyes Full of Love" (Ojos Llenos de Amor), Versailles.
"Error of Being Alive" (El Error de Estar Vivo), Liceo.

MEXICO CITY

(Week ending May 3)

"Medea," Bellas Artes.
"Husband Has Complexes," Sala Chopin.
"Golden Isles," Colon.
"Counts of Clerambard," Caracol.
"Little Spanish Girl in N. Y.," Ideal.
"Pharoh's Court," Arbeau.
"La Soif," Moliere.
"Lady's Not For Burning," Bolivar.

J. A. Rank Cinemas Face Prosecution For Quota Default; First Vs. Majors

London, May 20.

A substantial number of film theatres controlled by J. Arthur Rank's two circuits, Odeon and Gaumont British, are likely to be prosecuted for quota default. A recommendation to this effect from the defaults sub-committee of the Films Council is to be submitted to a full meeting of that panel soon. This would be the first time legal action has been taken against a major group under the 1948 Films Act although a number of indies were brought before the courts.

While recommending legal action against the Rank circuits, the defaults committee has accepted the plea of the Associated British group that its inability to fulfill the quota in 23 situations was for reasons beyond its control. The Films Council will be urged not to take any legal action against this company.

A similar plea made for the Empire, Leicester Square (Metro's London show window), also found favor with the sub-committee. Questions in regard to defaults at this theatre, were raised in the House of Commons last session by Woodrow Wyatt, Labor M.P., and Board of Trade prexy when intimated that the question of prosecution was under consideration.

Meantime the Films Council annual report, published last Tuesday (13), expresses serious concern over the number of defaults, particularly for the supporting quota, with many theatres screening less than 10% British instead of the stipulated 25%. The Council reports that it has advised the BOT to make energetic examination of 1950-51 defaults as soon as possible.

Festival Ballet Set For London Six-Week Season

London, May 13.

The Festival Ballet, of which Anton Dolin is artistic director and star, is to play a six-week summer season at the Royal Festival Hall, under the joint management of Julian Braunsweg and the London County Council.

In order to break away from concert ballet and to give the company the advantages of full theatre presentation, a proscenium is being installed in Festival Hall which will enable the use of specially designed scenery.

The Festival Ballet company of 40 headed by Nathalie Leslie, Sonia Arova, Belinda Wright, John Gilpin and Oleg Briansky, will be supplemented by guest artists during the season. A full symphony orchestra is also being engaged.

BBC Threat To Pix 'Holdouts'

London, May 20.

A warning to the British picture industry, that unless it gets film supplies for TV from normal trade sources it would be forced to go elsewhere, has been made by the British Broadcasting Corp. BBC figures to need at least 104 pix annually to fill screen time in afternoon programs, plus an unstated number for night shows.

BBC is not asking for, nor does it expect to get, new commercial films but would welcome a supply of prestige British productions that have exhausted their commercial run. All attempts to get such product had been negatived by the exhibitor attitude not to book any films that had a TV airing. Because of that edict, distribs were reluctant to enter into negotiations for the films needed.

If the industry attitude persists and film supplies could not be obtained, the BBC will look elsewhere to get available product, or get films especially made for TV.

From the BBC standpoint, there was no suggestion of offering a quid pro quo. It merely wanted to enter into normal commercial undertakings for the hire of films.

Although trade policy will be determined by the REP (renters-exhibitors-producers) committee, exhib delegates received their instructions at last Wednesday's (14) general council meeting when they were told to stand by their previous objections.

Hinge 'Zapata' Playdates In Mex on 20th Cuts

Mexico City, May 13.

It is entirely up to 20th-Fox whether or not "Viva Zapata" plays in Mexico. So said Jesus Castillo Lopez, director of the National Cinematographic Board, in announcing that the censors will okay "Zapata" for all Mexican playdates if scissoring it ordered is done. The cuts, the NBC chief explained, are intended to make the pic acceptable to Mexicans.

Saying that, on the whole, he considers "Zapata" a good pic, Lopez elaborated.

"But as Americans are not expected to know Mexican history they present Zapata (Gen. Emiliano Zapata, apostle of agrarianism and a figure in the Mexican Revolution, 1910-23) as a sublime personage in contrast to President Madero (Gen. Francisco I. Madero, top apostle of the revolution and first revolutionary president who was assassinated in the local penitentiary in 1913) whom they present as a weakling, lacking character and nervous."

Goth's Italo Stints

Milan, May 13.

Trudy Goth, director of N. Y.'s Choreographers Workshop, is commuting between here and Florence, prepping for the Italian bow of the N. Y. City Ballet in Milan May 19.

She'll stay in Milan a while to work with the local TV station on dance, pantomime and children's shows.

Buenos Aires Film Biz Way Up Despite Coin Dearth; 'Affair' 41G Top

Buenos Aires, May 13.

Film biz is booming here. The public reputedly does not have as much money to spend as formerly, and is not attending nightclubs at the usual gait. At any rate, patronage at cinemas is soaring. Last weekend was one of the biggest in recent months. Progress Saturday night along Calle Lavalle film row, where there are more film theatres than any place else in the world was virtually halted. People were hardly able to move because of the yen to get into cinemas of their choice.

"Love of Carmen" (Col) is the most recent top grosser, piling up $19,500 in the first week. It is doing excellent business in the second round, and continuing to rake in nifty grosses in the third week. "September Affair" (Par) grossed $41,000 in the first two weeks at the Gran Rex Theatre and in the first frame at the Broadway, where it is still holding.

There have been few releases this week because of the spate of holdover. It is probable that "Joan of Arc" (RKO) and "Cyrano" (UA), which are pending release, will have to be postponed until later in the month or in June.

TV CRIME SHOWS HIT BY SCOTTISH CHURCH

Edinburgh, May 20.

Bitterest attack yet on TV has been made here by the Free Church of Scotland, calling for a ban on murder and mayhem on the television screens. It quotes an American survey showing that 692 crimes were committed on television programs broadcast by seven Los Angeles stations.

"Of these," says the Scot church, "127 were murders, 101 justifiable killings, 357 attempted murders, 93 kidnappings, 11 jail breaks and three hot-iron brandings of men. Programs specially built for children presented 82% of the violence."

This is the medium of instruction and entertainment that has been introduced to Scotland by a flourish of trumpets, says the church. The Free Church of Scotland normally attacks pix. Recently it has turned its guns on television.

"SEEING IS BELIEVING!"

THE TRADE SHOW JUNE 2nd (New York and Los Angeles May 26th) will convince you!

Now you can see the picture that was unanimously acclaimed by the exhibitors at our California gathering as one of the greatest musicals in M-G-M history!

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Based on the Musical Comedy "Roberta" From the Novel by Alice Duer Miller

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Inside Stuff—Pictures

Although both cavort in the jungle, "Bomba" positively must not be passed off as "Tarzan" or any of his relatives, Monogram International Corp. warns its distributors through its current house organ: "A rather unfortunate incident with one of our foreign distributors who released a 'Bomba' subject starring Johnny Sheffield under the title of 'Bomba, Son of Tarzan,' compels us to issue a notice at this time that, under no circumstances, may the word 'Tarzan' be used in any of the titles for our various 'Bomba' films."

"Apart from the purely ethical issues of misrepresentation to exhibitors and public alike," the bulletin states, "it should be emphasized that the use of the word 'Tarzan' has not and cannot be authorized by us. We have been informed that offenders in this connection are liable to legal action by the Burroughs-Tarzan estate, and by the producers and distributors of the Tarzan motion pictures."

Curious aspect of Edward Small's new, distribution contract with United Artists is that he has Samuel Briskin and Sol Lesser associated with him in production of one of the 13 films called for under the UA pact. The single pic in which all three will have an interest, and which will go through UA under the Small banner, will be "Kansas City 117." It goes before the cameras on June 2, with John Payne and Coleen Gray in the leads.

The originally-projected arrangement was a long-term, multiple-pic teaming of Small, Lesser and Briskin; that is, they'd form a joint production unit and would release through UA. Negotiations progressed considerably on the initial film, "Kansas City," and for that reason all three film-makers will be connected with it. However, the whole arrangement fell apart after this one film was covered in the talks.

Cash prizes, usually awarded to film salesmen during annual sales drives, has run into Government red tape, with approval of the Wage Stabilization Board necessary before the coin can be distributed.

As a consequence film company lawyers and accountants are being consulted. Especially careful attention is being given to the wording of the sales literature that is sent to staffers in the various field offices.

Since the WSB considers the prizes as wage bonuses, special permission from the Board is required.

French Import, 'Loan' Deal

Continued from page 7

can industry more dollars than at present, but all have other restrictions attached to them. All of them reportedly in one way or another also contemplate some form of promotion of French pix in the U. S., a la the Italian deal.

A second plan provides for limitation to 100 imports, no "loans," with remittances of $1,200,000 yearly permitted, plus free convertibility of the current fiscal year's accruals.

Still another alternative would permit unrestricted imports, but provides a domestic production subsidy of 10% of earnings of the first 70 pix (this is mentioned as 80 pix in some reports) and 15% of all remaining imports. In addition companies could take out 12½% of current year's accruals now blocked, said to amount to about $4,000,000.

France last year permitted the American companies to clean up all balances to June 30. Current earnings after that went into a "capital account." Companies could sell francs in this account under certain conditions at the free market rate, but that was cut off in January.

See Yanks Looking Askance

Objections to the Italian deal—that it would provide an objectionable pattern for other countries—having proved true, it is anticipated that Yank film men are going to look doubly askance at the proposed French arrangement. Principal objection to the Rome pact came from SIMPP on the basis that it was a bad policy to call the "loan" for promotion anything other than the tax which SIMPP claimed it actually was. In the case of both France and Italy, the "loan" is theoretically returnable, but no one really expects ever to get the coin back.

Italo pact makes 50% of net earnings remittable at the legal rate, freezes 25% (subject to trade or commodity deals) and puts the remaining 25% in a loan fund. Of the latter, 12½% goes directly to domestic producers to help finance their films and the other 12½% goes to Italian Film Export, which has been set up to aid Italian pix in the U. S. There is no restriction on the number of Hollywood films that may be sent into Italy.

The 12½% to IFE is expected by that outfit (to which 83 Italian producers belong) to provide almost $3,000,000 during the two-year period of the Italo-U. S. pact. Only a relatively small part is going into actual publicity and promotion in America. The remainder is being used as a loan fund to help U. S. distribs pay advances for product to Italian producers and to dub and subtitle pix.

Deal OK on Dollar-Cents

The deal is viewed favorably from a dollars-and-cents standpoint by the Yank distribs. Basically, it amounts to allowing them to remit 50% of their earnings at a 12½% discount. That's a very good rate, since remitting them either through trade or commodity deals or via the black or gray market would entail a considerably greater discount than 12½%. So the coin going to IFE theoretically is costing the Americans little or nothing.

All four of the four alternate French proposals are said to be complex, with 12 or 14 clauses each. They were worked out by the American team repping MPAA, SIMPP and the U. S. Embassy in Paris, with a special committee appointed by the French government and made up of film financiers and execs.

Johnston, who headed up the U. S. group, was aided by John G. McCarthy, director of the MPAA's international division, and by Alfred Crown, sales chief for Samuel Goldwyn, repping SIMPP. McCarthy and Crown remained in Europe, while Johnston returned to New York Saturday (17). He went directly to Washington and will return to New York today for the MPAA session.

Foreign Freeze

Continued from page 5

ed both production budget and distribution economies. The head start thus obtained on the domestic b.o. slough-off is seen now as having contributed to building up a fiscal reserve that is giving the industry strength in meeting present and future crises.

Blessing-in-disguise which the bleak days of four and five years ago have proved to be has occurred purely coincidentally as far as the film biz is concerned. The fact that much of the money iced abroad has now come home is the work of Joe Stalin as much as anyone. The Communist threat has sent U. S. government dollars into many corners of the world with the result that foreign countries have had the wherewithal to square away better their import-export balances.

Not to be lost sight of, however, in addition the contributions of Uncles Joe and Sam, is the extreme ingenuity that foreign departments of the majors and of the Motion Picture Assn. of America have displayed in extracting coin and in not letting it get so frozen that it could never be thawed.

Overseas earnings of U. S. pix in domestic currencies have continued to grow since the war. Conversion of these earnings into dollars failed to perk on any large scale until 1951, when overseas monies received by U. S. distribs were second highest in history. As domestic grosses have fallen continuously during the same period, percentage of overall income represented by foreign coin has grown and the likelihood is that it will continue to do so. Thus the dark overseas cloud may be lined with silver for years to come.

Hartford Times Seminar Adds Reagan as Speaker

Hartford, May 20.

Ronald Reagan, president of the Screen Actors Guild, has been added to the speakers program of the second Hartford Times picture industry symposium here June 4. Eric A. Johnston, president of the Motion Picture Assn. of America, will be the keynote speaker.

Main objective of the symposium will be a discussion of the common ailments of the industry and their relation to the newspaper field. To this end many publishers, managing editors and motion picture editors from Connecticut and Western Massachusetts, as well as film industry execs from both coasts, have been invited to attend.

GPE-Scophony

Continued from page 4

ed development of Scophony sets. "In our opinion," Hines wrote, "many of the reports which are being made public as to the rapid development of commercial television are being made for promotional purposes and sound better than the facts would warrant."

Paglin also offered evidence to show that GPE held back Bell & Howell Co., motion picture equipment-makers, from manufacturing Scophony receivers. A letter from Levey to Hines under date of June 7, 1945, stated: "Almost a year has elapsed without any progress reported by you, while, at the same time, you refuse to permit Bell & Howell to proceed—notwithstanding that it would be in the best interests of this corporation (Scophony) to allow Bell & Howell to proceed along the lines of their written proposal, i.e., to spend $200,000 in refinement and tooling up for the Supersonic home set, which should produce substantial cated they would also develop a supplemental model — combining the Scophony Supersonic TV projector with an 8m or 16m film projector, which they do believe should prove a popular model for home, schools, churches and the like."

Levey also brought out that General Electric was interested in the Scophony Supersonic home receiver. In December, 1944, he reminded Hines, he reported to the Scophony board that GE "feels "Moreover, Bell & Howell indithat the Scophony Supersonic receiver may well provide, after refinements, a cheaper and better way of projecting a large TV picture for the home than the cathode ray projection set which is still in a development stage and has many snags, including dangerous high voltages, and even if our set eventually proves more expensive, GE believes it will have a very substantial market." In the same letter to Hines, Levey added: "You will recall that Paul Raibourn said the radio industry 'feared' the Scophony Supersonic home set." royalties to Scophony.

Skiatron Pictures

Continued from page 4

mass-produce the projector to retail at $199.50 to receive VHF or UHF and, with minor adjustments, color telecasts. He said Skiatron intends to manufacture sets itself and to license others to produce them. He said the company hopes to hold demonstrations in New York for the trade and public in the fall and to have sets on the market in the winter.

Levey predicted that the Supersonic projector will ultimately displace the present cathode ray tube receiver because of size of picture it provides and clarity of image, which can be viewed from any angle. Large-size, direct-view tubes, he said, are costly, take up much space, and require high voltages. But the trend, he pointed out, is to a larger picture.

Instead of picture tube, he explained, the Supersonic projector relies on a small ultrasonic cell the diameter of a half dollar, and about four inches long. This cell contains a liquid and lenses which transmit the image from the program source.

Levey said that since its licenses were freed from Par and GPE by the consent decree of 1949, Skiatron has been preparing to manufacture the Supersonic projector for home and theatre TV. Further developments involving production plans, he said, should be announced soon.

City Investing

Continued from page 4

30% fee plus a bonus for the front money after recoupment. In the new deal the distribution rights are secondary in that Dowling has bought an actual stake in the negatives and thus will share any profits derived throughout the world.

Dowling has a secondary advantage in his interest in the pix since in that way he can assure their playing CI-owned houses if desirable. Company owns the Astor, Victoria and Bijou on Broadway. The Lopert corporation, in which CI in a major stockholder, operates art houses in other cities, so CI may profit also through the pix going to them.

Korda, incidentally, may have an extra advantage in the deal, inasmuch as he is a shareholder in Lopert Films. He got the stock as part of the arrangement by which Lopert put up the $1,080,000 for the original 13 pix.

United Artists is also likely to reap an unexpected profit out of the whole thing, as Lopert Films will probably not distribute the three new pix, but turn them over to UA, as it did with "Cry," "Outcast" and "Hoffmann." As with them, Lopert is likely to handle only roadshowing or a few early dates. Lopert profits through a small override on the UA distribution fee.

'Latuko' Okay

Continued from page 5

rested the theatre manager and two projectionists on May 9, received the restraining order at 3 p.m. The film was on the theatre's screen at 3:30 p.m. Theatre had to obtain another print of the film since Assistant Corporation Counsel George Astley requested that the police be permitted to hold the original print until he received instructions whether or not to appeal the case.

Judge Freund, who viewed "Latuko" in court yesterday morning, asserted that although the men in the film are naked, they are not shown in any attitude or function to which exception might justifiably be taken. "In my opinion," he said, "only a narrow or unhealthy mind could find any depravity in the film." He termed the nudity an "inconsequential factor in an absorbing and instructive documentary film."

Meanwhile, the theatre manager, John Hart, and the projectionists, George Stone and Paul Kearny, out on $1,000 bail each, are scheduled to appear in Magistrate's Court tomorrow (Wed.) on charges of "showing an indecent and obscene film." Attorney Hood indicated that he would waive a hearing for the trio, which, in effect, sends the case to the grand jury. In the light of Judge Freund's decision, it's figured that no indictment is likely.

"Latuko," made by Edgar M. Queeny, chairman of the board of Monsanto Chemical Co., depicts the life and customs of the Latuko tribe in Equatorial Africa. It has been shown in 200 communities in the far west and midwest, as well as at the Museum. It was recently banned in New York State.

Arbitration

Continued from page 5

Herman M. Levy, general counsel for the Theatre Owners of America. The group gave four solid days to formulation of the specifics in the proposed system, such as the extent of monetary awards which may be given by arbiter panels and clarification on how runs, clearances and bidding complaints will be handled. Their recommendations were turned over yesterday to a drafting committee whose job is to put the detailed arbitration plan into legal phraseology. They hope to have this ready by June 10, or well in advance of the all-trade conclave on June 16.

Levy stressed that there was an absence of any discord during the four days of meetings among his group, which included counsel for the various film companies. Allied States failed to have a single rep at any of the sessions, which may or may not be meaningful.

'Illicit Love' No Grounds for Pic Ban, Sez Distrib

Albany, May 20.

Whether the French film, "La Ronde," will be shown in New York State rests with the Appellate Division of the N. Y. Supreme Court, which reserved decision last week on a petition to compel the State Board of Regents to grant a license for the picture. Board has refused to permit exhibition of the feature on the ground that it is "immoral" and would "tend to corrupt morals."

Petition was submitted by Commercial Pictures Corp., which is distributing "La Ronde" in the U. S. In arguments before the court last Wednesday (14), the firm's attorney, Mrs. Florence Perlow Shientag, charged that the Regents' action in banning the film was "arbitrary." Although conceding the picture deals with "illicit love," she declared this was not sufficient cause for denial of a license.

"We have had subjects dealing with illicit love," Mrs. Shientag pointed out, since the Greek tragedies and Shakespearean plays. "La Ronde," she added, is "satirical, witty and of great artistic integrity." Moreover, no complaint has been made to any exhibitor in nine other states where the picture has already been screened.

Court, incidentally, witnessed a private screening of "La Ronde" also on Wednesday at the request of Commercial Pictures. Produced by Sacha Gordine, the film is based upon a play by Arthur Schnitzler. It stars Anton Walbrook, Daniele Darrieux, Simone Simon and Daniel Gelin.

Studio Visits

Continued from page 7

exhibitors earlier this month in Culver City. The majority, if not all, of the visitors returned to their baliwicks steamed up about the upcoming product and pledged they'd follow through with greater effort in promoting the pix.

The M-G junket clearly copped an abundance of attention within the trade. Other film outfits are now studying the costs and values received with the view of possibly adapting the idea for their own use.

Conference of production toppers and key theatremen across the country will be held in L. A. next fall under the aegis of the Council of Motion Picture Organizations. COMPO held its first such seminar last year and all participants agreed that the exchange of knowledge anent public tastes in film entertainment, and otherwise upbeating the b.o., proved beneficial.

Mpls. Exhibs Cheered

Minneapolis, May 20.

Metro's "See and Believe" conclave has inspired two of its Minneapolis exhibitor guests to spread a spirit of optimism regarding exhibition's future prospects and to rally the area's theatreowners and managers to the utmost showmanship efforts.

Back from the conclave, Harry B. French, Minnesota Amus. Co. (United Paramount Theatres) president, and Bennie Berger, North Central Allied head, lost no time in acquainting managers and fellow exhibitors with the "marvelous" product coming up from Metro which, if other companies "even partially duplicate," as expected, "is sure to revive the boxoffice."

Both French and Berger say that the product Metro put on display for conclave guests and the words of cheer from the company executives have given them renewed confidence regarding the ability of pix to combat TV's inroads.

Weitman for More Coast Hops

Metro's hosting of the studio conclave for exhibs proved its value in terms of industry-wide confidence in the future and other companies would do well to copy from the idea, Robert Weitman, United Paramount Theatres v.p., said in a letter to UPT field personnel.

Copies of the letter were sent to various distribution execs.

WARNER POWER

"The Winning Team"

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World Premiere June 6th Springfield, Mo!

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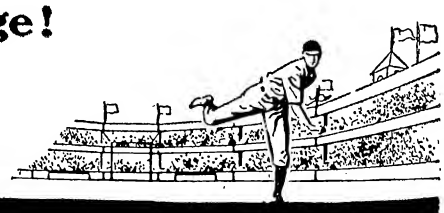

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Amusement Stock Quotations

(For the Week Ending Tuesday (20)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	61	97⅛	93⅜	93⅜	— ⅜
CBS, "A"	28	34⅝	34	34¼	— ⅞
CBS, "B"	30	34¼	33½	34¼	+ ⅜
Col. Pic.	8	12½	12⅜	12⅜	— ⅛
Decca	25	8½	8	8⅛	
Eastman Kodak	105	43⅜	42⅝	43	— ½
Loew's	81	16¼	15⅞	15⅞	— ¼
Paramount	30	27⅛	26	26⅛	— ⅞
Philco	72	29½	28½	29½	+ ¼
RCA	295	26¼	25½	26	— ⅛
RKO Pictures	162	4⅛	4	4	— ⅛
RKO Theatres	98	3⅜	3¼	3¼	— ⅛
Republic	30	4½	4¼	4⅜	
Rep.. pfd.	2	10⅜	10⅜	10⅜	— ⅛
20th-Fox	48	17¾	16⅝	17½	— ¼
Un. Par. Th.	78	17½	17	17⅛	— ½
Univ.	22	12	11⅝	11⅝	— ½
Univ. pfd.	1	58¾	58¾	58¾	—1½
Warner Bros.	38	13½	13¼	13½	
Zenith	31	76	73⅜	76	+1¾
N. Y. Curb Exchange					
Du Mont	110	15⅞	15⅛	15⅜	— ⅝
Monogram	42	3¼	3	3¼	+ ¼
Technicolor	20	21½	21⅛	21¼	— ¼
Over-the-Counter Securities			Bid	Ask	
Chesapeake Industries (Pathe)			4	4½	+ ⅛
Cinecolor			1	1½	— ⅜
U A. Theatres			4¾	5¾	
Walt Disney			6¼	7¼	

(Quotations furnished by Dreyfus & Co.)

'Snow White's' Big Reissue Coin

Continued from page 3

year. The original 1938 release produced $8,100,000, of which $4,200,000 came from domestic (U.S. and Canada) rentals. The 1944 reissue brought $2,500,000 worldwide, of which $1,500,000 was domestic.

On the other hand, tele is becoming increasingly attractive to Disney as far as his shorts are concerned. The 18 a year which he continues to distribute through RKO are unprofitable to him and becoming more so as production costs continue to rise and the shorts market gets worse.

The live-action series which Disney started in England several years ago is proving very profitable, aside from the fact that they thaw all his frozen sterling there. First of them, "Treasure Island," which went into release in August, 1950, cost $1,750,000. It has earned in domestic distribution alone about $2,250,000, having played between 9,000 and 10,000 contracts so far. It is also doing well in foreign.

The second of the British series, "Robin Hood," will go into release this coming August and another one starts shooting shortly. It is "When Knighthood Was in Flower," with Richard Todd and Glynis Johns starred. Next Hollywood-made cartoon feature is "Peter Pan," which is slated for distribution next February.

The $2,000,000 which appears likely for the current "Snow White" reissue will be largely profit, since the negative cost has long since been amortized, of course. Major charges against it are 25% distribution fee paid RKO, plus $240,000 for new Technicolor prints (400 at $600 each). Publicity and advertising must also come out.

Tremendous advance publicity on "Robin Hood" is being obtained with a 15-minute 16m pic, "The Riddle of Robin Hood," which Disney is providing to schools for free. It will have had about 2,000 bookings by the time schools close, with an average of 500 students figured at each showing.

One hundred prints have been made up of the black-and-white subject, which shows the making of the feature, including research, planning, rehearsals, set construction and the actual shooting.

"Snow White" reissue is expected to up earnings for 1952 to compare favorably with last year, prexy Roy O. Disney reported this week in the company's six-month statement for the period ending March 29. The half-year showed a serious decline, profits being $19,980 (3c a share on the 652,840 common outstanding) as against $201,914 (30c a share) last year.

Part of the decline was accounted for, Disney said, by write-offs on some old features and by cost increases which cut profits on shorts. Exec added that revenue from publications and character merchandising, comic strips and music was holding up to '51 levels, which was helping meet increased costs of current production.

Producer's share of film rental, report disclosed, was $1,749,771 on features for the six months ended March 29, as against $1,089,313 for similar period last year. Shorts income was up to $850,423 from $306,944 in 1951. Income from licensing and other subsidiary rights increased to $1,238,792 from $961,588.

What chopped away at the profits was the increase in cost of the films, represented by amortization. It jumped from $770,148 last year to $1,784,186 this semester for features, and from $168,172 to $706,387 for shorts. General administrative and selling expenses soared from $470,662 to $644,854, and $34,956 of writeoffs were taken for an abandoned production.

Goldenson Raps

Continued from page 5

first quarter of 1952 were $1,805,000 as compared to $2,459,000 for the same period of 1951. With capital gains, the figures for the two quarters are $2,049,000 and $2,791,000, respectively.

UPT topper disclosed that there has been a seasonal dip in attendance during the second quarter of this year. He declared that it has been more noticeable this year and that biz in the second quarter is about 3½% below that of the same period of 1951. He asserted that UPT was making a drive in its theatres for May and June to stimulate attendance, and that he hoped that by the end of the quarter the attendance rate would equal that at the same point last year.

As a result of fluctuating biz conditions, Goldenson said he could not make a specific answer on the question of dividends. He declared that the declaration and payment of dividends would be determined by the board in the light of overall conditions. He stressed, however, that the company is in a strong financial condition and that the policy of UPT "will continue to be as liberal as possible in the payment of dividends."

Diversified Investment

UPT chief pointed out that the company was pursuing a policy of diversified investment in the amusement, communications and electronics field. He hoped that the merger with American Broadcasting Co. and the investment in Microwave Associates would be only the first steps in that direction. He said it appears that the Federal Communications Commission hearings on the ABC merger would be concluded in a few days and that a decision on the merger application was expected before the end of the year.

In addition to Goldenson, entire slate of current board of directors was re-elected. Directors present at the meeting besides Goldenson were Robert H. O'Brien, secretary and treasurer; Walter W. Gross, v.p., and general counsel, and John A. Coleman, partner in the brokerage firm of Adler, Coleman & Co.

4A's Board

Continued from page 2

member for each 100 members. Board members would be nominated according to talent categories. Until a census is taken, the split-up would be: 44% actors, 31% dancers, 20% singers, 7% announcers, 5% specialty acts and 3% concert-opera. Board's composition would be 45% in the east, 20% from the midwest and 35% from the Coast.

Officers would be a president, five veepees, a treasurer and a recording secretary. They would be elected by the national board from its own members. Board will name exec secretary and committees.

Key principals embodied in the plan are (1) preserving representation of the different kinds of interests of the members, although setting up a strong united organization, and (2) providing greater centralization than customary in some union fields.

Local unions would have the power to set rules for their own members, provided they are consistent with national constitution and national board policy. Locals wouldn't be allowed to make rules "denying employment to members of other locals." This is to avoid regulations hitting out at traveling shows. In some respects, setup is similar to that existing in American Federation of Radio Artists, which has the national board and local autonomy arrangement.

Splitting Assets

Ticklish question is that of assets and treasuries. Total assets of five branches are $1,270,000, of which 56% belongs to Actors Equity. About half the assets are cash. Plan envisages that when merger is ratified, each branch will give half its treasury to merged union, place the rest in trust. After one year, national board will survey locals to determine former affiliation of members, and the funds in trust will be released on a prorata basis to the local unions, according to proportion of the old branches' memberships residing in the new locals.

Old locals would give half their treasuries to merged national organization, half to the merged new local. The Equity Building's disposition, plan suggested, should be left to a committee chosen by Equity Council, with proceeds possibly going to support the Equity Library Theatre.

Recommended initiation fee was $50 for members earning under $3,000 annually, $100 for those earning more. Dues would be $20 annually payable in advance, plus 1% of earnings over $2,000 annually up to $30,000.

Total income of the five branches for 1951 was $1,250,000 and total expenses were $1,000,000. It's figured there would be administrative savings, resulting from merger, which could further shave expenses.

20th Stockholders

Continued from page 5

extent that earnings for the first half year will be, it's hoped, about $1,200,000. First six months of '51 brought a net profit of $1,071,000. He added he's "optimistic" about the balance of the year, but hastened to say it's impossible to predict the commercial outcome of any film any more.

Also on the upbeat, as concerning the stockholders, the chief exec told the session that he'll recommend that the board declare the regular 50c dividend for second quarter, despite the fact earnings will be no greater than 43c per share. Fear that 20th would pass its second quarter divvy had been expressed in financial and industry circles both in N. Y. and the Coast.

Following divorcement, Skouras said his hope is that a regular quarterly melon of 25c will be the policy of the new film company to be formed. Obviously, if National Theatres, Inc., achieves the same aim, the present parent outfit's $2 annual rate will be maintained, since stockholders will receive one share of stock in each of the two companies for each single share in the parent company which they now own.

While confident anent the future, the prexy advised that 20th "must undergo a period of drastic readjustment, during which the management and employees must be prepared for sacrifices greater than any we have heretofore made. Our budget must be substantially reduced from what it is today."

Key to the better days ahead, in addition to more economical operation, lies in television, said Skouras. He said the success of home TV will substantially depend on film entertainment and hep Hollywood producers will be called upon to supply it. The programs they'll turn out, he added, will be ones specially designed for the medium.

Skouras labeled large-screen TV as, in time to come, "the greatest boon to theatre attendance in its (exhibition's) history."

There's prosperity anew on the horizon, said the 20th topper, but "I ask that you exercise patience during the period of transition."

Artie Imports

Continued from page 7

more of its product specifically at this audience.

It gets back to the old business of "more adult pictures." To which the reply is that there have been quite a few that could be considered in that category in the past couple years, some that have done biz and some that haven't. Question is whether Hollywood can make this type of product and, if it can, do arty audiences patronize it or do they take their frequently snooty attitude versus anything that bears the "Made in U. S. A." mark, without even looking at it.

Hollywood faces the additional problem of costs. The major studios, at least, can't afford to limit their sights to any one type of audience. Expenses are so high they take the attitude that every pic must be loaded with buckshot so they have a chance at knocking off the largest possible audience.

Yearning of the American companies for the art film market is a source of somewhat grim amusement by foreign importers and distribs. They agree that the overseas product as a whole earns considerable coin in the U. S., but they point out that few pix individually show a worthwhile profit.

Each of the foreign pix represents a considerable investment to its distributor in cost of acquisition, preparation, prints, publicity and advertising and the overhead of a distribution setup, no matter how meager. Importers are thus becoming more and more cautious. Some are buying only British pix, which can be sold also to TV as they are, or are experimenting with cheap dubbing jobs on foreign-language product in the hope that between theatres and tele they can eke out a profit.

Joseph Burstyn, by far the most successful of the importers and distribs, who is currently handling the highly-profitable "Tomorrow Is Too Late," is among those who take a downbeat attitude on the arty market. Burstyn's "Miracle In Milan," also currently in release, is doing only so-so biz.

While "Miracle" truly falls into the art pic category, "Tomorrow" has had questionable reviews. Its trump is that it can be exploited for sex. As a result, Burstyn, who in the past 20 years has brought over most of the great foreign pix, is practically ready to give up arty quality as a standard. His despairing intention now is to confine himself to importing only such product as offers the possibility of being advertised and exploited for its sex content.

Mono Plans

Continued from page 7

"24 Hours in the Life of a Woman" has just been completed in Britain as the first project in a joint production deal between Monogram and Associated British Pictures Corp.

In company with Monogram International prez Norton V. Ritchey, Broidy leaves for London in July or August to confer with ABPC execs on the second venture. Both Monogram and ABPC already have selected stories and a final decision will be made when officials of the two studios get together.

Elsewhere, Monogram is considering a joint film-making deal with the Shochiku Co. in Japan. "We have lots of yen there," Broidy said, "and that's one way of getting it out." William Osborne, Mono Far East supervisor, is due in Tokyo this month to discuss arrangements.

Ohio Exhib Meet Slams Prods. Who Sell Pix to Tele

Cleveland, May 20.

Hollywood producers who peddle films to TV, overpriced films and stiff current percentage deals, were slugged by exhibs at the first session of the Independent Theatre Owners of Ohio, holding its three-day meeting here.

Seventeenth annual convention, headed by Martin G. Smith of Toledo, opened Monday (19) with a parley by the Ohio Drive-in Assn. under helm of Al Boudouris of Toledo, a caravan forum with William C. Carroll presiding, and a board of directors' dinner talk.

Smith announced he was resigning as president after 23 years in the post because of ill health. He suffered a slight heart attack Sunday. He still felt so weak that his speech at yesterday's session was read by Robert A. Wile, secretary.

"How to boost business and to reduce overhead" is the keynote of the convention. Using data submitted by members in unsigned questionnaires, it's reported that chairmen and exhibs during a closed film clinic assailed distributors for tough take-it-or-leave-it sales policies, contract finagling and lack of cooperation on specialized problems.

Actress Janis Carter flew in for guest appearance at a banquet tomorrow (Wed.), following election of officers and general business session. Major speakers will be Wilbur Snaper, National Allied States prez; Abram F. Myers, Allied States general counsel; Maurice Bergman, Universal's public relations director, making report of his tour of 16 Ohio cities, and W. Ward Marsh, vet pic critic of the Cleveland Plain Dealer.

Bergman urged TOO to wage a stronger war of propaganda to correct public misconceptions about the film industry. As result of the Ohio trip, he is recommending to COMPO formation of a permanent speakers' bureau to boost films and appointment of representatives in key cities, coincident with raising of war chests to subsidize public relations campaigns.

Exhibitors commended Hollywood producers for plans to eliminate "B's" and strengthen "A" product. But there were many gripes about high allocations by certain companies and need for a consistent national sales policy.

Ghost Town

Continued from page 2

originate more sustaining shows in Chicago.

4. Prepare and distribute a brochure listing all talent, services, facilities and properties for sale in Chicago.

5. Act as a clearing house for all information concerning available Chicago talent and services, as well as sources of demand for same.

6. Release regular publicity on all Chicago broadcasting activity to radio-TV editors of all daily newspapers and all trade publications in the country.

7. Originate and execute a promotion and exploitation program designed to develop Chicago broadcasting.

8. Enlist the support and cooperation of civic bodies and other trade organizations, such as the Chamber of Commerce and the State St. Council, in the program.

9. Collaborate with all groups within broadcasting in a united effort toward mutual accomplishment and welfare.

10. Create more work and/or sales for services or facilities, by stimulating or helping to stimulate all phases of Chicago broadcasting activity.

Carrying the ball thus far in the formation of Chicago Unlimited have been John Weigel, freelance announcer; indie packagers James E. Jewell, Stuart V. Dawson and Alan M. Fishburn; Ray Jones, AFRA and TVA exec secretary; Dan Collins, Chicago Federated Ad Clubs; Geoffrey Bennett, RCA-Victor; James Kellock, Wilding Films; Norman Lindquist, Atlas Films, and Archie Levington, music publisher.

Tell Former Commie Ties

Continued from page 2

Howard Lawson and Elizabeth Leech were leaders of the group.

Roberts urged the Committee to outlaw the Communist Party and to check very closely on Communist front organizations. He said the Committee should publish this information as a "protection."

Roberts disclosed that he joined the party in 1945. He said that when he arrived in Hollywood in 1936 the only people who seemed to be friendly were Communists. In 1938, he said, he was invited to join the party by Arnold D'Usseau and D'Usseau's wife. Subsequently, screenwriters Robert Lees and Fred Rinaldo asked him to join, but he continued to reject the offers. However, he reported that late in 1945 Edward Huebsch sold him a bill of goods and he became a member of the party.

Roberts stated that he went to New York during the summer of 1945 and broke away from the Communists. He returned to the Coast in 1946, he testified, during the period when the Conference of Studio Unions was attempting to take over the backlot workers. He said he rejoined when told it was a fight for honest unions in Hollywood. Later he said he was assigned to a writers unit working on the problems of the screenwriter in the Screen Writers Guild. He said the Commies tried to use him to break up the All-Guild slate, which was fighting the Communists. Subsequently, he said he became aware that the Commies were trying to rule the Guild and as a result he got out. They tried to get him to return to the party in 1948, he said, but that he turned them down.

Odets, who was on the stand for the second day today (Tues.), testified he sometimes found himself on the same platform with Commies solely because the liberal and the Communist path cross each other from time to time. He stated that since his brief membership in the party in 1935, he never knowingly appeared on the same platform with them.

Pressed about his affiliation with Government-branded Commie fronts as late as 1950, Odets said he would be more selective these days about what he sponsored. But he admitted that he would continue to endorse some of the organizations if he had it to do all over again. He regards them as having good liberal objectives.

The writer was alternately a good and poor witness for himself. It was significant that when he concluded at the lunch recess, the committee pointedly failed to thank him for his cooperation or to tell him that he had been helpful in their work. Such thanks are normally forthcoming to "cooperative" witnesses, with Elia Kazan having won them recently.

Among highpoints in Odets' testimony today:

It was brought out that, as late as 1950, he was an officer of the National Council of Arts, Sciences and Professions. Asked if he repudiated the organization, which has several times been officially called a Communist front, Odets ducked a "yes" or "no" answer. Instead, he said he intended to go to New York to investigate and determine "to what extent it is Communist-dominated."

Would Wrest Red Power

Speaking of front organizations, he said he would like to "wrest control away from the Communists in some of these organizations."

Committee counsel Frank S. Tavenner asked about his affiliation with various named fronts and Odets replied, "I have spoken what I thought about certain moral issues. I found myself on platforms with those now known to be Communists. An American liberal must sometimes find himself on the same platform with strange bedfellows. But, since the early days, I have never knowingly been on the same platform with Communists."

The committee counsel produced copies of the Daily Worker programs and circulars showing that in 1949 and 1950 Odets permitted use of his name and even spoke at rallies in New York on behalf of the since convicted top echelon U. S. Commie leaders. Odets also sponsored and spoke at the Cultural and Scientific Conference for Peace at the Waldorf-Astoria in New York, in March, 1949. This was widely branded as a Communist front, with even the Secretary of State warning against it.

Odets branded as a phoney the use of his signature on a petition filed with the United Nations by the Communist Party in 1950, urging an investigation of the contempt of Congress citations against the "Hollywood Unfriendly 10."

He also charged he was "misquoted all the way through" in a 1947 interview in the Daily Worker on the planting of leftish ideological material in screen plays he wrote. The interview quoted Odets as saying he "got away with some stuff" in "The General Dies at Dawn" and other pix.

"There was nothing subversive in 'The General Dies at Dawn'," said Odets. "Paramount produced it. I went to Hollywood to write entertaining scripts and make a living—not as a propagandist. I never had any idea of going to Hollywood to spread social messages. Why, I didn't even write 'The River Is Blue,' one of the pictures referred to in this article."

Odets was asked about his affiliation with Frontier Films in 1937. He was listed as a member of the advisory board of the organization, whose directors included John Howard Lawson, Albert Maltz and Elia Kazan.

'No Pic Angel'

"I was approached by Paul Strand and asked for money. I said indignantly I was not a banker, but if they wanted my best advice I'd be glad to help. Paul Strand is one of the two or three greatest photographers in the United States and I offered advice only because he asked me."

At another point, the witness declared that "I would not advocate the Communist Party for anyone to join because of the secrecy. I see no reason for any party to be conspiratorial in the United States. I believe in free speech."

In response to a question he replied that "I don't believe the Communist Party's purpose is to overthrow the United States Government. It does take orders and follows directions from European sources. But I'm inclined to think its purpose is not to overthrow this Government; that's my guess."

When Tavenner asked if it were really a political party or a foreign conspiracy, Odets declared bluntly that "I understand that it is a legally recognized minority party in the United States. Am I correct?"

"This committee has never so considered it," retorted Tavenner.

"Then why doesn't this committee recommend that Congress outlaw it." Tavenner had no answer to this.

In another series of questions and answers, Odets said he knew Hans Eisler as "a very gifted composer and I employed him to write music for a play by me. Later, I asked RKO to hire him for a picture I directed, 'None but the Lonely Heart'."

Eisler, who testified before the committee in October, 1947, is now in East Berlin.

In an all-day session of routine interrogation and answers yesterday (Mon.), Odets named no new names and clashed constantly with Tavenner over interpretation of the critical appraisal by the left-wing press of his famed one-acter, "Waiting for Lefty."

Job Waiting

Washington, May 20.

A major studio is reported awaiting outcome of the Clifford Odets' testimony before the House Un-American Activities Committee before pacting him for an important film.

This may be the reason for the Odets stint as a voluntary witness, both in executive and closed session. Playwright has to his credit "Humoresque," "None But the Lonely Heart," "General Died At Dawn," "Gettysburg" and "Life of George Gershwin."

Davis Releasing 'Sextette'

Arthur Davis Associates, indie foreign film distribution outfit, this week picked up American release rights to "Sextette," a French import.

Moguy Back to Europe; Sets Col Finance Deal

Leonide Moguy, French director who has been in the U. S. about a month to help exploit his current release, "Tomorrow Is Too Late," returns to Europe Saturday (24) on the Liberte. He attended several receptions and previews for the Italian-made film in Boston last week. It's scheduled to open in the New England territory shortly.

Meantime, Moguy concluded a deal with Columbia Pictures in which the major will partially finance and release several films which he'll produce and direct in Europe. Agreement was also set whereby the company will handle distribution of "Tomorrow" in Mexico.

Average Citizen

Continued from page 3

ences were surprised to learn that "the movies" consisted of many hundreds of incorporated business enterprises across the country. "They had thought it was ruled by a relatively few men in N. Y. and was not to be taken seriously, similarly as some of its lighthearted entertainment is not to be taken seriously.

"Folks in the small towns, who incidentally are very community organization-minded, clearly were impressed and enlightened when I pictured the industry as a definite part of America's free enterprise system and an important factor in the nation's economics. This was in sharp contrast to their bubble-world misconceptions."

Bamberger's Censorship Talk

Leon J. Bamberger, RKO sales promotion topper, will speak on "Censorship vs. Self-Regulation" before the annual parley of the Kentucky Assn. of Theatre Owners in Louisville beginning May 28.

Kentucky exhibs are weighing steps to combat the film censorship bill recently introduced in the state legislature.

20th Eyes Wald

Continued from page 3

large reputation in the past few years for turning out moneymaking pix at medium cost. His pact is understood to have two years to run, but a deal to get film out of it could possibly be negotiated. He has had talks in recent weeks with 20th execs.

Wald has a contract with RKO which will keep him there until Oct. 31. Prior to setting up his own indie unit, he turned out quantity pix on medium and high budgets at Warner Bros.

No decision on the unit chief will be made before Zanuck returns from his present European trip early next month.

Small-Spiegel

Continued from page 4

opera star Patrice Munsel will have the lead.

Spiegel's second is to be "The Witness," screenplay by Arthur Laurents. Film-maker said he's negotiating with Ingrid Bergman and Marlon Brando for the top roles.

Other product on the UA lineup to be delivered later this year or in '53 includes at least one, and probably two, from John Huston, who directed "Queen" for Spiegel. Aspen Productions (Mark Robson-Robert Wise production combo) is down for two films.

There's a strong chance that Charles Chaplin's "Limelight," which is now editing, will be handed over to UA late this year.

Harry Popkin and associates Russell Rouse and Clarence Green have "The Thief" now shooting in N. Y.'s Central Park. Popkin has a tieup with UA but his pix beyond "Thief" have yet to be set.

King Bros., whose latest was "Mutiny" for the distrib, have four additional pix to go under their UA pact. Negotiations are under way for more product from Samuel Fuller, who recently completed "Park Row."

Producer Ken Annakin is set to make "Planter's Wife," Claudette Colbert starrer, for UA the latter part of the summer. Anatole Litvak, in association with Benagoss Production, will turn out "Girl on Via Flaminia" in Rome later this year. That title, incidentally, will be changed.

Indie pards George Breakstone and Ray Stahl will leave for Africa at the end of this month to film "Morasi," jungle pic, for UA.

Having picked up three pix recently from Lopert Film Distributing for general handling, UA now stands a good chance of acquiring three more from the same source. They're to be made by Sir Alexander Korda with financing provided by Robert W. Dowling.

Comparison of Film Inventories

(At Cost)

	Completed Pix Unreleased		Pix In Production	
	1951	1950	1951	1950
Col	$5,323,847	$8,249,678	$378,673	$1,689,167
M-G	26,243,849	19,799,979	29,937,744	30,306,935
Par	22,064,447	18,406,424	8,819,258	7,320,418
Rep	2,033,024	3,997,647	1,740,843	1,193,124
RKO	6,123,731	5,551,590	9,851,694	13,678,051
20th	22,555,653	25,296,364	11,194,804	8,250,562
Univ	5,345,824	4,991,053	8,398,572	8,219,623
WB	4,015,220	5,631,009	7,847,425	9,352,687
Total	$93,705,595	$91,925,744	$78,169,013	$80,100,567

WB Sales Dept.

Continued from page 7

is required under the Department of Justice's consent decree ordering the separation of the theatres from the production company.

With WarnerColor, studio-developed process, playing an increasingly important part in future production, Warners is reportedly weighing the conversion of its Brooklyn film laboratory to full-time duty on processing the tinters. Company is also planning on setting up a laboratory in England for processing of WarnerColor. Jack L. Warner leaves for London in June to huddle on the subject with Sir Philip Warter, Associated British topper.

Studio reports that almost 100% of its shorts were being filmed in color. At the same time, it revealed its newsreel would soon be released in color. Latter has been made possible by the development of WarnerColor, because the film furnished by Eastman can be used in regular film cameras. In addition, the negative can be developed almost as quickly as black and white.

Ferber Novel

Continued from page 3

sisted on leasing her properties, rather than selling them, and has collected fabulous payments for yarns to which she has retained basic ownership.

"The Giant" will begin serialization in the next (June) issue of Ladies Home Journal. It will be published by Doubleday in the late fall and be a Book-of-the-Month Club selection.

Hemingway's story will be published by Scribner Sept. 8. It is described as shorter than a novel but longer than a short story. It is about a friendless old man fishing in the Gulf Stream. He is kept at sea for three days by a giant fish he hooks.

On the basis of that synopsis, story departments don't see a screen property in it, but there is always great interest in gandering Hemingway yarns, since he has also been the author of some highly successful pix (20th-Fox has just completed his "Snows of Kilimanjaro"). However, his last book, "Across the River and Into the Trees," which has been available for well over a year, hasn't been sold to films.

20th Divorcement

Continued from page 5

cial position of the new film company, following the theatre severance, the prez related it will have no indebtedness beyond $7,500,000 and no stock issue senior to the common. He said the unamortized inventory alone is worth $60,000,000. In this connection, Skouras emphasized that in no case will a film be sold to TV "so long as I am president of this company." He said a break from this position by any major company would mean all others would follow suit and the value of film libraries would be very seriously jeopardized.

Inventories Slash

Continued from page 3

ture, since they do not include advances made by the companies to indies who made pix for them. Prime examples are Columbia, where the Stanley Kramer unit went to work during 1951, and RKO, where the Wald-Krasna, Edmund Grainger and other outfits were operating.

Col's Drop

At Col the investment in its own pix in the can dropped from $8,249,000 to $5,323,000. Equally startling was the fall in cost of pix in production at the time of the report. They tumbled from $1,689,000 in 1950 to $378,000 the following year. Balancing this off were the advances to outside producers, which zoomed from $8,418,000 to $11,434,000.

At RKO the investment in pix in production dived from $13,678,000 to $9,851,000. At the same time, the advances to outside producers soared from $6,920,000 to $12,244,000. Incidentally, RKO wrote off $1,524,000 in 1950 and $1,296,000 in 1951 as advances to indies that were estimated to be unrecoverable.

Banks and board of directors of the companies are back of the urge to cut inventories of completed pix before embarking on any additional heavy production programs. Feeling is that with uncertainties ahead because of the lift of the TV station building freeze and generally sloppy biz, it is advantageous to become as liquid as feasible.

There is already tangible evidence on the Hollywood lots of decreasing activity. As of the beginning of this week there were 36 films in work, including three on location in England, one in New York and one in Honolulu. This is a drop of 10 from the same time last year.

Metro appears to be the only company fighting the trend. It plans to put 17 pix before the cameras in the next 10 weeks, though its investment in unreleased pix has catapulted by $6,500,000 between 1951 and 1952. It went from $19,800,000 to $26,244,000, highest in the industry. A large part of the increase was represented, however, by "Quo Vadis," which hadn't yet gone into distribution at the time of the report.

RKO Investment

Continued from page 5

film costs was effected in the year. If the amortization table had been left untouched, the net profit and the inventory of released productions, less amortization, would have been cut by approximately $957,000.

In 1950, negative costs were completely written off over a period of 104 weeks from the date the films were released in the U. S. Same formula still prevails for U. S. amortization but in the case of foreign territories, the writeoff does not commence until 26 weeks after the pix have been in domestic distribution.

Last year, more than half of RKO's film rentals came from indie productions handled by the company, prexy Ned Depinet reported, adding that deals with the indies will be continued. He noted that RKO's associations with Samuel Goldwyn, Walt Disney and Sol Lesser have endured over 10 years.

RKO's annual stockholders' meeting is set for June 4 in Dover with the present five-man board up for reelection. Directorate comprises Depinet, Howard Hughes, Noah Dietrich (chairman), Francis J. O'Hara, Jr., and J. Miller Walker.

Herbert H. Tonks, Universal's Far Eastern and eastern division supervisor, arrived in New York last week for confabs with home-office execs.

They called it love!

But that isn't what the whole town whispered...nor the ugly name the husband gave it when he found out ...too late!

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RKO RADIO PICTURES

Clips From Film Row

NEW YORK

David Parry, onetime flack with Samuel Goldwyn and United Artists, joined the Lynn Farnol public relations office Monday (19).

Headstone memorial to David Black, salesman with Republic Pictures since the company's inception, unveiled Sunday (18) at Montefiore Cemetery, Elmont, L. I.

CLEVELAND

Independent Theatre Owners of Ohio holding its annual convention at Hollenden Hotel here May 20-21. Meet will explore methods of increasing grosses and cutting expenses.

Nat Wolf, after serving 20 years as zone manager of Warner houses in Ohio, is resigning June 1 to enter biz for himself. Before starting new job, he and his wife are taking a long vacation and will visit their son, Lieut. Donald Wolf, stationed in Germany.

LOS ANGELES

Republic acquired U. S. distribution rights to "New Lease on Life," made in Italy and retitled "Flying Squadron."

As a result of Humphrey Bogart's Oscar winning performance, Warners will reissue two of his old pictures, "High Sierra" with Ida Lupino and "To Have and Have Not" with Lauren Bacall.

Richard Ettlinger, film row booker, joined Metzger-Srere circuit which operates theatres in Los Angeles and San Diego.

CHICAGO

Chi federal appeals court last week upheld the 10-year convictions of Kenneth Gordon and Kenneth MacLeod, who were charged with stealing $12,000 worth of film.

Moline, Ill., city council rejected motion to amend the present curfew law which bars unescorted children from film houses after 6 p.m.

Cinema Lodge of B'nai B'rith held its annual dinner dance last week.

Deerpath Theatre, Lake Forest, Ill., started to double stage plays with film fare last week.

ALBANY

The Warner circuit cut two more theatres in the western district from its roster when Max Friedman, longtime buyer and booker for the upstate zone, took over the lease on the Babcock and Temple in Wellsville. It has eight years to run. Friedman, who resigned as buyer and booker in March, worked here for Warners 17 years. The Babcock and Temple were among the houses he booked.

Nell Hellman closed the Royal, seating 1,000, and the Paramount, accomodating 900, until September. It is the first time the theatres, the only ones in their respective neighborhoods, have been darkened. Hellman advertised that the closing was a temporary one "for repairs," but poor business was decisive factor.

PITTSBURGH

William Hock, with WB here for 24 years, resigned as manager of circuit's Ambridge, Pa., theatre to join a construction company in executive capacity; replaced by Jack Hamilton, from Washington, D.C.

Margaret Busha left the Fulton staff to be with her husband, Ed Busha, now stationed in the south. He was at the Shea before being called into service.

Frank Jackson, vet Harris Circuit manager in St. Mary's, Pa., resigned to go with a carbon company there.

A landmark in Scottdale, Pa., the Arcade, will be torn down. The building originally was a church, built in 1871, and was converted into a film theatre in 1908. For many years it was operated by John Bixler.

Manor, Pa., run for the last two years by Leon Hadfield, transferred to Nick Pecoraro, of Jeannette, under long-term lease.

Republic exchange, in an economy move, has dropped William Roads, salesman; Dave Ferguson, shipper and one inspector.

Walter Bedel, RKO shipper, into the Army.

ST. LOUIS

Frisina Amus. Co., shuttered its Tivoli, a 560-seater in Springfield, Ill., for the summer.

Memorial Day selected by Kerasotes Theatres for lighting its new ozoner near Springfield, Ill.

The McCarty Theatre Supply Co., recently organized and headed by Paul R. McCarty and J. W. Shreve, Kansas City, bought the physical assets of Joe Hornstein, Inc., of St. Louis. McCarty is a vet exhib.

Paul Schroeder and Phil Harris, co-owners of the shuttered State, Baden, Ill., will relight the house in July.

Stage shows will be staged Sunday nights at William Warning's ozoner near Carbondale, Ill; First guests will be radio talent from WSM, Nashville, Tenn.

MINNEAPOLIS

Janis Carter in from Hollywood for personals at Minneapolis and St. Paul RKO-Orpheum houses opening days of "Half Breed" in which she appears.

Vern Skoray promoted by 20th-Fox from Calgary in Canada to be assistant to district manager M. A. Levy here; succeeds Saul Malisow, advanced to local branch manager.

M. A. Levy, 20th-Fox district manager, attended "Wait Till Sun Shines Nelly" preem in Hutchinson, Kas., last week.

Ev. Seibel, Minnesota Amus. Co. ad-publicity head, laid up by illness.

Republic has scheduled world preems of "Minnesota" for Norshor and State theatres, in Duluth and Minneapolis, respectively, July 16 and 17.

DALLAS

Rio Drive-In opened at Crockett. Operated by the Crockett Amus. Co. Olan Dickey is manager.

The Sunset ozoner opened by owner-manager Jim Miller at Decatur.

Ford Theatre, a 580-seater, opened at Rankin by H. Ford Taylor, San Angelo exhib. Marvin Bell is manager.

Gustav Lavenant purchased Gale Theatre at Jourdanton and changed name to Galivan.

The Palace, like the Majestic, will celebrate its 31st birthday on June 11. One of Interstate Theatre Circuit's de luxe houses, it has been undergoing a general facelifting in the last few months.

Neal Houston joined the Tower Pictures Co., here as salesman, and will cover Texas and parts of Oklahoma. Houston was formerly with 20th-Fox.

Karl Hoblitzell, head of Interstate Theatres, is scheduled to receive the national Good Citizenship Award from Sons of the American Revolution, holding its annual congress in Houston, May 18-22.

New York Theatres

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with JOHNNY COY
SUNNY GALE
PARAMOUNT
Midnight Feature Nightly

'Belles' Bright $7,500, Balto; 'River' Fat 8G

Baltimore, May 20.

Preakness day at Pimlico brought some before-and-after-race day (Sat.) activity to downtown sector here this week, but not enough to lift matters out of doldrums that still linger. "Belles on Their Toes" is attracting some daytime activity to the New. "Red Ball Express" is okay at Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Red Ball Express" (U) Okay $7,000. Last week, "Wild North" (M-G), $5,300.

Keith's (Schanberger) (2,460; 20-70)—"No Room For Groom" (U). Drab $7,500 or less. Last week, "Bronco Buster" (UI), $4,800.

Mayfair (Hicks) (890; 20-70)—"Lady and Bandit" (Col). Mild $4,000. Last week, "Pride St. Louis" (20th) (2d wk), $4,300.

New (Mechanic) (1,800; 20-70)—"Belles On Toes" (20th). Good $7,500 looms. Last week, "Deadline U.S.A." (20th), reached $4,200 after $7,200 getaway.

Stanley (WB) (3,280; 25-75)—"Anything Can Happen" (Par). Blah $7,000. Last week, "Mara Maru" (WB), $5,800.

Town (Rappaport) (1,500; 35-70)—"River" (UA). Nice $8,000 at pop-scale. Last week, "Six Convicts" (Col), $6,800.

WASHINGTON

(Continued from page 8)

wk). Steady $3,500 after $4,000 last week. Stays.

Keith's (RKO) (1,939; 50-85)—"Bronco Buster" (U). Hit bottom at $3,000 for 4 days, and yanked. Last week, "Ma, Pa Ketle At Fair" (U), okay $8,000.

Metropolitan (Warner) (1,200; 50-80)—"Thief of Damascus" (Col). Slow $4,000 for first-run. Last week, "First Time" (Col), $3,500.

Ontario (K-B) (1,404; 44-74)—"My Son, John" (Par) (2d wk). Helped by stepped-up campaign to firm $7,500 after $8,000 last week and stays.

Palace (Loew's) (2,370; 50-80)—"Belles on Toes" (20th). Big $19,000. Last week, "Pride of St. Louis" (20th), $14,000.

Playhouse (Lopert) (485; 50-$1)—"Deadline U.S.A." (20th) (3d wk). Okay $4,500 after $5,000 last week. Stays.

Warner (WB) (2,174; 50-80)—"Paula" (Col). Pleasing $12,000, despite thumbs down from critics. Last week, "Mara Maru" (WB), $11,000.

Trans-Lux (T-L) (654; 60-$1)—"Encore" (Par). Torrid $10,000, and settles down to longrun. Last week, "Six Convicts" (Col) (5th wk), $3,500.

Ia.-Neb. Allied

Continued from page 5

good product and film rentals that will allow us to raise our families, too. The point to where you can go in bringing Broadway deluxe houses to Main St. is a decision for every operator to make for himself. If it really takes all the things some of the expounders of deluxeism say it takes to improve the business in small towns, then this industry is rapidly approaching the point of the big animal that had to eat itself up to keep from starving to death."

Aghast At Rundown Condition

Industryites who have been hitting the field recently relate that they're aghast over the physical condition of some theatres and apparent exhib carelessness or indifference. In one instance, an "N" was placed sideways on the marquee of a house as a substitute for a "Z." In some other cases, star names were misspelled or other errors in the billing were noticed.

Architecturally-handsome theatres carried traces of inadequate cleaning and maintenance, reported tourists from N. Y., some of whom are also exhibs. They wondered out loud how theatremen could permit their properties to fall in such states of disrepair, particularly at this time when all possible attraction to the public is vital. There are only a relatively few spots where dust is allowed to gather, it's said, but the fact that even these exist came as a shock to some New Yorkers.

It was found that some theatre keepers have their towns sewed up, that is, operate the only houses in business and feel they'll get the available patronage regardless of the condition of their locations.

'Outcast' Tops

Continued from page 7

number of small houses. They would include one each in the 57th St. east side area, uptown west side Manhattan, Greenwich Village and in Queens, Brooklyn and the Bronx.

RKO tried a series of 13 houses for its second-run in New York of "Kon-Tiki." There is varied thinking on the results. Some distrib execs feel the method of playoff produced greater film rental than a straight circuit deal, which others favored.

Circuit policy in New York is a factor mitigating against experiment with dual first-runs or move-overs. RKO and Loew's have refused in the past to accept any film that has had more than one initial run. Feeling among distribs now is that the chains are in no position to adopt such a choosey attitude, that they'll be forced for their own survival to accept any film which shows that it has b.o. power, no matter what its method of first-run playoff.

Picture Grosses

LOUISVILLE

(Continued from page 9)

(WB). Fair $5,500. Last week, "Mara Maru" (WB) (2d wk), $4,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"My Son, John" (Par) and "Aladdin and Lamp" (Mono). Fair $11,000. Last week, "Deadline-U.S.A." (20th) and "Rodeo" (Mono), $12,000.

State (Loew's) (3,000; 45-65)—"Red Ball Express" (U) and "Just This Once" (M-G). Pacing the town on a slow week for okay $12,000. Last week, "Marrying Kind" (Col) and "Shadow in Sky" (M-G), $11,000.

Strand (FA) (1,200; 54-75)—"Brave Warrior" (Col) and "Yank in Indo-China" (Col). Medium $3,500. Last week, "Hoodlum Empire" (Rep) and "Oklahoma Annie" (Rep), $3,000.

'MARRYING KIND' HEP $12,000 LEADS PORT.

Portland, Ore., May 20.

All first-run houses excepting one have new bills this week, and it is reflected in a nice upbeat at several spots. "Marrying Kind" looks standout with a big total playing two theatres. "Aaron Slick" looms good at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Red Ball Express" (UI) and "Woman In Dark" (Rep) (2d wk). Fine $4,000 in 3 days. Last week, sock $10,000.

Guild (Parker) (400; 65-90) — "Browning Version" (U) and "Magnet" (Indie). NSH $1,000. Last week, "Rashomon" (RKO) and "Seven Days to Noon" (Indie), $1,500.

Liberty (Hamrick) (1,850; 65-90)—"Aaron Slick" (Par) and "Triple Cross" (Mono). Good $8,000. Last week, "Young Man With Ideas" (M-G) and "Talk About Stranger" (M-G), $7,500.

Mayfair (Parker) (1,500; 65-90) — "David" (20th) and "Steel Fist" (Mono), at pop prices. Mild $4,500. Last week, "African Queen" (UA) and "Cloudburst" (UA) (4th wk) (m.o.), $4,800.

Oriental (Evergreen) (2,000; 65-90)—"Marrying Kind" (Col) and "Storm Over Tibet" (Col), day-date with Paramount. Strong $4,500. Last week, "Deadline-U.S.A." (20th) and "Bushwackers" (Indie), $3,700.

Orpheum (Evergreen) (1,750; 65-90) — "Rancho Notorious" (RKO) and "Wings of Danger" (Indie). Mild $5,500. Last week, "Denver & Rio Grande" (Par) and "Corky Gasoline Alley" (Col), $5,500.

Paramount (Evergreen) (3,400; 65-90) — "Marrying Kind" (Col) and "Storm Over Tibet" (Col), also Oriental. Big $7,500. Last week, "Deadline-U.S.A." (20th) and "Bushwackers" (Indie), $6,400.

United Artists (Parker) (890; 65-90)—"When In Rome" (M-G) and "Bonnie Prince Charlie" (Indie). Sad $4,000. Last week, "Love Better Than Ever" (M-G) and "Holiday Cruise" (Indie), $5,800.

'Carbine' Trim $10,000, Indpls.; 'Express' 9G

Indianapolis, May 20.

A damp weekend helped first-run houses here to slightly improved grosses this stanza despite lack of smash hits currently. "Carbine Williams" is good and town topper. "Red Ball Express" at Indiana and "Flesh and Fury" at the Circle are fair. Considering Speedway qualification trials generally get all the play here in May, biz is not so bad.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Flesh and Fury" (U) and "Meet Danny Wilson" (U). Fair $7,000. Last week, "My Son John" (Par) and "Desert Pursuit" (Mono), $6,000.

Indiana (C-D) (3,200; 50-76)—"Red Ball Express" (U) and "Treasure Lost Canyon" (U). Moderate $9,000. Last week, "Belles on Toes" (20th) and "Rodeo" (Mono), $9,500.

Loew's (Loew's) (2,427; 50-76)—"Carbine Williams" (M-G) and "Harem Girl" (Col). Good $10,000. Last week, "Indian Uprising" (Col) and "Boots Malone" (Col), $7,500 in 6 days.

Lyric (C-D) (1,600; 50-76)—"Brave Warrior" (Col) and "Girl of Limberlost" (Indie). Fair $4,000. Last week, "Tembo" (RKO) and "Overland Telegraph" (RKO), $4,500.

'SNIPER' SMART 13G, CLEVE.; 'EXPRESS' 12G

Cleveland, May 20.

"Carbine Williams" is not so good here this week at the State, with fine exploitation campaign on "Sniper" putting it over the top in a cloudy week. Allen's "San Francisco Story" is fairly good while "Red Ball Express" at Hipp is okay.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"San Francisco Story" (WB). Fairly good $11,000. Last week, "Belles on Toes" (20th), $11,500.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Red Ball Express" (U). Oke $12,000 or over. Last week, "Valley of Eagles" (Lip), $10,000.

Ohio (Loew's) (1,244; 55-80)—"Wild North" (M-G) (m.o.). Nice $5,000. Last week, "Singin' in Rain" (M-G) (4th wk), $6,000.

Palace (RKO) (3,300; 55-80)—"Sniper" (Col), Smart $13,000. Last week, "Macao" (RKO), $12,500.

State (Loew's) (3,450; 55-80)—"Carbine Williams" (M-G). Nsg $9,000. Last week, "Wild North" (M-G), $9,500.

Stillman (Loew's) (2,700; 55-80)—"Girl in White" (M-G). Mild $7,000. Last week, "Love Better Than Ever" (M-G), $5,500.

'John' Fairish $10,500, Denver; 'Queen' 28G, 2d

Denver, May 20.

"African Queen" continues to lead the town, although in four spots for second week. Pic looms fine. "Girl in White" is okay at Broadway while "My Son, John" is fairly good in Denham session. Both are holding.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"African Queen" (UA) and "Royal Journey" (UA), day-date with Denver; Esquire, Webber (2d wk). Good $7,000. Last week, $10,000.

Broadway (Wolfberg) (1,200; 40-85)—"Girl in White" (M-G). Okay $9,000 or near. Holds. Last week, "Young Man With Ideas" (M-G), $8,000.

Denham (Cockrill) (1,750; 40-85)—"My Son, John" (Par). Fair $10,500. Holds over. Last week, "Denver and Rio Grande" (Par) (2d wk), poor $7,500.

Denver (Fox) (2,525; 40-85)—"African Queen" (UA) and "Royal Journey" (UA) (2d wk). Nice $15,000. Last week, $22,000.

Esquire (Fox) (742; 40-85)—"African Queen" (UA) and "Royal Journey" (UA) (2d wk). Good $3,000. Last week, $4,700.

Orpheum (RKO) (2,600; 40-85)—"Rancho Notorious" (RKO) and "Narrow Margin" (RKO). Fair $11,000. Last week, "Singin' in Rain" (M-G) and "Smith Vs. Scotland Yard" (RKO) (4th wk), $7,500.

Paramount (Wolfberg) (2,200; 40-85)—"Six Convicts" (Col) and "Jim in Forbidden Land" (Col) (2d wk). Good $13,000. Last week, $15,000.

Tabor (Fox) (1,967; 40-85) — "Treasure Lost Canyon" (U) and "Black Hills Ambush" (Rep). Poor $5,000. Last week, "Mutiny" (UA) and "Buffalo Bill Tomahawk Territory" (UA), $8,000.

Webber (Fox) (750; 40-85)—"African Queen" (UA) and "Royal Journey" (UA) (2d wk). Fine $3,000 or over. Last week, $4,500.

MONTREAL

(Continued from page 9)

(20th). Great $17,000. Last week, "Ten Tall Men" (Col) (2d wk), $12,000.

Princess (C.T.) (2,131; 34-60)—"Thief of Damascus" (Col). Fine $13,000. Last week, "Wild North" (M-G) (2d wk), $10,000.

Loew's (C.T.) (2,855; 40-65)—"Singin' in Rain" (M-G). Sock $29,000. Last week, "Song in Heart" (20th) (5th wk), $15,000.

Imperial (C.T.) (1,839; 34-60)—"Return of Texan" (20th) and "Smoky" (20th). Oke $7,000. Last week, "Retreat, Hell!" (WB) and "Take It Big" (WB), $9,000.

Orpheum (C.T.) (1,048; 34-60)—"Mutiny" (UA) and "Getting Gertie's Garter" (UA reissue). Nice $8,000. Last week, "Unknown World (Lip) and "Swamp Fire" (Lip), $7,000.

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Foreign Vidpic Production Booms; 10 Series Currently Skedded Abroad

Hollywood, May 20.

Foreign production boom in vidpix is underway with 10 series currently projected or actually shooting in distant lands. Cheaper production costs and exotic backgrounds are spurring telepic producer interest, with possibility of using impounded coin in the sterling areas an added factor.

The Robert Sillman - George Frank-Matty Kemp unit has completed 13 half-hour subjects in the "Pan-American Show Time" series in Mexico with Gale Robbins starred, and another 13 are planned. Douglas Fairbanks, Jr., has completed several of his "Foreign Legion" series in Morocco with Charles McGraw starred; starts a new series, "International Theatre," in Antwerp this week, and a third series, "Silent Men," in England next week. Latter was adapted from his radio show.

Producer Karl Moseby is lensing a series of Hans Christian Andersen vidpix in Copenhagen; Mike Nidorf, member of the board of directors of Official Films, is touring Europe to scout locations and talent for at least one series, and Sheldon Reynolds, indie producer, has launched his "Foreign Intrigue" series. Sam Marx has announced a series of dramatic vidfilms to be made in England, France and Italy this summer, with Archie Mayo directing. Buddy Rogers has similar plans, and will star in an adventure series to be produced by an Italian company.

Breakston-Stahl, who will make "Moraissi" in Belgian Congo this summer, will simultaneously lens a telefilm series, "Safari Bill." Laurel & Hardy reportedly are talking a tele deal in England, where they are now making personal appearances. Adventure producer Ken Krippene is partnered with Radio America exec James Black in Lima, Peru, and Robert Collson, of Panagra Airlines, for a series of 52 13-minute telepix with South American locales. Gloria Swanson has a series upcoming in Mexico City, also George Brent. Latter series will be financed by Tele-Voz, Mexican firm in which Miguel Aleman, Jr., son of the Mexican President, is partnered. N. Peter Rathvon is talking a European series, and other producers are mulling India and Alaska locales.

Snader, Partners Stop A-Feuding

Hollywood, May 20.

Telepix producer Louis D. Snader, who last week offered to buy out his partners in Snader Telescriptions after a flareup due to policy hassles, has apparently reached a harmonious understanding with them.

In a joint statement, he and Henry Bisno, repping his brother, Alexander Bisno, partnered with Snader, said they "agree that all phases of the business are in the soundest possible financial condition."

Dispute had risen chiefly because Bisno wanted dividends dropped, while Snader insisted they continue.

ROACH LOT BUSIEST EVER—ON VIDPIX

Hollywood, May 20.

Roach Studios yesterday (Mon.) began the busiest 30-day period in the lot's 34-year history—all due to vidpic activity. "Dramatic Hour," Roach's new Fay Bainter starrer, is starting today (Tues.), also a new group, "Mystery Theatre."

Also slated are "My Little Margie," a new "Beulah" group, a new "Amos 'n' Andy" series, a new "Racket Squad" and "Kerry Drake."

Stars in Teleblurbs

Hollywood, May 20.

Latest name stars to go before television cameras are Lizabeth Scott, Dennis O'Keefe and Edmund O'Brien.

Trio was at Goldwyn studio last week, teleblurbing for Gruen, with the Jack Voglin company shooting.

Stanwyck, Crawford On MCA Vidpix Agenda At 30G Per Stanza

Hollywood, May 20.

Joan Crawford and Barbara Stanwyck are among top clients MCA is considering for its upcoming vidpix series, to be made by its subsidiary, Revue Productions, with Jennings Lang helming.

Agency is budgeting each telepic at about $30,000. Talent will receive residual plus salary on deals.

Agency had been seeking deals for various top clients anxious to get into television, but coin sought stymied so many deals, MCA decided to go into production of top dramatic series on its own, and is now in process of lining up clients for the telepic, which will be shot at Eagle-Lion studios.

Revue recently inked Rod Amateau to direct an upcoming Gruen Playhouse telepic.

Vidpix Chatter

Hollywood

William Asher inked to direct "I Love Lucy" when **Marc Daniels** bows out after May 23 show, and will complete season for series. **Edward Sedgwick** joins Desilu Productions as aide to **Desi Arnaz**, and production co-ordinator . . . **Pauline Garon**, silent screen thesp, playing role in "Big Town" series at General Service studios . . . **Max Gilford**, member of exec board of National Society of Television Producers, to N. Y. on biz . . . **Ken Tobey** grabs role in "The Roof," **Frank Wisbar** telepic for "Fireside Theatre," at Eagle-Lion studios. . . . Bing Crosby Enterprises shot pilot on new series, "Dreams of Glory," at RKO Pathe, with **Bob Nichols, Mary Shipp** and **Todd Karns** in initialer, "Hemingway." . . . **Brad Johnson** set for role in Flying A Productions' "Annie Oakley" series, in which **Gail Davis** has titular role . . . Official Films exec **Mike Nidorf** in Rome on OF biz . . . **Lisa Howard** cast in "Con Gamut," newest "Racket Squad" vidpic shooting at Hal Roach studios . . . **Leif Erickson** set with **Marie Windsor** for Ziv TV's "The Unexpected" telepic.

Willis' 'Looking' Lensed As 6-Part Vidpic Series; Backer Stays on WNBT

Richard Willis' "Here's Looking at You" is being lensed as a telefilm series, with the Lo-Calory Food Corp. as bankroller to place the film around the country on a spot basis. Six 15-minute editions will be made, with three already in the can. Shooting is being done at the Vidicam studios in N. Y.

Product is RDX, reducing tablet, with Gray agency handling the account.

Willis' live show is aired cross-the-board afternoons on WNBT, N. Y. outlet of NBC-TV. To get Willis to do the stanza on spools for them, RDX had to agree that it would continue to back his live airer on WNBT. Further stipulation is that the vidpix can't be screened in the Gotham area.

Vidpix Scribblers Gripe About Low Coin; Many Back to Films, Radio

Hollywood, May 12.

One omnipresent barrier in negotiations currently being conducted between Screen Writers Guild and Alliance of Television Film Producers is feeling of scribblers that the television film producer is unfair to them, even though he's been upping his pay lately.

Grumbling on the part of many radio and screen writers taking the teleleap is that while the producer pays $650 or $750 a script, he then demands that the writer spend about three weeks in conferences, on treatments, drafts and rewrites of the script. They calculate aside from the grief involved, this means they wind up drawing $200 a week, or less.

As a result of this situation, which has been boiling for some time, SWG in its demands on the vidpix producers wants an uppance of the present minimum of $500 plus residuals, but producers are objecting strenuously to all demands.

"The way to solve this problem is to gamble with the producer by getting a percentage of his gross receipts, but still we must raise minimums to protect the writers," Frances Ingalls, exec secretary of SWG said.

In answer to complaints from telepix producers that they didn't see why they should pay residuals inasmuch as writers don't get residuals from motion pictures, she replied, "In television writers get about one-sixth of what is paid in motion pictures, and they may get a lot less. Motion picture minimum is $3,000, but in TV it's $500," she asserted.

Radio writers, too, are disillusioned as a result of their excursions into video, and many are returning to AM. Top radio scribblers who drew $400 or $450 a script freelancing would turn their script in after a day's work and their problems were ended.

When the radio writers heard telepix producers had upped their coin to $650 or more they leaped over the telefence. But here they found an entirely different setup. They would present their ideas to the producer either directly or through their agent, and if the producer liked the idea he would ask the scribbler to present him with a treatment.

After the treatment, a first script draft, then came conferences when the producer could work them into his usually busy schedule, and result was the finished script usually wasn't turned in until three weeks after the writer had begun. As a result of all this, many writers are giving TV the Bronx cheer and returning to AM, where they feel they lead a happier, and more solvent life.

TV Films in Production

as of Friday, May 16

ARROW PRODUCTIONS
KTTV Studios, Hollywood

"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 26. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Wally Fox

ATHENA PRODUCTIONS, INC.
California Studios: Hollywood

Three series of 13 chapter plays each **"SON OF ROBIN HOOD"** skedded to begin shooting latter part of May.
Producer-director: Clifford Sanforth
Associate producer: Al Westen
Assistant director: Nate Barrager
Writer: Howard Laurence Field

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood

"SAFARI BILL" series of 26 half hour telepix to begin shooting June 15. Location shots to be filmed in British East Africa.
Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BRODY PRODS.
Sunset Studios, Hollywood

"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

JACK CHERTOK PRODS.
General Service Studios, Hollywood

"LONE RANGER" half hour series of 52 videoaters begin shooting May 26. John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate Producer: Harry Poppe.

COURNEYA PRODUCTIONS
United Producers Studio

Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City

Shooting **"REBOUND"** series of half hour adult dramas sponsored by Packard Motor Car Corp.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard

Half hour series of adult drama films for **"CROWN THEATRE"** shooting.
Producers: Richard Dorso, Bernard Girard.

DESILU PRODS., INC.
General Service Studios, Hollywood

"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnaz; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd.: Hollywood

Resume shooting May 26 on **"TERRY AND THE PIRATES"** 26 half-hour adventure telepix.
Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood

Resume shooting **"HOLLYWOOD THEATRE"** series June 1.
Assistant Director: Joe Boyle
Production Sup.: Raoul Pagel

FRANK FERRIN PRODUCTIONS
6528 Sunset Blvd., Hollywood
Casting: Virginia Mazzuca

First five of twenty half-hour jungle adventure telepix in **"SMILIN' ED'S GANG"** now completed series to resume shooting mid-May. Ed McConnell, Nino Marcel head cast.
Producer-director: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen

FILMCRAFT PRODS.
8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.

"THE BICKERSONS" series of 39 half hour comedy telepix to begin shooting May 26. Phil Rapp is writer-director.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood

"ANNIE OAKLEY" new series of 52 half-hour videoaters begins shooting April 22. Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood

Now shooting **"BIG TOWN"** series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood

"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood

Shooting **"MAN OF TOMORROW"** series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

WERNER JANSSEN PRODS.
California Studios: Hollywood

First 10 of a series of 100 3-minute telepix based on classical music, featuring the Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen, now shooting.
Producer: Stanley Neal
Director: Sobey Martin

LANCER PRODUCTIONS
RKO-Pathe: Culver City

"THOSE WERE THE DAYS" half hour telepix series starts shooting May 21.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix now shooting.
Producer-director: Bernard Girard

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood

Series of 52 vidpix, **"THE AFFAIRS OF CHINA SMITH"** roll in June. Dan Duryea starred.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Visual Drama Studios: Hollywood

"GANGBUSTERS" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

LINDSLEY PARSONS PRODS.
KTTV Studios: Hollywood

"FILE OF JEFFREY JONES" series of half hour adventure telepix now shooting.
Producer: Lindsley Parsons
Associate producer: Warren Douglas
Directors: George Blair, Lew Landers
Assistant director: Rex Bailey

ROLAND REED PRODS.
Hal Roach Studios: Culver City

Now shooting **"MYSTERY THEATRE"** series of half-hour adventure telepix.
Producer: J. Donald Wilson
Director: Howard Bretherton

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood

Half-hour series of adult drama telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

HAL ROACH PRODUCTIONS
Hal Roach Studios: Culver City

"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

Series of full hour dramatic shows, each in four segments, with Fay Bainter as continuing star of series, now shooting.
Executive producer: Hal E. Roach
Producer: Gayle Gitterman

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood

ROY ROGERS resumes shooting oater telepix May 26. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

ROVAN PRODUCTIONS
Hal Roach Studios, Culver City

"MY LITTLE MARGIE" series of half hour comedies starring Charles Farrell now shooting. Sponsored by Philip Morris.
Producers: Hal Roach, Jr.; Sydney S. Van Keuren.

SCREEN GEMS
1302 N. Gower, Hollywood

"THOMAS JEFFERSON" half hour drama shooting for DuPont's **"CAVALCADE OF AMERICA"** series.
Cast: Brandon Rhodes, Raymond Greenleaf, Don Randolph, Barbara Woodell, John Hamilton.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood

"ELECTRIC THEATRE"—CAVALCADE OF AMERICA" series of half hour drama telepix shooting resumes end of May.
Producer: Gil Ralston

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City

"RACKET SQUAD" series resume shooting half hour telepix series May 26.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills

Resume shooting telescriptions featuring different artists each week mid-May.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
655 N. Fairfax: Hollywood

"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix shooting to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood

"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

WRATHER TELEVISON PRODS., INC.
California Studios, Hollywood

"BOSS LADY" series of half hour sophisticated comedies now shooting.
Cast: Lynn Bari, Glenn Langan, Richard Gaines, Lee Patrick, Charley Smith, Nicholas Joy.
Producers: Jack Wrather, Robert Mann
Associate producer: Sherman A. Harris

ZIV TV
5253 Clinton St., Hollywood

Four in **"UNEXPECTED"** series of half-hour telepix shoot in May.
Seven **"CISCO KID"** half-hour telepix scheduled for May shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

Carmen Miranda TV Deal Talked

Hollywood, May 20.

Carmen Miranda package is being negotiated between Interstate Television, Monogram vidpix subsidiary, and the William Morris Agency, for inclusion in "Ethel Barrymore Theatre of the Air" series.

Agency has already set deals for Paul Douglas, David Niven and Walter Bremman to topline individual telepix in series for Interstate, headed by prexy G. Ralph Branton and producer Lee Savin.

Dougfair Shooting More Vidpix Abroad

Hollywood, May 20.

Dougfair Corp. is launching two additional vidpix series, "International Theatre," with British thesp Clifford Evans lined up for the initialer, and "The Silent Men," for which an American star is sought. Douglas Fairbanks Jr. will emcee "International," and star in a few of the telepix.

Anthony Bartley has returned from North Africa and London where he produced "Foreign Legion" series for Dougfair. Two new series of the company will probably be shot in London.

SMOKE GETS IN CBS-TV'S

The Radio Rate Crisis

The Paul W. Morency-guided All-Affiliate Radio Committee convened in New York yesterday (Tues.) for one of the most crucial meetings on the season's AM calendar—the attempt to ward off the upcoming drastic nighttime rate cut by the major networks.

Even as the affiliate station operators convened, it was definitely conceded in high places that a 40 to 50% cut in the nighttime rate structure was inevitable for the fall, with CBS slated to take the lead and the others falling in line. This would practically establish daytime-nighttime parity on rates.

A clearer idea of what the affiliates intend doing will probably be crystallized at today's (Wed.) session.

Agencies' Road Company Producers To Program Locally for Clients

The ad agencies are exploring a whole new sphere of operation in television, designed to elevate program standards on a local level and at the same time increase their billings among major clients.

As result, the "field producer" has come into being—agency men with TV production-scripting know-how and a familiarity with big-league program techniques. Operating out of New York headquarters, they move into a city and open a one-man office on behalf of a client who wants to splurge on a major program campaign in that city. The agency grabs itself a large slice of billings, entrenches itself more solidly with the client, and vests the program with all the desirable productional accoutrements.

BBD&O recently set the pace in "field production," moving into Pittsburgh to program some WDTV shows on behalf of a client which reportedly paid off the agency with an increase of $1,000,000 in billings.

Such activity has auxiliary overtones viewed as significant by the trade, for it is seen as a straw in the wind on the decentralization of TV production centres, now confined to but a few major cities in the country. Eventually, it's expected, agency production offices could be expanded to include such cities as Boston, Cleveland, Philadelphia, Dallas and other points, where an increasing need arises for live programming on a qualitative level.

Bigelow Shifts to Coast

Joe Bigelow, producer of the NBC-TV "U. S. Royal Showcase" Sunday evening show, has resigned from that assignment and has switched his base of operation to the Coast.

Bigelow is under contract to NBC-TV to supervise new talent development and henceforth he'll concentrate on that phase of activity while Hollywood-berthed.

U. S. Royal, dispossessed from Sunday at 7 with Red Skelton moving into the time for Procter & Gamble, is cancelling.

NBC-TV Envisions New Prosperity In Film Syndication

NBC's move-in on the TV film syndication business is an upper echelon maneuver sparked by the combined David Sarnoff-Frank M. Folsom-Joseph H. McConnell top-level thinking, with the appointment of ex-Mutual prexy Frank White as the initial step in what the network envisions as an "era of new prosperity." From all indications NBC and the parent RCA company are ready to invest millions in the new venture as an auxiliary adjunct to its television empire.

When NBC-TV salesmen a few months back initially began peddling the "Dangerous Assignment" vidfilm to stations, more than $500,000 worth of business was thrown in the web's laps within 12 days. That, plus a gander at the Fred Ziv gross intake of $25,000,000 a year, a large chunk represented by its TV film syndication biz, in-

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It's Studio 6-B (Like In Berle)

Agreement whereby NBC has committed itself to erecting a TV studio for Red Skelton's exclusive use in the new television center under construction in Burbank, Cal., also has its counterpart in New York.

It's also been learned that Studio 6-B in Radio City, N. Y., is getting a complete overhauling—to fit the specifications of Milton Berle and his "Texaco Star Theatre." Berle has been scanning the Skelton studio blueprints for ideas and suggestions in patterning 6B to fit into the production schemes of "Star Theatre" and while the studio, as presently, will be used for other NBC video attractions, the overhauling will be geared primarily to meet the needs of the Berle showcase.

KECA-TV, L.A., RACKS UP 500G BIZ IN WEEK

Hollywood, May 20.

It was perfect timing that ABC's television station, KECA-TV, should rack up $500,000 in new business during the week prexy Robert Kintner was in town. It raised the April-May billing to a record high.

Acme beer bought three programs and five other local advertisers contributed to the upsurge with time and program buys.

Heinz Cancelling Out On Ozzie & Harriet; Paves Way for Video

Hollywood, May 20.

Ozzie and Harriet Nelson are being pitched for television as well as radio on ABC next season. Reason is that Heinz is giving up the Nelson stanza and the AM web next fall.

The Nelsons, who have an exclusive pact with ABC, haven't done TV because Heinz had the right to call the tune on their going video and kept them out of the medium. However, with the food outfit giving up the show, the Nelsons are attracting some keen sponsorship interest in a tele edition.

Latter would be on film, lensed here, with the Nelsons participating in the production.

Radio show, aired Fridays at 9, is among the top-rated network stanzas, hitting around a 9.1. It is the strongest Friday night attraction on any radio chain, and is a kingpin of ABC's strong Friday schedule.

LUCKIES BURNS AT GF'S 'BROOKS' BUY

By GEORGE ROSEN

Just how close CBS came to blowing its friendly relations with American Tobacco Co. and BBD&O agency is perhaps something board chairman William S. Paley prefers to whisper only to a handful of intimates. Whether or not the network is as yet in the clear will probably be resolved imminently by Paul Hahn, American Tobacco's just-returned-from-Europe prexy, who by this time has undoubtedly been apprised of how Lucky Strike, with an option on CBS' much-envied "Our Miss Brooks" TV show, lost out on the property to General Foods.

Columbia's rejection of BBD&O's 39-week firm order for the CBS-built TV property as only one in a series of intricate checkerboard maneuvering has created a tenseness and intra-trade excitement that's shattered the mid-spring lull and hasn't existed since the days when the NBC and CBS echelon were shuttling from N. Y. to Lever Bros.' ex-headquarters in Cambridge, Mass., in a continuing jockeying to wrest control of Lever radio properties.

Until now very little of the "Brooks" saga had escaped the CBS-BBD&O precincts, but Columbia, on the one hand, has stoutly maintained its innocence in doing what it did, while to Ben Duffy, the agency's prexy who guides the advertising destinies of its major blue-chips client, it was probably a bitter pill to inform Hahn upon his return from Europe that:

1. There was to be no "Our Miss Brooks" in Lucky Strike's advertising future.

2. Not only was Lucky Strike to lose out to General Foods in acquiring the property, but by a stroke of irony "Brooks," as a Monday night CBS-TV attraction back-to-back with "I Love Lucy" was being thrown in as ammunition to help whittle down the Robert Montgomery-produced dramatics on NBC-TV, in which Luckies has a top coin investment as an alternate-week sponsor.

When CBS brought the pilot "Brooks" film east from the Coast (Colgate as sponsor of the radio edition was given first refusal and, from all accounts, nixed it) practically everyone witnessing it acclaimed it as a "sure thing; another Lucy." BBD&O took a 48-hour option on it. The agency already had an option on Thursday night at 9, which it has since exercised, and felt "Brooks" would be ideal for the spot. (Originally Luckies had hoped to entice Jack Benny into the time.)

Agency execs maintain that, hours short of the option time expiration, it plunked down an order for a 39-week firm commitment, only to be told by CBS that it was too late: "Brooks" had been sold to General Foods, and was going into the Monday night (opposite Lucky Strike) 9:30 period. CBS, on the other hand, claims the option time had run out, occasioning an agency exec to brand a top network official as "a liar."

There are auxiliary overtones in-

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Speidel's 'Masquerade' As Paul Winchell Sub

Speidel, the watch band company, which sponsors the Paul Winchell Monday night show on NBC-TV, has purchased a new package from Ed Wolff, called "Masquerade Party," which will go in for four weeks, effective July 14, as summer replacement for Winchell. (Other five weeks of nine-week layoff will be taken over by "Quiz Kids" with Crosley sponsoring latter.)

"Party" is a panel show moderated by Bud Collyer, with panelites consisting of Peter Donald, Ilka Chase, ex-Ambassador John Young and Madge Evans.

Sullivan, Stauffer, Colwell & Bayles is the agency.

Networks, Too, Crying Into Beer As Suds Strike Cues Coin Saving

Two-Party 'Line'

NBC's inheritance of the radio version of "What's My Line," which preemed on the web last (Tues.) night, under Philip Morris auspices, is strictly on a lend-lease deal with permission of CBS and the packagers, Mark Goodson and Bill Todman.

Fact that NBC snared "Line" occasioned considerable trade surprise in view of CBS' long-standing identity with the video version of the show. However, the Blow agency, which handles the ciggie account, found itself committed to the NBC Tuesday night time, where it was sponsoring the one-man Eddie Cantor show, and it was agreed to permit "Line" to move in until expiration of the NBC contract.

Philip Morris has already bought a half-hour CBS radio segment for the eventual "Line" moveover.

Skelton, Mayehoff Parlay for NBC-TV In Seeds Maneuver

When Procter & Gamble and Red Skelton negotiated their deal for the comic's switchover from Sunday night at 10 to 7 o'clock, it was agreed by NBC-TV that the adjacent 7:30 period go to the Russel Seeds agency, which enjoys a stake in Skelton's AM-TV fortunes. The 7:30 time becomes available by virtue of General Foods' cancellation of "Young Mr. Bobbin."

There's been considerable uncertainty as to what Seeds would do with the time, but it now develops that it has acquired a half-hour situation comedy starring Eddie Mayehoff, which will go into the segment. Further, Skelton has the right to produce the show under terms of his new NBC contract.

Just what that does to CBS' ambitions to star Mayehoff in a half-hour TV show built around his "That's My Boy" pic characterization has yet to be resolved.

AFRA Paper Ex-Editor In Plea to N.Y. Membership On 'Unjust' Dismissal

Anita Grannis, former editor of Stand By, official monthly publication of the N. Y. local of AFRA, this week issued an appeal to the membership to "right the grave injustice" of her dismissal after 12 years in the post. The journal is now being edited by Dorothy Tete.

Miss Grannis said this week that the ostensible cause of her dismissal was her request for a "moderate increase in salary (the first since 1947)." The union's local board voted to dismiss her with no reasons stated, she said, and her request for a hearing at that board meeting was denied. She asked for a written statement on the reasons for her dismissal she said, and several weeks later was notified that "it was the feeling of the board after careful investigation and review, that in its opinion the performance of your job has not been satisfactory."

The dismissed editor said that of the 12 consecutive volumes of the monthly, "no question of competence has ever been raised." She called the dismissal unjust because of the letter, because she wasn't granted a hearing, and was given only two months' severance pay.

Strike within the beer companies, which has already had a telling effect on local program sponsorships (in Pittsburgh, for example, practically all beer commercials have been wiped off TV) may also alter the network programming pictures in the fall.

Becoming more coin-conscious, major breweries apparently have no desire to splurge on TV programming as in past year. It now appears that Blatz, sponsors of the "Amos 'n' Andy" CBS-TV series, may follow the trend toward alternate-week sponsorship upon expiration of the current cycle. Budweiser has already served notice on CBS-TV that it is going in on an every-other-week basis, instead of weekly, on the Ken Murray show, when the company's new contract for the fall goes into effect. In fact, for a while last week, there was some apprehension around CBS as to whether Budweiser would even sign up again, as an aftermath of the strike situation, and in view of the schism between Murray and the network over a new contract.

Schlitz, too, went on a coin saving expedition recently when it trimmed its hour-long CBS-TV Friday night dramatics to a half-hour.

Blatz decision to alternate poses the problem for CBS of finding clients for the "other week" ride on four of its major showcases. These include, in addition to "Amos 'n' Andy" and Murray, the Ed Sullivan "Toast of the Town" and "Studio One," with Westinghouse also reported preferring an alternate-week sponsorship deal.

Alcoa's 'Draw' To Lose; Cancels Out

Unusual instance of a sponsor cancelling out on a show before even going on the air with it cropped up this week when Aluminum Co. of America (Alcoa) changed its mind on picking up the tab on the Henry Morgan quizzer, "Draw to Win."

Program, slotted in the Tuesday 8:30 p.m. (opposite Milton Berle) segment on CBS-TV, was slated by Alcoa as the summer replacement for Ed Murrow's "See It Now." It was pacted some weeks ago, even before it took over on a sustaining basis as the back-to-back Tuesday attraction with Sam Levenson.

It's understood that Alcoa was disturbed over possible litigation threatened on the program (because of its resemblance to another) but it's known, too, that Alcoa wasn't too elated with the 4.7 Trendex rating of "Draw" and the auxiliary payoff to Berle, who climbed 10 points from a 27 (against Levenson) to 37 (against the quizzer.) As result Alcoa's in the market for another show.

LEVER BROS. SHOW INTO CBS 'STORK CLUB' TIME

CBS-TV and Lever Bros. this week are searching for a new 15-minute show for Lever to use in the Tuesday and Thursday 7:45 to 8 p.m. slot which it bought. Soap outfit took over the time period following the decision last week by Liggett & Myers to cancel "Stork Club," currently occupying the two quarter-hours. "Stork" winds up at the end of this cycle, with Lever picking up the slot in the fall.

Since the show will alternate with the Perry Como show, which is bankrolled Mondays, Wednesdays and Fridays by Chesterfield, it's expected that Lever will go for a musical of some type, in order to preserve the format of the strip. CBS program execs have tossed a number of package ideas at the bankroller, but none has been chosen yet. Lever product to be plugged is Chlorodent.

ABC LAUNCHES TV PYRAMID PLAN IN BID FOR 'SINGLE COLUMN' AD USER'S DOLLAR

In a move to answer the rising costs of television, ABC-TV is prepping a video edition of its Pyramid Plan which will be so priced as to permit a small bankroller to be in network TV on a weekly basis for a full year for about $100,000.

Although it's still in the blueprint stage and the programs to be tapped for the plan haven't been selected, ABC execs figure that on a cost-per-thousand basis it will be comparable to the AM web's Pyramid and NBC radio's Tandem. However, it will differ from the radio original in that it will be limited to major markets, some nine stations that will cover over 50% of total set circulation. Cost-per-thousand basis will be low, it's understood, since the outlets will be in metropolitan centres with concentrated populations.

Three or four programs will be utilized, skedded on different nights and in different time slots, to gain a large unduplicated audience. Bankrollers will be able to buy as little as one spot a week or as many as available. Idea is to make the show as "wide open" as possible, giving sponsors the opportunity of coming in for short campaigns, seasonal pitches, etc. Backers will also be able to select stations, which will include ABC-TV's five o-and-o outlets. Stations not bought for a particular spot may be able to insert a one-minute announcement for a local spender.

Concept is to combine the advantages of network advertising in ease of purchase, with the flexibility of spot television. At the same time, the cost will be geared to fit the pocketbooks of a variety of spenders, but especially those with limited budgets. As another convenience, there will be a short cancellation clause.

This project aims at being the video counterpart of "the single column ad in Life magazine." It's argued that there are "over a hundred advertisers who are using single column ads in Life who should be in television." Drive will be made for advertisers in this bracket with the pitch that participating in the TV Pyramid will be more effective, since it's concentrated in the major markets, than a national magazine, which has "waste circulation" in the less lucrative areas.

One of the shows to be chosen will include a name personality who will be able to deliver potent live commercials. This will take care of those smaller firms which don't have film and those products which are sold better by live presentation.

'Web' Dethroned In Camel Switch

Although "Man Against Crime," sponsored by Camel cigarets, gets dispossessed from the Thursday night at 9 slot on CBS-TV to make way for a new Lucky Strike half-hour show, Camel in turn falls heir to an even more enviable time segment, Wednesday night at 9:30. This in turn will mean the exiting of Embassy cigarets and its "Web" mysterioso show, which currently holds down the Wednesday period.

Whereas in the Thursday niche "Man Against Crime" commanded only a 16-station live pickup, Camel already has a 28-station hookup committed for the Wednesday slot. Actually, the switchover of Camel from Thursday to Wednesday was blue printed nearly three months ago, but was kept strictly under wraps, with only CBS-TV prexy Jack Van Volkenburg and the Esty agency aware of the maneuver.

Camel takes over the new time segment in July, installing a summer replacement starring Barry Nelson, while "Man Against Crime" lays off for eight weeks. It'll be a mystery show, being filmed by the agency in New York, called "The Hunter."

CBS-Publicists' Pact

Hollywood, May 20.

CBS inked a new contract with the Publicists Guild calling for a 15% salary hike retroactive to Jan. 1, with new starting rate of $86.75 for 40 hours.

Pact runs to April 30, '53, covers 13 CBS affiliates.

Block Drug's TV 'Blind Date' Ride

Block Drugs this week bought "Blind Date" for a Saturday night summer ride on NBC-TV, with the show serving as partial replacement for the Sid Caesar-Imogene Coca "Show of Shows." With Jerry Lester currently involved in a breach of contract suit with the web, however, he will not emcee, as previously planned. Instead, indie packager Bernard L. Schubert has reported Arlene Francis, who femceed the show when it was aired on the ABC video web.

"Date" will hold down the 9 to 9:30 Saturday night slot starting June 7, pairing with "Saturday Night Dance Party," which goes into the 9:30 to 10:30 period vice the remainder of "Show of Shows." Web has set bands for the first four weeks of the show, with Ray Anthony preeming and followed by Stan Kenton, Billy May and Buddy Morrow. Other bands to be spotlighted but for which definite dates have not been set include Ralph Flanagan, Woody Herman and Jimmy Dorsey.

To date, only SOS and Bennus, which have participations in the second half-hour of "Show of Shows," have signed on for the summer dance show. A third participation in the first half-hour of the summer series is open, together with the entire second half-hour. Name emcee is yet to be signed for the series. It's to be produced by George McGarrett, who's production supervisor on the Caesar-Coca display, with Hal Janis as associate.

PAULA STONE SHOW IN SWITCH TO MUTUAL

"Paula Stone Show," which WMGM, N. Y., had been feeding the Liberty network, is slated to move over to Mutual. It's figured likely that Amana refrigerators and Pequot sheets will also be reberthed at MBS, continuing the chain's upward trend in gross billings.

Miss Stone's gabcast is expected to take a 10:15-10:30 a. m. strip, starting June 2. Amana would sponsor the Monday, Wednesday and Friday segments, via Maury, Lee & Marshall agency, with Pequot getting the alternate days, through Jackson & Co.

Mutual's billings for the first four months of 1952 show an 11% increase over the gross for the same period of '51. Current period take was $6,799,959, against $6,139,446 last year. April billings this year were 10% ahead of the same month of '51, hitting $1,677,747.

Duff Upped as Coe Aide In 'TV Playhouse' Shifts

In a realignment of the production setup on NBC's "TV Playhouse," Gordon Duff has been upped from director status to serve as associate producer to chief producer Fred Coe. Vincent J. Donehue, now a director on the same web's Robert Montgomery dramatic series, moves over to "Playhouse" to replace Duff.

Under the new setup, Donehue will alternate as director each week with Delbert Mann, who has been operating under the rotating policy heretofore with Duff. Show is bankrolled alternate Sunday nights on NBC by Philco and Goodyear.

'AMATEUR HOUR' SETS N.Y. GARDEN HOOPLA

ABC's and NBC-TV's "Original Amateur Hour" will stage its annual finals in Madison Square Garden June 12, for the third straight year. Ted Mack show on ABC will originate from the Garden that night.

Program will comprise amateurs who are three-time winners on the stanza. Tickets will be sold, as in the past, with Old Gold paying all expenses and all proceeds going to N. Y. Foundling Hospital.

New Cancellations Hit ABC AM&TV; 'Pulitzer' Exiting

End-of-season cancellations are hitting ABC and ABC-TV. "Pulitzer Prize Playhouse" is bowing out at the end of its cycle, June 4. "Celanese Theatre," which alternates with "Pulitzer" in the 10 p.m. Wednesday slot, has not yet made its decision but may return after a hiatus. Sponsor is likely to shift to another time slot, although due to the heavy coin involved it has not yet given a definite word to the Ellington agency.

Two commercial religiosos are exiting, "Word of Life Songtime," in the Saturday at 11-11:30 p.m. slot, had its last show Saturday (17), because Jack Wyrtsen, which it features, is having an operation. "Youth on the March," aired Sundays at 10:30 p.m., leaves after Sunday's (25) show.

On the positive side, Cloretts (via Dancer-Fitzgerald-Sample) is showing some sponsorship interest in "Date with Judy," once sponsored by McKesson-Robbins. Ralston Purina, via Gardner agency, has expanded its bankrolling of "Space Patrol" from alternate weeks to a weekly basis, effective Sept. 6. On June 14 "Patrol" moves into the 11 a.m. Saturday slot from its present Sunday 6 p.m. berth.

On the AM ledger Seaman Bros. has dropped "Monday Morning Headlines," Sundays at 6:15 p.m. "Victor H. Lindlahr," bankrolled

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Hennock Blasts Hub Stall On Educ'l TV Channels; Community 'Black Eye'

Boston, May 20.

Frieda B. Hennock, FCC member attending a conference of educators, representatives of cultural groups and public officials at the State House here last week, urged the group to make immediate application for Channel 2, the educational TV channel allotted to the Hub.

Declaring she knew of no section of the country that had the resources of the Hub for educational TV, Miss Hannock blasted the dilatory tactics of local educators in neglecting to get on the ball and file application as "a terrible waste and black eye to the community to let the educational channel lie idle." Continuing, she said, "at this late date, not to file an immediate application shows a great deal of negligence on the part of the community," and suggested that if the group sat down that afternoon the application could be in the next day.

"You won't have to start with the best and most complete equipment, you can program a half-hour, an hour or two hours daily to get started," she emphasized. According to her estimates, the station could hit the air for a cost of $150,000, with another $100,000 for additional equipment later.

At conclusion of the conference, Gov. Dever disclosed the fact that he will soon ask the Legislature to set up a special commission to make a thorough study of educational TV, insisting "that the station be guarded from any kind of political dominance."

What'd He Say? What'd He Say?

Following is the text of a memorandum passed around at one of the major television networks:

You will recall that we've been firming up this problem for some time, and just in the nature of pitching up a few mashie shots to see if we come near the green, I'd like to exoress these angles:

First, I think we should take a reading of the whole general situation to see if it is being spitballed correctly so that we can eventually wham it through for approval or disapproval as the case might be. In other words we've got to live with this for a long time, and there are certain rock bottom slants which we will have to try on for size. Since this situation hits us where we live, and since it has to be geared in before we hit the stretch it is only logical that we throw in a few cross-bucks before we take it off tackle. I can't help feeling that we're all soft as a grape at this stage of the game, and unless we want to get caught with our metaphors down, we'd better get the egg off our faces and the cable-stitch sweaters off our teeth.

In other words, we might get caught off first base, and the whole thing might go over like a lead balloon. So let me urge that we all kick this around and put on our creative thinking caps so that all of us will profit in the final wrap-up.

P.S. Just so we set this thing straight, I think it advisable that we all crowd in for the firm-up, at which time there will be a full spell-out.

Facts of TV Life Kicked Around As BMI 'Preems' Its Video Clinics

Low-cost local programming was a key concept sparking the Broadcast Music, Inc. TV Clinic in N.Y. Monday and Tuesday (19-20). Other clinics will be held in Chi May 22-23 and Hollywood May 26-27.

Importance of strip programs in cutting local talent and production costs by slashing rehearsal time and costs of settings, etc., was stressed by A. Donovan Faust, assistant g.m. of WDTV, Pittsburgh. He added that homemaking and children's participation shows are valuable in helping talent avoid "burning itself out." WDTV, Faust said, relies on a "hard core of versatile staff performers, using freelance or parttime artists as window dressing or change of face."

Ralph L. Burgin, program manager, WNBW, Washington, said that there is plenty of time for low-cost high-profit programs in the telecast day. His formula: programs should be short, specialized in character but broad in appeal, simple in presentation, use a minimum of performers with maximum of personality. He also

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'Toast' Subs Set

Peter Lind Hayes and Mary Healy have been signed to lead off the string of performers who will substitute for conferencier Ed Sullivan on the CBS "Toast of the Town." This duo will go in June 22, with Dolores Gray, slated for the topslot the following week. Walt Disney has been pacted for the July 6 showing.

Sullivan will make his last appearance before his summer hiatus June 15 with his anniversary show in which Jane Froman will appear.

Newell to Lennen In Agency Revamp

New ad agency being established by Philip W. Lennen and H. W. Newell is expected to be bigger than either of their former agencies, based on the probability that Newell will bring some of his present accounts over with him when he joins Lennen. New agency will operate under the name of Lennen & Newell, superseding Lennen & Mitchell, while Geyer, Newell & Ganger will continue in business under its present tag.

While Newell won't join Lennen until June 2, an indication of the new biz he might bring with him is the Embassy cigaret account. L&M has had the entire Old Gold billings for a number of years, and both OG and Embassy are products of the same manufacturer, P. Lorillard. Thus, it's possible that Lorillard would want to merge its billings into the single agency.

Under the new setup, Newell will become prez and chief exec officer, while Lennen, a co-founder of L&M, will be board chairman and also supervise the agency's creative work. Ray Vir Den, who has been prexy of L&M since 1947, tendered his resignation some time ago and it now becomes effective. Newell stated that the present L&M personnel will become the nucleus for an expanded agency, with all departmental facilities and staffers augmented and increased.

L&M, incidentally, began its expansion last month, when it took over all Schlitz AM and TV billings from Young & Rubicam.

WRATHERS BUY TV STATION FOR $2,000,000

Hollywood, May 20.

Telepix producer Jack Wrather and his mother, Mrs. Mazie Wrather, have acquired control of KOTV in Tulsa for sum in excess of $2,000,000. Deal is subject to okay from FCC.

Wrathers bought 85% of channel from George E. Cameron, Jr., board chairman of Cameron Television, Inc., and John Hill, an exec of the station. Channel manager Helen Alvarez retains 15% of the stock.

Wrather heads Wrather Television Productions, now shooting "Boss Lady" vidpix series at California studios.

Berle's 22½-Hour Telethon June 7

NBC-TV execs are currently blueprinting the most ambitious telethon to date—a nearly twice-around-the-clock performance which will start at noon on June 7 and wind up 10:30 the following morning. It'll be the annual Milton Berle video pitch on behalf of the Damon Runyon Cancer Fund, which last year brought in an approximate $2,000,000.

Telethon will be a full-network proposition, with Berle being integrated into the various Saturday night commercial segments to give the charity marathon a full 22½-hour continuity. As usual, all the available show biz talent in New York will be recruited for cuffo stints.

(Around NBC last week they were laying odds that Dean Martin & Jerry Lewis won't be among the "invited" participating guests, either on a live basis or micro-relayed from the Coast, in view of the kidding-on-the-level treatment accorded Berle when the M & L duo pitched in with their own WNBT telethon a few months back.)

NBC POSTS NOTICE ON DAGMAR TV 'CANTEEN'

The Saturday post-midnight Dagmar television show is slated for axing. A June 14 "final performance" notice has been posted. Tabbed "Dagmar's Canteen," program has been slanted toward its GI studio audiences, carrying a weekly budget of about $6,000. Efforts of the web to sell the 12:15 to 12:45 a.m. show, however, proved fruitless.

"Canteen" has been Dagmar's initial starring vehicle since the "Broadway Open House" demise last season. Dagmar has a contract with NBC calling for $2,000 a week, on a "play or no play" basis.

DEMS, GOP PRIMP FOR BIG SHOW

Boxscore on Conventions

Following are the vital statistics for network coverage of the political conventions this summer in Chicago. ABC, CBS and NBC have wrapped up package sponsorship deals for both their radio and television coverage. Mutual, the fourth major AM network, is offering its convention news to affiliates on a co-op basis. DuMont, the fourth major TV network, is participating in the TV pool but will have no news staff of its own in Chi and thus, probably, no added coverage. (Republicans will hold down Chi for the week of July 7, while the Democratics move in for the week of July 21.)

ABC

Admiral is sponsoring ABC's pickup, at a time and talent cost claimed by the web to be $2,000,000. Veepee Tommy Velotta will supervise the coverage, assisted by Paul W. White, Donald Coe, John Madigan and William Whitehouse. John Daly is to be chief commentator for both radio and TV, with other ABC name commentators participating, including Drew Pearson, Elmer Davis, Martin Agronsky, Bert Andrews, etc. TV web to date has lined up at least 11 stations to carry its special, outside-the-pool broadcasts.

CBS

Westinghouse will bankroll the CBS coverage, at a time and talent cost for radio and TV estimated at $2,500,000. (Westinghouse has also bought time on the three DuMont o.&o. outlets, plus WGN-TV, Chicago, which will receive the CBS-TV signals.) Public affairs chief Sig Mickelson will supervise the web's TV programming, while Ted Church is in charge of AM coverage. Edward R. Murrow and Bob Trout top CBS' roster of commentators and news analysts, which will also include the web's full complement of newsmen. CBS-TV has lined up 34 TV stations to carry its pickups, and will also share time on Bloomington with NBC video.

NBC

Philco Corp. has signed to sponsor NBC's radio and TV coverage, at a cost of about $2,750,000. Henry C. Cassidy is supervising the AM operation, while Bill McAndrew is TV boss for the conventions. Web's top newscasters will participate, including Bill Henry, John Cameron Swayze, etc. NBC has lined up the lion's share of single-station TV markets, for a total of 48, plus splitting Bloomington with CBS video.

3 Senators 'Graduate' From Candidates' CBS TV School; Registration Strong

Washington, May 20.

The CBS television school for candidates is buzzing along smoothly here, with three Senators already "graduated" from the course and seven others matriculated. Still more are expected to apply for the instruction, which is individually given and runs a little over an hour.

It is expected to aid the Senators in their television appearances at the national conventions in Chicago in July and also in other video appearances, mostly in connection with their own reelection campaigns.

Trio already through the mill include Edward Martin (R., Pa.), William Benton (D., Conn.) and Robert S. Kerr (D., Okla.).

Registered for instruction in the near future are Sen. John C. Stennis (D., Miss.), Arthur V. Watkins (R., Utah), James P. Kem (R., Mo.), Richard B. Russell (D., Ga.), Homer Ferguson (R., Mich.), Irving M. Ives (R., N. Y.) and Estes Kefauver (D., Tenn.). W. Averell Harriman, not a Senator, but a candidate for the Democratic Presidential nomination, as are Russell and Kefauver, is tentatively slated to

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Time Will Tell

Political aspirants in the future will be able to have a complete record on film for the first time of how the various 1952 candidates conducted their campaigns, via CBS-TV's "Presidential Timber" series. Web devotes a half-hour each Friday night to all candidates individually, to program in any manner they themselves choose, and has taken kinescope recordings of each stanza.

CBS expects the film record to prove extremely valuable in years to come, not only as a guide to future candidates but as a history of the American political scene, circa 1952.

WINS to Staff Chi Conventions

WINS, Crosley-owned outlet in Gotham, has scheduled regular coverage of the Democratic and Republican conventions in July with its own staffers from Chicago. John Bosman, news director, and Josephine Halpin will handle the coverage. WINS at present is the only N. Y. indie slated to air the conventions and is the only AM indie which will have its booth located on the convention floor.

Indie will air about three hours daily during the conventions at regular periods, but will interrupt its schedule (except baseball) for hot political pickups at other times. General manager Harry C. Folts will oversee the coverage, with assistant manager Joe Besch on the scene for the Democratic conclave.

Convention shows are available for sponsorship. Bosman and Miss Halpin have been alternately moderating the indie's "Voters Forum," politico news-and-opinion strip.

Chi Amphitheatre As Convention Site Cued to TV Needs

Chicago, May 20.

Thanks to television, the International Amphitheatre has taken on a new look, a new name and appreciably brighter prospects for new business. Selected as the site for the July political conventions of the two major parties because of its adaptability to video, the big South Side arena will be the focal point of the most extensive reporting job ever attempted by the sight-plus-sound medium.

First formal acknowledgment by the Republicans and Democrats of the key role video will play this election year came last fall when the parties' brass picked the Amphitheatre as the convention site over the Chicago Stadium, traditional Windy City home of the conclaves. The determining factor in favor of the Amphitheatre was the arguments from the industry reps, with NBC prexy Joseph McConnell making the clinching pitch, that the Stadium layout was wholly inadequate for TV purposes.

In anticipation of the nationwide attention to be focused on its during the two weeks in July, the stock yards arena is being polished inside

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SEEK MAXIMUM SHOWMANSHIP

Chicago, May 20.

The high brass of both political parties are currently rounding out details of the nominating conventions, with an eye to streamlining the affairs where ever possible for the benefit of television. The Republican and Democratic nabobs anticipate a wide-open slam bang brace of conclaves and because millions of voters will view the International Amphitheatre sessions via TV, they're anxious to put on the best display possible.

That's the reason the Demos, for example, latched onto J. Leonard Reinsch as a special convention TV consultant. Reinsch is taking a leave of absence from his post as managing director of the Cox radio-TV stations to work with party chairman Frank E. McKinney and radio-TV director Ken Fry on the video aspects of the Demo's gathering. His main function will be to correlate the convention program with TV's more rigid time standards.

The Democrats hope to schedule major events during the evening hours with their larger viewing audience and are suggesting that lengthy set speeches be held to a minimum of two each session. It's recognized, of course, once the affair really gets rolling and the delegates take over—probably by the second evening—it'll be politics first and catch as catch can for the video boys.

Both parties at this point expect their respective conventions to last at least four days. As Fry points out, this year will be the first time since 1928 that a chief executive isn't running to succeed himself. That means, in the case of the Democrats, it'll be the first real nomination dog fight since Franklin Roosevelt won the nod in 1932. No single candidate in either party looks to have a majority when the conventions roll around in July.

So in all likelihood there will be a tough, colorful, and probably lenthy struggle before either group emerges with its presidential nominee. And besides the basic "head of the ticket" battle, there's expected to be several other important floor skirmishes to spice the show.

There'll will be delegate seating hassles in both parties which may well result in heating floor fights. Gen. Douglas MacArthur is expected to make a dramatic appearance at the GOP shindig, igniting sparks from the Gen. Dwight Eisenhower camp. Then for the Demo's there is the perennial tiff brewing over the civil rights platform plank which may see another delegation exodus such as marked their last meeting in Philly.

All it all, it looms as a terrific spectacle.

Chi's Pre-Conventions Headache: 1,900 B'cast Requests to Cover Meets

By HERMAN A. LOWE

Washington, May 20.

Television, which got its feet wet—political conventionwise—in Philadelphia in 1948, takes the full plunge at the Chicago Republican and Democratic national conventions next July. It will probably reach an audience 10 times as large as four years ago and will operate with a maturity and savvy which were lacking in Philly.

As one television newsman here put it, "these politicians just have no idea how much wallop video is going to carry in sending out convention coverage from Chicago.

Some idea of the impact can be obtained via statistics then and now.

In mid-1948, there were only 30 television transmitters in the nation. Some of these were isolated in the west and south, and could make no convention tieup at all. Coverage was reached only in the northeast section of the country, generally getting no further west than Detroit.

Today there are 108 stations on the air and, thanks to the present coaxial and microwave connections, the programs will be brought into the deep south and all the way to the Pacific Coast.

In 1948, there were fewer than 600,000 sets in the hands of private owners, taprooms, etc. Some of these, of course, were in parts of the country where they couldn't pull in the convention programs.

Today, there are 17,000,000 TV sets in the hands of the public, the very large majority of which will be able to tune in on the conventions.

In addition, there may be some large screen theatre TV coverage,

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Slanted Politics

Viewers of the Republican national convention in July may get no better than a quarter-profile of most of the party's chief speakers and candidates, as a result of the GOP's having emphatically nixed the TV network's pool request for permission to build a special camera platform near the centre of the auditorium for full-face shots. Democrats, however, okayed the platform indirectly by refusing to issue a "no" to the nets' request.

The pool will have cameras operating from both sides of the speaker's platform, but Chicago's International Amphitheatre is built in such a way that no full-face shots are possible without the special platform. GOP reasoned that if it okayed such a platform for video, the theatrical newsreels, still photogs, etc., would also demand one. Webs believe off the record, however, that the real reason why the party banned the platform was that it would mean their tearing out a few seats for delegates.

Chi Has Sideline Fight Over Micro Allocation Disposal

Major television networks have been joined in a hot-and-heavy behind-the-scenes fight during the last few months over micro-relay allocations during the weeks of the Republican and Democratic national conventions. Disposition of the limited networking facilities has not been finalized to date, which is responsible at least partially for the indecision of some stations in single and two-station markets over which network to sign on with for convention coverage.

While the four webs have combined into a pool operation for pickups directly from the floor of Chicago's International Amphitheatre, each plans to use its own signal, rather than the pool signal, wherever possible. At the present time, there is only a single relay line in either direction from Omaha to the west and the new links through the south and southwest, which are expected to start operating July 1, will also provide only one-channel transmission. Nets, as a result, are squabbling

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Crystal-Balling the Conventions

By BERT BRILLER

Although television has never previously given a Presidential campaign all-out coverage, it's a relatively easy matter to predict the outstanding events that will take place in the '52 political sweepstakes on TV. After all, TV is reaching its maturity and politics are as childish as ever. We foresee:

May 29: ABC-TV engineers develop an infra-red orthicon camera which will work in smoke-filled rooms.

May 30: Tobacco spenders set saturation spot campaigns in Chi, to coincide with the conventions. Ditto Airwick.

June 15: Fathers Day.

June 17: Having learned that the political hoopla is being bankrolled by Admiral, Philco and Westinghouse, a soap sponsor (whose initials are P&G) inquires meekly whether a non-electronics manufacturer can bankroll a piece of the electioncasts.

June 19: Sen. Flush "Meets the Press" and comes out for higher profits, higher wages, higher subsidies, higher tariffs and freer enterprise.

June 23: Ed Sullivan opens "Toast of the Town" with a trained elephant and donkey act.

June 25: Sen. Flush guests on ABC-TV's "Hot Seat," comes out for lower taxes, lower budgets, lower prices and freer enterprise.

June 26: Sen. Flush is CBS-TV's "Man of the Week," calls for probe of the mink-coat scandals; charges that his wife's mink, after only two seasons' wear, looks like skunk.

June 27: National Grapefruit Day. Taft crowns Grapefruit Queen.

June 28: Sen. Flush is mystery celeb on "What's My Line?" Panel guesses his occupation as tightrope-walker.

June 29: NBC fires Charles (Charlie) Snatchem, time salesman. He sold a 30-second spot, adjacent

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Mutual's Spotlight On Chi Convention

Mutual is dramatizing its grassroots character by (1) opening its coverage of the major party Presidential conventions in July to local and regional sponsorship on a co-op basis; (2) going after stations which had been linked to the now-demised Liberty network.

MBS election setup will be the first time local advertisers will be able to bankroll a piece of the convention coverage. Exec v.p. William Fineshriber, Jr., said that the 550-station web had been "swamped" with requests from outlets, which has some 4,000 co-op bankrollers on about 20 different shows.

The skein will have over a dozen of its newsmen, including Gabriel Heatter, Fulton Lewis, Jr., Cecil Brown, William Hillman, Frank Singiser, H. R. Baukhage, Frank Edwards, etc., at its floor space in the International Amphitheatre, plus studios in the Conrad Hilton Hotel and WGN's mobile unit.

On the affiliates' front, Mutual has been signing outlets, adding about nine in the past few weeks, despite the fact that it has about 200 more "peanut whistles" than its nearest competitor, ABC, which is also adding stations (about a half dozen in the past fortnight or so).

MBS is considered in the trade a good bet to take over the stranded Liberty stations since the latter were primarily interested in the LBS "Game of the Day" baseballcasts, which Mutual has (backed by Falstaff in some markets and aired as co-ops in others).

Frankel's Political Post

Lou Frankel, former general manager of the demised WFDR (FM), N. Y., has been named radio-tele director of the National Committee for Harriman for President.

Group has opened HQ at Hotel Lombardy, N. Y.

Mutual, WOR Depts. Due for Combine; Taylor Study Set to End Overlaps

Consolidation of some departments of Mutual and WOR, N. Y., which have been operating as separate entities, is expected to come shortly. J. Glen Taylor, former General Tire & Rubber exec who recently moved over into Thomas S. Lee Enterprises, which has 90% ownership of WOR and 58% stock interest in Mutual, is reportedly making an efficiency study of the two organizations with an eye to ending duplications of personnel and overlapping of functions.

Taylor's importance in the setup is indicated by the fact that he has made his temporary headquarters in the office formerly occupied by William Fineshriber, Jr., executive v.p. Later has moved into the corner office previously occupied by Frank White, who resigned two weeks ago, with Thomas F. O'Neil, Jr., the General Tire-Thomas S. Lee exec, adding the network presidency to his board chairmanship chores. White, incidentally, is currently on a Florida fishing trip prior to joining NBC with vice-presidential status.

Fact that Fineshriber has moved into White's office is causing speculation that O'Neil will give him a crack at winning the presidential mantle, and presumably might divest himself of that post, keeping the board chairmanship. O'Neil hasn't taken an office in the WOR-MBS building at 1440 Broadway, N. Y.

A sign of the coming consolidation of the WOR and Mutual setups, which seems dictated by economies that could be effected, is the fact that the network is now handling the ads for the N. Y. key. Previously separate ad departments were maintained. However, with Joe Creamer resigning two weeks ago to form his own firm, and his assistant moved up to head the TV phase of sales promotion, Mutual is now producing the Gotham station's ads.

It has long been expected that consolidation of service departments would be inevitable after O'Neil gained a majority of MBS stock. MBS and WOR have separate news, publicity, program, sales and other departments. Some of these can be combined, it's figured, while in others, separate entities will be maintained (as in the other networks), but with their activities more closely correlated. Thus, in sales, where different groups of sponsors and agencies are contacted, integration is not too likely.

Mutual has no engineers of its own and has been using the personnel of its stockholder stations (chiefly WOR's). Thus the WOR technical staff isn't likely to be affected. The web at present has no fulltime v.p., since Fineshriber added exec v.p. duties to his program work, and this has inspired speculation that Jules Seebach, WOR's program chief, might be integrated into the web operation.

Murray Will Carry Ball In Fight for Grid TV; Cites Figures to Show Tele Aid

Minneapolis, May 20.

Fran Murray, U. of Pennsylvania athletic director, will continue his fight against NCAA-controlled TV and hopes to be able eventually to telecast all Pennsylvania football games, he announced here.

In Minneapolis to address a U. of P. alumni dinner, he declared that he has figures to refute those contained in the NCAA report recently released and to show that telecasts of football games help attendance, instead of hurting it, as the NCAA contends.

"We must make TV our ally, not our enemy," asserted Murray, who predicted that "the people fighting it now will be bending over backwards to get their football games televised three years hence, or sooner."

Murray backed up his stand with definite figures. He asserted that "we televised all our football games at Pennsylvania from 1939 through 1950. We increased our season ticket sale from 18,000 to a high of 45,000 during that period.

"When we quit televising, our sale dropped considerably. The story was the same among a group of 10 colleges in our area. The schools with television lost an av-

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WHAM-TV's Blood Bid

Rochester, May 20.

WHAM-TV will celebrate its third anni June 11 by devoting all station time and station breaks to a pitch for 3,000 blood donors for the Red Cross. Station has invited 300 civic, business, religious and educational organizations in the city to send two representatives each to WHAM-TV that day and bring signed pledges for future donations by their members.

Station's largest studio will be converted into a blood centre staffed by Red Cross personnel.

CBS Plugs Video Holes; Cuts Moore

CBS-TV, which has lost several major bankrollers during the last several weeks, has lost little time in re-selling the open time periods and also in getting new business. Web pacted Lever Bros., Pall Mall and Campbell Soup to take over time slots dropped by other bankrollers, and also signed Owens-Corning for a new strip on the Arthur Godfrey simulcast. Four sales represent a total of $6,175,000 in billings but it's not considered all new business since three of the four time slots had been previously sponsored.

At the same time, the web revealed that it will trim its daytime Garry Moore show from a full hour cross-the-board to 30 minutes because of difficulty in selling the open segments. Moore's show at one time was the web's biggest daytime earner, bringing in about $6,000,000 in billings when it was SRO. Under the new half-hour format, the current participating bankrollers will move directly in, so the new show is expected to be sold out. It continues through the summer.

Lever, for Pepsodent, has bought the Tuesday and Thursday night 7:45 to 8 periods, the time being vacated by Fatima cigarets on the "Stork Club" show. Sponsor will back a musical show, which hasn't been selected. New show will preem, however, July 1.

Campbell has bought "Double or Nothing" for the 2 to 2:30 p. m. slot Mondays, Wednesdays and Fridays, taking over half the time now occupied by Moore, starting Sept. 15. Pall Mall, as previously announced, is picking up the Tuesday and Thursday segments of the Doug Edwards news show, aired cross-the-board from 7:30 to 7:45 p. m. and on which Oldsmobile has the other three nights. Owens-Corning will move into the Godfrey morning simulcast, taking two quarter-hours of the 10 to 10:15 a. m. strip starting Sept 2.

With the Moore show being trimmed to a half-hour, General Electric has decided to check off the quarter-hour segment it sponsors on Fridays after the June 13 broadcast, but will keep its other two segments each week.

WB LOPS LONGEST-RUN SPONSORED PITT SHOW

Pittsburgh, May 20.

The longest-running sponsored radio show in Pittsburgh faded last week when WB dropped "Footlights and Stardust" over WWSW after 18 years. Program was aired daily from the Enright Theatre, and had Johnny Mitchell at the organ and an announcer listing the shows in various Warner theatres.

Axing was an economy move on the part of Warners. Mitchell had been on continuously ever since he and Walt Framer, now a radio and TV producer-packager in New York, teed off "Footlights and Stardust" in 1934.

Seattle—Paul West, director of Housewives Protective League at KIRO here, is leaving for similar spot at KCBS, San Francisco. Lewis Martin, of Chicago, takes over West's job at KIRO.

'Suspense's' 10th Anni

CBS Radio's Electric Auto-Lite sponsored "Suspense" celebrates its 10th anni on the air June 9 with a live reprise by Agnes Moorehead of Lucille Fletcher's "Sorry, Wrong Number," which has become almost a classic of radio suspense.

It will mark the sixth time Miss Moorehead has done the show and the 18th time it's been aired on "Suspense."

'At Liberty' LBS Staffers Ask 100G After Web Foldo

Dallas, May 20.

Death knell of the huge Liberty bell, part of Liberty Broadcasting System's huge sign atop the net's headquarters here, had hardly stopped sounding before prexy Gordon B. McLendon announced formation of a new, pint-sized radio network within a month. McLendon plans a six-station web.

New hookup would include three Texas stations owned by himself and his father, Barton R. McLendon, and three stations owned by his father-in-law, former Louisiana governor Jimmy Noe. Stations include KLIF, Dallas; KELP, El Paso; KLBS, Houston; KNOE, Monroe, La; WNOE, New Orleans and a Pine Bluff, Ark., outlet.

LBS, as a corporation, is still in tact. McLendon stated that it was financially sound.

McLendon's LBS broadcast Thursday (15) on demise of the web, left some 75 employees jobless. Of these, three each were in LBS offices in N. Y., Chi., L. A., Atlanta and Washington. At Dallas headquarters, aside from executives, five announcers, four engineers, news editor Michael Hinn, and Tom Merriman's 7-man staff orch were dropped without notice—along with casts of daytime serials.

Some of the staff, now "at liberty," are reportedly ready to file claims totaling over $100,000 through AFRA, alleging breach of contract and claiming vacation pay. These include some announcers and serial cast members.

Oil multimillionaire Hugh Roy Cullen, who bought a $1,000,000 partnership in the network a year ago, is understood to have bowed out of the network, quietly, over a month ago. Instead of selling his interest, philanthropic Cullen reportedly gifted LBS with $200,000 and went his way.

Matty Brescia, LBS press director, was not in favor of the suit against baseball. Brescia has long urged baseball and radio to settle differences out of court.

Union Electric Mulling Further Backing of 'Land'

St. Louis, May 20.

Execs of the Union Electric Co. of Missouri, with headquarters here, are mulling the question of continuing bankrolling the "Land We Live In" program, which has just concluded its 16th consecutive year. The program, for 30 minutes each Friday, dramatizes incidents in the early history of St. Louis and environs. It was originally broadcast from KMOX, local CBS outlet, but several years ago KSD took over, and the programs originated from the sponsor's radio theatre in downtown St. Louis.

The Audio Visual Division of the St. Louis Board of Education selected 23 of the recorded programs for use in local public schools. More than 200 of the scripts were written by Kensinger Jones of the Gardner Advertising Co.

Brescia's New Post

Dallas, May 20.

Matty Brescia, former press director and baseball publicist of Liberty Broadcasting System, has been appointed radio and television publicity director of Action Advertising Corp. in Memphis, by prexy Berne J. Ellis.

Brescia will hypo radio-TV coverage for Hart's Bread account in tri-state area of Tennessee, Arkansas, and Mississippi. Brescia, ex-Memphis VARIETY mugg, resigned his LBS slot here May 3.

Map Indie Org. to Fight Net 'Monopoly'; Rebroadcast Rights to Hypo Revenue

Washington, May 20.

A move has been started here to develop a new organization of radio and TV broadcasters to be called the Assn. of Affiliated & Independent Radio and TV Broadcasters. President of AAIRTB is Gordon Brown, owner of WSAY, Rochester, N. Y., an arch foe of network "monopoly," who has been fighting for Congressional legislation to put the webs under direct regulation by the Federal Communications Commission. At present, FCC has no power over nets except through their owned and operated stations.

Brown told VARIETY that already 166 radio stations have indicated interest in joining the new association.

Purpose of AAIRTB, as announced Friday (16) at a news conference in Washington, is to organize independent broadcasters to break the alleged domination of networks over affiliates and indies, to demand enforcement of anti-trust laws affecting the broadcasting industry, to resist alleged control of rates by the webs, and "to present an organized front to counteract the paid lobbyists of the four major networks working out of their so-called Washington offices, who consistently propagandize the FCC and the legislators to regulate radio to the benefit of the networks and the detriment of the affiliated and independent stations."

Brown announced his project coincident with a relaxation of FCC rules to permit radio stations to rebroadcast network programs, if permission is obtained from the sponsor and the station whose signal is rebroadcast. Under the new rules, a station must give reasons for refusing to allow any of its programs to be rebroadcast.

Films' Example

Brown has been fighting to remove all barriers to rebroadcasting of programs, on the ground the program belongs to the sponsor, and that he has the right to sell it to whomever he desires after the network affiliate has carried it. He feels that programs should be rebroadcast, just as motion pictures are reissued and played again and again in the same cities by different theatres.

Pointing to the extensive amount of rebroadcasting done on the Coast, Brown finds that "a more general use of rebroadcasting would be the incentive for sponsors to continue to produce high quality programs" and add millions of dollars of revenue to radio broadcasters without in any way injuring the industry.

The networks are opposed to rebroadcasts, Brown told newsmen, because they fear the practice

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Good-Neighbor Policy

Buffalo, May 20.

A Toronto viewer last week tried to inaugurate "pay-as-you-see" television here. He sent a $5 check to WBEN-TV, lone video outlet for thousands of Ontario set-owners, "in appreciation of your wonderful programs."

"Receiving sets in Canada are being contemplated as a source of revenue for licensing," the Canadian wrote. "Therefore, I think it only fair that seeing you are doing all the work and we are deriving...pleasure, you should receive a fee also."

Station, nonplussed, returned the check.

Co-op Network Now Talked Up

Washington, May 20.

Possibilities of a cooperative network to fill the void created by the suspension of the Liberty Broadcasting System are being considered here by the Peoples Broadcasting Corp., operators of WOL in Washington and WRFD in Worthington, O. Peoples is a subsidiary of Farm Bureau Insurance Co. of Columbus.

Herbert E. Evans, general manager of Peoples, said "the fact that Liberty was able to secure over 400 affiliates is every indication that there is a large group of non-network stations that need the services that Liberty was set up to render."

In view of the need of these former Liberty affiliates for important news coming out of Washington, Evans said that Peoples is considering offering on a cooperative basis, through WOL, news and other services to stations in the mid-atlantic states.

Evans said that stations in a direct line to Columbus have indicated an interest in tieing-in with WOL and WRFD on a cooperative service.

He added that the project will be discussed at a meeting to be called soon of interested stations. The plan would be to operate on a non-profit basis, with stations sharing expenses and earnings.

NARND PICKS CLEVE. FOR '52 CONVENTION IN DEC.

Minneapolis, May 20.

National Assn. of Radio News Directors board, at a meeting here, chose Cleveland as its 1952 convention city. It also decided to shift the time from the usual mid-November to Dec. 1-3, because there would be convention hotel congestion there at the earlier date, according to Jim Bormann, of local station WCCO, NARND president.

There were convention bids from 60 cities, but Cleveland finally was selected because of outstanding TV facilities there, Bormann said. One of the convention's program highlights will be a TV workshop, designed to acquaint TV newsmen with newly-developed techniques to help radio newsmen who soon will be entering the video field for the first time. Bormann announced that a progressive radio-news workshop also is on the agenda.

NARND vice-president Tom Eaton, WTIC, Hartford, is arranging the convention program, assisted by F. O. Carver, WSJS, Winston-Salem. A program feature will be a report and discussion of NARND's continuing resistance campaign against attempts to limit freedom of information in America, he also announced.

Cloutier's Cleve. Post

Cleveland, May 20.

Norman L. Cloutier has been named program director of WTAM-WNBK. The post has been newly-created at the NBC duo outlets here.

Cloutier, noted musical conductor, has been a director of many of NBC's musical shows.

10th Anni duPont Awards To WCAU, WCAU-TV, WEEI Commentator Joe Harsch

Washington, May 20.

The 10th annual Ralph I. duPont Foundation Awards in radio and TV have been won by stations WCAU and WCAU-TV in Philadelphia, and WEEI, Boston; and by commentator Joseph C. Harsch. Announcement of the winners was made at the annual dinner Saturday night (17). Awards are $1,000 cash and a plaque to each winner.

At the same time, Roger W. Clipp, general manager of WFIL and WFIL-TV, Philadelphia, winner of the large station award last year, announced that the station was turning over its $1,000 cash prize of the year before to an educational scholarship in the broadcasting field.

The duPont Awards are given each year for outstanding and meritorious service to the American people in broadcasting. In addition to the three winners, there were several special honorary commendations for work in 1951.

Runnersup to WCAU, affiliate of the Philadelphia Evening Bulletin, in the large station group were: WAAM-TV, Baltimore; WBBM, Chicago; WLW, Cincinnati; and WHAS and WHAS-TV, Louisville, Ky. Donald W. Thornburgh, president and general manager of WCAU, accepted its awards.

Trailing WEEI, CBS-owned outlet, in the small station field were:

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HOOPER-BLAIR 'RATE YOUR MATE'

Atlantic College Grid Nix Seen Slap At NCAA, Regional Shift From Radio

Atlantic Refining, which for 16 years has been spending heavily every fall on spot broadcasting of college football, is nixing the university gridcasts for the future. It is buying instead pro football on DuMont TV and pro football on a spot radio basis, with other fall radio plans not yet set.

Move is regarded as of broad significance in the trade, (1) indicating a shift away from radio and towards tele by a regional bankroller who is one of the major exponents of spot broadcasting (last fall it spent about $700,000 on football) and (2) being a strong rap for the National Collegiate Athletic Assn., which has limited video coverage of the campus gridders.

Atlantic has been in spot radio with football since 1936. Earlier it had backed Frank Parker and was Bob Hope's first sponsor. Its concept was to beam local college games to the communities interested in them—for example, whether Harvard was winning or losing, it was picked up for the Boston dialers. That was a costly operation, with about 115 separate pickups a season. On many Saturdays there would be from 12-16 separate pickups, involving announcers for each game, beaming each contest to the markets most interested in it, heavy line charges, etc.

This approach is directly opposite to the position of the NCAA, according to execs of Atlantic's agency, N. W. Ayer. NCAA wants to keep TV out of the communities in which the games are played, while Atlantic feels it's a public service to bring an area its home teams.

Atlantic was miffed at NCAA

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WCBS-TV's 305G 5-Day Biz Wrapup

Offering further evidence of the lucrative state of local television station operation, WCBS-TV, CBS video's N.Y. flagship, booked $305,000 in five days last week, selling 11 program segments and two new spot schedules. New biz tops the station's previous high of $400,000 booked during the first two weeks in April.

Shows sold included six of the 15 segments in "6 O'Clock Report," which doesn't take the air until next Monday (26), and four segments of Jim McKay's nightly five-minute weather show, "Rain or Shine." In revealing the new business, WCBS-TV sales chief George R. Dunham cited the fact that this should help disprove the current downbeat reports on TV advertising. He also attributed the bookings record to the fact that the station is offering sponsors well-produced shows at an inexpensive price "which they can't turn down."

On "6 O'Clock Report," which is to be a quarter-hour strip featuring five minutes of news, five of human interest stories and five of sports, Chase National Bank bought the Don Hollenbeck news segment on Mondays, Wednesdays and Fridays, for 52 weeks. Kool cigarets is buying Mondays, Wednesdays and Fridays on the sports section, to be narrated by Tom Meany. Station has received no takers yet on the middle segment of the show, which will feature Bill Leonard.

Purchasers on "Rain or Shine" include Philip Morris, which bought the show on Fridays for its Dunhill cigarets, and another sponsor, which wishes to be unidentified temporarily for competitive reasons, which bought the Monday, Tuesday and Wednesday segments. With Uncle Ben's Rice previously in on Thursdays, the strip is now SRO. New spot advertisers include Skol, which pacted for participations in both "Early Show" and the Margaret Arlen program, and Fedders-Quigan, which bought a series of spots in WCBS-TV's "Late Show."

Benzell's TV Dramatics

Marcia Davenport's bestselling novel of some years ago, "Of Lena Geyer," will give operatic singer Mimi Benzell her first straight dramatic opportunity. June 16 on the Robert Montgomery NBC show.

Story is of an opera star.

Eastern CBS-TV 'City' Looms With N.Y. Midtown Buy

Acquisition by CBS-TV of what amounts to nine acres of space in midtown Manhattan for a TV plant may be the forerunner to the web's ultimate construction of an eastern counterpart of its massive TV City now under construction on the Coast. While the web plans to use the new space at the start for a prop and scenery construction and warehouse plant, it hopes eventually to convert the space to studio usage, either to consolidate its present studios under one roof in N. Y. or to augment them if needed.

New building is the Sheffield Farms depot and offices, located between 10th and 11th Aves. and W. 56th and W. 57th Sts. Property contains about 405,000 square feet of floor space, equivalent to about nine acres if figured on a vertical basis, which compares with the 13 acres to be covered by TV City in Los Angeles. Property also has a potential of two additional floors, which would up the acreage to about 12½.

Two Webs Share

Same building is now used by NBC-TV for a scenery construction plant and warehouse. CBS plans to take possession in the fall, but will honor the NBC lease, which does not expire until 1954. As a result, the two webs may be sharing the space until then. As detailed by CBS prexy Frank Stanton, the web will consolidate and integrate many of its N. Y. pre-production and production activities in the plant,, as well as expand these activities with the additional space provided. He pointed out

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DU MONT'S AL FRESCO LINEUP FOR SUMMER

DuMont is moving its cameras into the great outdoors this summer, for on-location originations of three separate shows from Palisades Amusement Park, located in Cliffside Park, N. J., across the Hudson River from Manhattan. Trio of shows, which will play against the park's natural setting, include two nighttime entries and a cross-the-board daytime disk jockey show.

Nighttime shows will both be aired Wednesday. First, to be titled "Midway," will go from 8 to 8:30 and will spotlight Don Rusell as emcee of a "traveling" quiz show. He'll interview participants on the Park's midway and offer prizes for correct answers and for demonstrating their skills at the midway concessions. Second show, titled, "Strawhatters" and going from 8:30 to 9:30, will spotlight Bob Haymes as emcee of a talent search and outdoor competition. Former will emanate from the Park's Casino Ballroom, while the latter half will originate beside the pool, where Haymes will officiate at diving and swimming contests and exhibitions.

Daytime show will be titled "Summer Matinee" and is tentatively slated to hold down the 1:45 to 3 p.m. strip starting May 26. Bill Silbert will be the deejay, working out of the Circus Restaurant, in which he'll spin records, interview celebs, etc.

CHARGES FLY IN INDUSTRY FEUD

A charge that C. E. Hooper's ratings "grossly underestimate" radio listening was made last week by John Blair & Co., station rep, which commissioned Trendex to conduct a sub-rosa check of Hooper's surveys in three cities. The findings brought a hot blast from Hooper, who charged that Blair's release of Hooper material was a "copyright violation" and possibly "subject to suit for trade libel." Hooper also said any publication carrying the Blair story might be "involved" in the suit.

The station rep, which also has a television sister firm, made comparisons of Hooper's figures with those of Nielsen's and The Pulse. In general, the radio sets-in-use comparisons showed that Pulse was higher than the average of the three services and Hooper was considerably lower than the average of the three. But, when TV sets-in-use is measured, the three services are pretty close together. "Why should there be this difference in radio and not in TV?" the Blair researchers asked.

They had a hunch that the reason is the first question which Hooper asks when he makes his telephone calls. Before 1948, Hooper asked "Were you listening to the radio just now?" In October, '48, his interviewers started asking, "Was anyone in your home listening to the radio or looking at television just now?" Blairites felt that when a question mixing AM and TV is tossed, a pro-TV bias results.

To check on this, Blair decided on a "controlled experiment." Three cities, in which Hooper was to make his polls and where Blair reps stations, were used: New Orleans (WDSU); Columbus (WBNS); and L. A. (Don Lee-KHJ). They have one, three and seven tele stations, respectively.

Trendex was appointed to conduct coincidental interviewing in the three cities during the same weeks and days that Hooper worked. The techniques were "exactly the same," and more calls were made in N. O. and Columbus than Hooper makes. In L. A. the same rate of calls was made. Project was supervised by Ward Driscoll, quondam Hooper exec, now Blair's program and research consultant, who said that Trendex did not know to what purpose the data would be put.

In each of the three cities, Trendex reported more radio listening than Hooper. Daytime and nighttime sets-in-use figures in Columbus were 222% higher in Trendex than in Hooper; in L. A., Trendex was 16% higher; in N. O., 6.1% higher. For the three towns combined, Trendex was 26.1% higher in the daytime and 13% higher in the evenings.

Dorrell and Blair prez Dick Buckley stressed that they are not "trying to put Hooper out of business," that several of their stations are Hooper subscribers, but that they feel they have the right to investigate ratings and to suggest that Hooper adopt his old practice of merely asking, "were you listening to the radio just now?"

Hooper said that the "radio listening only" question technique

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Finger-Pointing

Geneva, N. Y., May 20.

Listeners to "Break the Bank" over WGVA, local ABC-affiliate, found themselves tuned in on more than they bargained for last Wednesday (14). Just as two contestants were about to "break the bank" on the quiz show, the program was interrupted to air bulletins on a local bank robbery at the First National Bank of Ovid, N. Y. Later in the program another bulletin on the local bank break was aired.

P.S.—Finger Lakes area police are still searching for the real life pair who "broke the bank."

CBS' 'Cut It Up to Suit Yourself' Radio Formula Pays Off in Sales

CBS Radio, in a mass bid for more business this week, introduced its own tandem plan as a special lure for summer bankrollers, revived the summer saturation programming it has utilized for the last several years and also introduced the first long-term co-op show it has had in some time as a special service to its affiliates.

Saturation deal was bought by Wrigley gum, which has also had it the last two previous summers. Gum outfit purchased 36 half-hour summer shows of six CBS packages, beginning June 3 and continuing through Aug. 25. On the basis of an estimated $12,500 time and talent cost for each half-hour, the sponsor will pour nearly $500,000 into the CBS coffers this summer. Deal is open, of course, to other interested bankrollers.

Under its version of the tandem operation, CBS has sold the first quarter-hour of two shows to American Chicle and is now scouting another bankroller to take over the second quarter-hour. Until one turns up, the web will permit its affiliates to sell the second part of each show on a local co-op basis. Plan is also seen as a boon for the web's affiliates, consequently, since they can sign on their own clients for a ride on a network show.

Web is reserving the right, however, to pre-empt the time if it can find a second bankroller. Stations meanwhile will not be required to kick back any coin they might derive from a local sale. Two shows involved in the tandem operation are "People Are Funny" and "Mr.

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Cannon Exits 'Give & Take'

Cannon Mills served notice on CBS-TV this week that it is checking off the web's Thursday afternoon "Give and Take" show after the June 12 broadcast.

Show is aired Thursdays only from 3:30 to 4 p.m. Time period is occupied Mondays, Wednesdays and Fridays by the Bert Parks show, and on Tuesdays by Mel Torme.

WCBS-TV's 45% Volume Discount As Daytime Lure

In a move to get more television spot advertisers to utilize daytime TV and to do so with greater frequency, WCBS-TV, the CBS web's key N. Y. outlet, has instituted a new 45% volume discount in its new rate, which is to be applicable after other earned discounts to any sponsor buying 12 or more daytime spots per week. While other local stations have reportedly offered such discounts under the table, WCBS-TV is believed to be the only N. Y. outlet to include such a percentage rakeoff in its published rate card.

Pointing out that local daytime video programming is ahead of sponsor interest, WCBS-TV general manager Craig Lawrence said the new rate structure is designed to lure advertisers on the basis that they'll get both a bigger audience and favorable cumulative repetition on their spots by buying on a frequency of 12 or more per week. In addition to the station's regular spot advertisers, Lawrence said the new system should also find favor with sponsors seeking a saturation campaign to plug a special event, such as film companies with new pictures opening.

Discount structure is incorporated in WCBS-TV's new rate card, which takes effect June 1. Station also indicated in the rate setup its intentions of eventually programming in the early mornings and after midnight, by setting up a Class D rate for the first time. Lawrence said the station has been surveying the possibilities of taking the air prior to 10 a.m. but so far sights little sponsor interest. Another check will be taken in late summer to determine whether WCBS-TV should embark on early-morning programming in the fall.

New rate card also includes the previously-announced hike of the station's Class A hour rate from $3,750 to $4,000 and of Class A spots, from $775 to $800.

Detroit Negro Jock Quits WJLB in Station Hassle

Detroit, May 20.

Leroy White, Negro disk jockey, has resigned from WJLB over what he terms "political differences," White's program, "Rockin' with Leroy," will be discontinued. Other forms of Negro entertainment under the direction of State Sen. Bristoe Bryant will replace the show.

White, who also is an advertising executive, explained that he abandoned his Democratic candidacy for Congress in the 13th District when the station objected. But he couldn't accept a suggestion, from the station, he said, that his wife, State Rep. Charline White, should also refrain from seeking reelection.

Edward Nye, an executive of the station, said the question facing the station was whether "long absences in some new field of endeavor would interrupt our program. The decision as to whether he would remain in the entertainment field or shift to the lawmaking was for Mr. White to make."

Lotsa Allen, Lewis On CBS-AM Sked

Steve Allen joins the cross-the-board marathon sweepstakes in summer radio. The combined CBS spread for Allen and Robert Q. Lewis will account for a sizeable chunk of the web's weekly programming.

Allen goes into the 9:30 p.m. stretch Monday-thru-Friday, starting July 1, and while it starts as a half-hour attraction it may be expanded to a full hour. Program will originate from Playhouse No. 2 and it'll be formatted as a free-wheeling, open house showcase; a spot for studio audiences to drop in to catch Allen and guestars in an ad lib routine.

Lewis takes over the 45-minute early evening cross-the-board segment while Procter & Gamble takes a hiatus.

PHILCO HEARTENED BY QUARTERLY BIZ MARK

Philadelphia, May 20.

Despite a 26% dip as compared to the previous year, Philco Corp. sales for the March quarter reached the second highest total for any quarterly period in the firm's history.

Only the record figure of the first period of last year ran higher, according to William Balderston, president of Philco. Sales eased to $84,239,000 the first three months of this year from $113,524,000 a year ago; net income dipped to $2,341,000, or 64 cents a common share, from $3,521,000, or 97 cents a share.

The figures were encouraging, Balderston said, pointing out that business is proceeding on a much more even basis than was the case a year ago when "scare buying" in the first quarter was followed by a marked lull as distribs and dealers balanced their inventories.

Balderston was optimistic that the political conventions and the Presidential election would provide further business stimulation during the rest of the year.

I WAS A COMMUNIST FOR FBI
With Dana Andrews
Producer: Frederic W. Ziv Co.
30 Mins., Sun., 6 p.m.
KINGSTON CAKE CO.
WIP, Philadelphia

Best seller "I Was a Communist for the FBI," already done by films and serialized in mag, is a natural for radio, which has been doing this sort of thing for years, and for Dana Andrews, equally experienced at hard-hitting roles. Special interest is added by timeliness of theme, based upon documented episodes from the story of former FBI undercover man, Matt Cvetic. This is the new Fred Ziv syndicated series being peddled to local stations.

Chapter caught (18), "American Kremlin," tells of party "nerve center" in a rooming house of midwestern town—replicas of which headquarters, we are told, can be found in cities all over the U. S. A. A comrade is found murdered by Andrews, but the slaying is passed off as a suicide by top Commie agents. Cvetic (Andrews) is sent by Reds to Brooklyn shipbuilding union. Script generates a continual atmosphere of distrust, with everybody watching everyone else. Even though he is under constant surveillance, by both the Cominform and the G-Men, the hero refers to himself as "a man who walks alone." Plot shows elaborate systems of contacts and ruses employed by both sides.

The FBI's undercover man has his own contact, a shoe-shine boy, so that the Government agents can keep track of his whereabouts. By the time Cvetic reaches the Brooklyn piers, two suspicious red agents corner him and in turn are knocked off by the FBI. Ending seems hoked up and far from documentary, but action doesn't lag and with the help of background music, yarn comes through graphically. Some of the minor players could have been more carefully selected. *Gagh.*

PAUL ARNOLD SINGS
Producers: Stanley Ediss, Paul Tomaine
15 Mins.; Mon.-thru-Fri., 10:45 p.m.
AVCO
WINS, N.Y.

An attractive, distinctive folksinger program has been added to WINS' late-evening sked. Paul Arnold, balladeer from the midwest area, who's had a show on WLW, Cincinnati, and elsewhere, has been shifted by Crosley to its Gotham station to plug AVCO products, and he ought to do the trick. Singer, on show caught Monday (19), revealed an impressive voice and individualistic style as he presented a set of four songs, with brief prefaces to explain their backgrounds, and doing his own commercials as well.

Program, offering "songs America loves," actually presents the unfamiliar and intriguing in an unhackneyed list of worthwhile numbers. Monday's list included "Blow The Man Down," "Go Way From My Window," "Magic in the Moonlight" and "Where D'Ye Come From?" Most were Kentucky hill ballads, with the third-named from south of the border. Arnold's brief explanatory words were simple and clear, while his singing voice was most appealing, in a warm, dramatic tenor that had color and range, as well as style. A fine, clear falsetto employed in a couple of numbers was standout. Style is soft and appealing, with a warm, homey approach, while a smooth, polished overtone takes the presentation out of the rough hillbilly class. Altogether, a pleasant late-evening song program. *Bron.*

KITCHEN KAPERS
With Glenn Riggs, Tony Lane Trio
Producer: Robert A. Bories
Director: Henry Dick
30 Mins.; Mon.-Fri., 12:30 p.m.
Participating
WJZ, New York

"Kitchen Kapers," the WJZ-TV series, has been translated into the radio medium. Actually, little more has been taken from the video edition than the title. The AM version is mostly a quizzer, with Tony Lane's Airlane Trio coming in for an occasional tune which contributes to a relaxed atmosphere. On the preem Monday (19) the threesome offered a pleasant, although an over-arranged, interpretation of "Flight of the Bumble Bee."

In keeping with the kitchen atmosphere, the puzzlers are supposedly taken out of a "dutch oven" and the jackpot query is tagged the "double boiler question." Questions are not pegged to culinary subjects, as on the tele strip, but cover such general bits of info as geography.

Opening show wasn't a fair sampler, since it included special guests: ABC o-and-o station director Ted Oberfelder, Arthur Van Horn (The Web's "Dean Cameron"), the head of Grand Union

(Continued on page 30)

DEPARTMENTAL TRIAL
With Dave Driscoll, Capt. Eugene McGillicuddy
55 Mins., Wed. (14), 11:15 p.m.
WOR, New York

In tackling a hot local issue Wednesday night (14), WOR demonstrated how radio can fill its role as a public servant and an entertainer with top showmanship values. Interrupting its regularly scheduled programs of news and weather reports to broadcast a recorded telephone interview between Dave Driscoll, director of WOR's News and Special Features, and Capt. Eugene McGillicuddy, fingered by bookie Harry Gross as a graft taker, station came across with an airer that scooped the dailies in its revelations and that also gave its listeners a warm, inside approach to a headline story.

WOR is to be commended for airing the McGillicuddy story and Driscoll rates plaudits for being instrumental in getting it. It was a pertinent and provocative airer which hit with impact. The 55-minute running time, however, was a bit too long, and showed up need for pruning. Pressure of getting it on the air without delay probably allowed no time for editing but station should have been aware of the repetition and the lulls. Driscoll helped keep gab flowing by bringing the police captain, a non-pro mike spieler, back into line with sharp queries.

At times, Driscoll seemed more like a trial attorney than a mike reporter but he never went too far afield and his barrister demeanor served to heighten the drama of the interview.

All in all it was a public service program of which the station and the community could be proud. *Gros.*

Radio Followup

CBS' "Peggy Lee Show," on which Oldsmobile picked up the tab starting with last Thursday's program (15), continues as one of the neatest song sessions on the airlanes. Nothing pretentious about this stanza, but the music is excellent and the pace is breezy. Miss Lee is not only a solid song stylist but she's also a charming femcee. On last week's show, she socked across "From This Moment On," "Getting to Know You" and a Calypso number. Bob Crosby guested on this session with a vocal on "Goody Goody" and a duet with Miss Lee on "Lullaby of Broadway." It was a listenable lineup all the way.

Plugs for Oldsmobile were of the jingle variety based on the old standard, "In My Merry Oldsmobile." *Herm.*

STRENGTH OF NATION
Narrator: Charles Shaw
Producer: Jack Charest, Fred Karch
Writers: Bill McMahon, Bill Holland
30 Mins.; Fri., 8 p.m.
BUDD CO.
WCAU, Philadelphia

"Strength of Nation" is produced by WCAU in cooperation with the Americans for the Competitive Enterprise System (ACES) and industrial firms in Greater Philadelphia area. The Budd Co. sponsored the opening show (16). Insistence upon competitive enterprise theme and "resist Russia" (who's against it?) makes ACES show sound as if it has special axe to grind.

Well handled is the history of the Budd firm, which was traced from its beginning of mass production in the days of Billy Sunday, the Income Tax and Theda Bara, when the first auto bodies were being turned out. Mention is made of the concern's 27,000 stockholders and the fact "you and your neighbors own industry." A trip through plant reveals by the different names and quality of voices that employees stem from all races and national backgrounds. Tape recorded interviews disclosed a father, son and grandfather working in the plant, a type of personnel public relations much in vogue recently in newspaper ads.

Guest on the opening show was Theodore Roosevelt, 3d, president of ACES, who talked on the "stockholders as owners" thesis and urged listeners "to keep and improve the system of free enterprise and make sure we understand it." Edward G. Budd, Jr., the other guest, broke down the earnings of his company to show how the stockholders came out on top. Musical background is good and the segment devoted to history of company interesting, but the pressure features of stanza seem a little too heavy for proper selling of an idea the overwhelming majority of listeners are already in accord with. *Gagh.*

NANCY AND BOB
30 Mins.; Mon.-thru-Fri., 12:30-1 P.M.
Participating
WBEN, Buffalo

Though local variety shows are rare in daytime radio here, organist Bobby Nicholson and Nancy Koepsel have been teamed for the past month in this week-day WBEN venture. Program is built around Nicholson's virtuosity with the Hammond: he does imitations, "talks back" to records and introduces disks with the instrument.

Girl, slightly gushing, reads passable feature material and household tips. Chatter between the two uninspired but pleasant enough. Organ is overworked for 30 minute show; guests would spark interest. *Rafe.*

Inside Stuff—Radio

In a unique radio promotion stunt, Life magazine has bought a half-hour one-shot on CBS May 31 to pick up the finals of the National Golf Day tournament in which National Open champ Ben Hogan will be competing against the rest of the country. Each of Hogan's contestants must pay a $1 entry fee, which is to be split evenly between USO-Camp Shows and the National Golf Fund.

Under the rules established for the tourney, Hogan will be playing solo at the Northwood Club in Dallas, where he'll defend his National Open title two weeks later. Any duffer can compete against him by posting a score at his own course. General public will play under their own handicapping, with only the net score to be counted. Women, in addition, will be able to add five strokes to their handicap.

To climax the event, Life, which is co-sponsoring the tourney with the Professional Golf Assn., has bought the 5 to 5:30 p.m. period May 31 on CBS, in which sports chief John Derr will chart Hogan's strokes on each hole. For added suspense, it's planned to have Hogan finish his round a half-hour before airtime but to keep his score under wraps until the final moment of the show. Between interviewing Hogan, Derr will cut to various parts of the country for pickups of celeb golfers participating in the meet, such as Bing Crosby and Jack Benny on the Coast.

Those who post net scores lower than that brought in by Hogan, incidentally, will receive medals inscribed, "I Beat Hogan."

In less than 30 days after its release, RCA Thesaurus' library show, "Date in Hollywood," has been picked up by sponsors in more than 100 markets, with stations getting talent fees in addition to time charges.

According to RCA's Recorded Program Services, stations' intake from "Date" and from its other shows, such as "Wayne King Serenade," "Hour of Charm" and "Freddy Martin Show," should "more than pay for the cost of their entire library service." There has been an increasing trend in the field for the record library outfits to help stations sell programs built from their library services (as distinct from transcribed open-end shows).

"Date" is pulling a wide variety of bankrollers, RCA researchers report, including glass manufacturers, appliances, electric utilities, auto dealers, oil distributors, upholstery firms, furniture, fur, drug, department and women's specialty stores and photography studios.

Offices and equipment of WFDR, N. Y. FM outlet which folded early this year, have been bought by Charles Antell's Television Advertising Associates, Outfit, which manufactures shampoo and which was built largely through radio and tele pitchmen's stanzas, is using the ex-WFDR studio and equipment to tape the shows it spots across the country (and also beams on the Mutual network).

Studios, which are in the International Ladies Garment Workers Union building (which bankrolled the foldo station), are also being used to film the shows which Antell uses on TV.

WFDR's transmitter was also purchased by Antell, but he hasn't disposed of it yet.

From the Production Centres

IN NEW YORK CITY . . .

Ken Roberts, of WMGM's "Tops in Pops," back Monday (19) after month in Europe....USO topper **Jim Sauter** guests on **Maxine Keith's** segment of **George Hamilton Combs** show on WJZ tomorrow post-midnight (Thurs.).....**Nanette Fabray** and **Aldo Ray** starred in "MGM Musical Comedy Theatre" production of "Fiesta," taped last night (Tues.)....WOR launches its third business discussion strip, backed by Bache & Co. three times weekly, Monday (26) at 7:15-7:30 p.m.....**Judy Garland** guests on **Bing Crosby's** AM stanza tonight (Wed.) and May 28....**The Modernaires** are taping several "Club 15" shows in advance, to headline at the Brown-Palace Hotel in Denver for 10 days ....**Nancy Ranson** (wife of the WMGM publicist) has an exhibit of paintings at the Mexican Tourist Commission HQ in Radio City.... Additions for "Front Page Farrell" include **Harold Huber, Alice Goodkin, Arthur Maitland, Anita Anton, William Podmore, Katherine Emmett, Ivor Francis** and **James Monks**....Added to "Romance of Helen Trent": **Arthur Kohl, Delmar Neutzman, Bill Griffis**....Into "Strange Romance of Evelyn Winters": **Doris Dalton** and **Chet Stratton**....Sandy Strause joined "Backstage Wife"....**Hal Studer** and **Bert Cowlan** with "Just Plain Bill"....**John Winters**, radio-TV organist-composer-writer, has had his latest song, "The Little Something," accepted by E. B. Marks, music publisher. **Xavier Cugat** set to record it....**Anita Grannis**, former editor of AFRA's Stand By, will shortly have a new play, "Love in Our Time," tried out by Originals Only; play will be directed by the author.

Toni Gilbert (wife of scripter **Howard Merrill**) launches a weekly series on WJZ's "Spotlight on N. Y." show, covering odd places, unusual services and similar angles on Gotham; insert will be heard on Tuesdays at 1:15-1:45 a.m. (post-midnight Monday nights)....**Dorothy Gordon**, moderator of the "Times Youth Forum" on WQXR, elected prexy of N. Y. chapter of Radio Pioneers....**Sam Taub**, veteran WMGM sportscaster, will be feted at Oetjens eatery, Brooklyn, Tuesday (27) ....**Mrs. Syd Eiges**, wife of the NBC press veepee, recovering at Flower Fifth Avenue Hospital after surgery.

Whatever happened to Tintair?....**Leigh Smith**, who joined Hill & Knowlton, public relationists, to work on the steel companies' account in the wage case, is staying on rather than returning to J. Walter Thompson press department....Pepsi-Cola has bought an 18-week sked of 35 jingles weekly on WJZ....**Ike Diamond**, logging director of Broadcast Music, Inc., named chairman of the Machine Accountants Assn. program committee.

IN HOLLYWOOD . . .

Bob Hope finales his radio season June 9 from Santa Barbara where American Federation of Musicians will be in convention....**Lud Gluskin**, CBS music head in Hollywood, sails June 20 for 10 weeks in Europe on what is reported to be a secret mission for the network.... **Robert Kintner**, ABC prexy, swung up to Frisco for a lookaround enroute back to N. Y.....It's old stuff to **Meredith Willson** by now, that of a sponsor reviving a radio show he dropped. This time it happens to his "Music Room," expunged three months ago by RCA-Victor but reinstated as summer sub in the Harris-Faye time....**Jack Benny** got a write-in vote in the Salem, Mass., primary, which is better than some of the aspiring candidates for president fared....**William Keighley** was enroute to Europe last Monday so **Peter Godfrey** acted as producer of "Lux Radio Theatre"....**Bea Canterbury** of NBC's press department and **Jean Meredith**, Coast publicity head for Benton & Bowles, will be prowling Gotham next week....**Preston Whitney** came over from M-G-M to join NBC's advertising and promotion staff....Radio Writers Guild threw its support behind demands of CBS news and continuity writers for pay parity with N.Y. staffers.

IN CHICAGO . . .

John Norman added to the WENR sales crew....**Joseph S. Wright** named assistant general counsel for Zenith. He has been assistant chief counsel for the Federal Trade Commission....**Art Hellyer** signed as platter gabber on WMAQ's new Sunday morning hour disk show bankrolled by Downtown Nash....**Austin Boyle** new member of ABC's publicity department, into vacancy created when **Jim Duffy** moved up as promotion manager....WBBM newscaster **Fahey Flynn** personal appearancing today (Wed.) at Bond's Loop store, plugging his nightly news show for the retailer....**Ed Weeble** now handling WCFL's publicity and promotion....WGN topper **Frank P. Schrieber** in Washington, D. C., on biz last week....**Skeeter Bonn**, new WLS singer, bowed with a tri-weekly morning quarter-hour....Chirp **Peggy Taylor** showcasing on **Don McNeill's** ABC "Breakfast Club" next week....**Edward R. Taylor** named assistant to Motorola prexy **Paul V. Galvin**....**Art Lehmann**, WBBM page captain, upped to clerical assistant berth in station's master control department....NBC public relations veepee **William Brooks** in town checking the political conventions' setups.... WGN producer **Larry Whitney** and family vacationing in Florida.... **John Holtman's** daily WMAQ news show picked up for a seven-week ride by the Lawn Savings & Loan Assn.....**Bob Grant** hosting a Tuesday and Thursday music-chatter airer on WBBM.

IN SAN FRANCISCO . . .

Robert Kintner and **Ernest Lee Jahncke** in a double-day stopover to eye local ABC properties....**Howard Duff**, who jumped from KFRC to "Sam Spade," came home to whoop his "Model, Inc., pic at the Golden Gate....**Rusty Draper** hopped to Hollywood to micro-wave with **Eddie Cantor** on "Comedy Hour" while **Gloria Craig** and **Connie Jordan** covered his KGO-TV Sunday niterie....**Arthur Hull Hayes** home from New York to preside at his sea-green desk and count KCBS profits....**Mel Venter's** "Breakfast Gang" junketed north for one niteries at Astoria, Hoquiam and Aberdeen....**Lloyd Yoder** and **John Thompson** skipped to Hollywood for NBC stations managers' confab.... **Dave Scofield** voicing a KFRC newie, "Faces and Places"....**Jack McDonald** rejoined KSJO, San Jose, to bark California League ball games ....**Walter Tolleson, Jr.**, KEAR sales rep, infected with his station's good music reputation, tooted his own "Ode For Trumpet and Orchestra" with State College Symphony....**Bill Wilcox**, KCBS writer, won Intercollegiate award for his radio drama, "Galileo"....**Alan B. Johnstone**, ex-KGO sales manager, joined KCBS sales staff, May 26....New Yorkers eyeing local scenery; **Jim Brown**, BBD&O press chief, and **Hugh Cowham**, traffic director for CBS radio and TV networks.

Columbus — Warren F. Warner, program department manager of WKRC-TV, Cincinnati, has taken over as program director of WTVN. Bill Wagner, who has been acting in the post, reverts to full time production manager. In addition, Jim Lawson, formerly of WCPO-TV, Cincinnati, where he produced "The Paul Dixon Show," has been added to the production staff and Bob Tapper, Brooklyn, and Frank Lendacki, Columbus, have joined the engineering section.

Protam Buys Drake

American Protam this week pacted to sponsor the Galen Drake show on CBS Radio, aired Saturday mornings from 10:15 to 10:30. Product to be plugged is Triplex, through the Dowd, Redfield & Johnstone agency.

Show was formerly bankrolled by Sollax, which checked off several weeks ago.

Tele Followup Comment

AMERICAN INVENTORY
(The Election of Abraham Lincoln)
With Crahan Denton, Geraldine Kay, Maurice Copeland, Fred Smith, Ward Ohrman, Arthur Peterson, Stan Gordon, Vera Ward, Les Spears, Jim Johnson, Clifton Utley; Joseph Gallicchio and orch; Hugh Downs, announcer
Executive Producer: Bill Hodapp
Producer-Director: Ben Park
Production Supervisor: Walter Schwimmer
Writers: Doug Johnston, Carl Haverlin
30 Mins.; Sun., 12:30 p.m. (CDST)
Sustaining
NBC-TV, from Chicago

"American Inventory" channeled on NBC-TV with a financial assist from the Sloan Foundation has been attempting for the past several months, with varying degrees of success, to capture some of the contemporary and historical flavor of this socio-economic organism called the USA. The goal was accomplished last Sunday (18) when the half-hour show essayed a yarn from the life of Abraham Lincoln.

Significantly, it took a Chi packager, a Chi writer (working from an original radio script written by Carl Haverlin, prexy of Broadcast Music, Inc., and a Lincolniana enthusiast of long standing), a Chi producer-director, a group of Chi thesps, and a Chi technical crew to do the job.

The fact that this Lincoln vignette was a sustaining one-timer is really quite a commentary on a medium that can get so much historical mileage from the files of, say, the Los Angeles police department or the T-Men. And, in terms of the vexed social conscience of the industry, it was a much more satisfactory fulfillment of responsibility than the somewhat self-conscious paens to brotherhood and other American principles hurriedly enunciated during station breaks.

There is the stuff of real drama here—of the sort that probes fundamental rather than superficial conflicts, and draws startling parallels with the here and now. Doug Johnston's TV adaptation of Haverlin's earlier script sketched those trying days in Lincoln's time from the night he won the nomination to the night he departed from Springfield to take over the President's chair.

With Crahan Denton doing a truly standout in the title role, it was a superlative video portrayal of an American folk hero. Thanks to honest scripting and staging, Lincoln emerged as a flesh and blood individual with a penchant for articulating his thoughts with an earthy anecdote, and struck with wonderment and humility by the role given him by history. If it wasn't 30 minutes of exciting and moving television, this country's TV tastes are in pretty bad shape.

Honors are shared by everyone involved. A big hunk of credit must go to packager Walter Schwimmer and "Inventory" exec producer Bill Hodapp for recognizing the tele possibilities of the Lincoln saga. Besides Denton's lead job, all the thesping assignments were excellently filled—particularly by Maurice Copeland as Herndon; Geraldine Kay as Mary Todd Lincoln and Stan Gordon as John Jennings. The aforementioned script, making only minor concessions to dramatic expediency, extracted full values from the situation.

All these elements were brilliantly wrapped up videowise by producer-director Ben Park, working with his favorite Studebaker Theatre crew. It was an object lesson in how the medium, in knowing hands, can unfold a yarn with verve and impact. *Dave.*

PRINCESS PAT
With Patricia Blake; children
Art Director: Bill Wagner
15 Min., Fridays, 5 p.m.
KRON-TV, San Francisco

With only four video weeks under her slender belt, 25-year-old Patricia Blake may find this program a springboard to stardust.

Show has a simple story-telling format with Miss Blake ad-libbing fairy tales before an audience of urchins. She monologs a story a night with visual assists from Bill Wagner's drawings and dioramas.

Her speaking voice is warm with a wide dialectic range. Smoothly coordinating gestures and facials with her story book characters she evokes ohs! and ahs! from her on-camera kiddies.

Girl formerly did TV commercials, radio shows and local theatricals, and is one of the most promising personalities developed here since Ruby Hunter ankled to New York to become Eve Hunter. *Newt.*

The Ritz Bros., making their first major bid for national video prominence, framed a show Saturday (17) on NBC's "All Star Revue" which gave indications that this vet trio could become a big-time video staple.

Their deportment on the show was excellent. They seemed aware of what they were doing and why. Show producers also had them spaced in a manner which permitted them to appear to best advantage. Their material, which has projected them into weekly salaries up to $15,000 in theatres and cafes, similarly proved tops for the TV medium. At this point, they seem to have a large enough catalog to sustain them for several shows. In addition, they show enough comedic ingenuity to make their joecmillerisms and special material songs last for a long time.

Paced by Harry, the brothers performed excellently in virtually every comedy category. Song and dance work were genuinely funny, and their satire of "Dragnet" with Jack Webb doing the commentary proved a good bit of business. Other major guest was Evelyn Knight, who sang well.

Their best numbers seemed to be burlesques of French chanteurs and a satire on Gypsy airs. These are probably the strongest of their cafe catalog. *Jose.*

Recent shelving of its three-year-old quiz pattern by "Celebrity Time" had better be accompanied—but fast—by slicker production, emoting and scripting if it's to hold onto its rating in the CBS Sunday night at 10 berth. Last Sunday's (18) excursion was pleasant at best, corny at worst. Presence of such staples as Joe E. Brown, Wally Cox, song-dance team of Peggy Ryan & Ray McDonald, and musicomedy chirper Helen Gallagher could not lift an extremely weak framework pegged around host Conrad Nagel theatrical ambitions as a youth.

Herman Hickman, the big-bodied Yale U. football coach and "Celebrity" regular, isn't going to threaten any Equityites with his thesping. Even Nagel had rough going in interpreting a starry-eyed "youth" with oldtime meller stances. The cues and lead-ins were strictly artifices—more so than even in the most conventional-tuners with postscript books. No principal was off-base, to be sure, but the total was less than the sum of its parts. Cox was a clicko as a drugstore soda jerk complaining about the tilting of pinball machines. Miss Gallagher was her sprightly self in chirping some ditties including "Wonderful Guy," but her dramatic portions could have stood coaching. Ryan & McDonald were in there fine via "Gal in Calico" and other songs and hoofery, and Brown did his best as Nagle's drugstore pard against a vapid script by George Axelrod. Alvy West's musical guiding was the one department up to snuff. Producer Richard Lewine and director Dick Linkroum should knock their heads together for qualitative analysis of their new pitch. By comparison, the old and staling quiz seemed better fare. *Trau.*

Brandon de Wilde, the moppet actor now in the Broadway legiter, "Mrs. McThing," is one of the more competent juveniles in the thespic business. He's warm and natural and has the ability to enliven whatever vehicle he's centered in. His work in "A Cowboy for Chris" provided a charming centerpiece for a well-written and excellently produced comedy which came off Sunday (18) on NBC under Philco auspices.

Story revolved around a boy with a cowboy crush. World was virtually complete when an ex-film steer hustler moved into the boarding house run by his mother. Unfortunately, the cowpoke hadn't been in pictures for many years, and had been supporting himself with lunchwagon work. The boy was disillusioned when he found his wrangler wasn't what he imagined him to be, but a tyro percenter corrected this defect.

In support of the lad were Buster Crabbe, who did well as the cowpuncher; Judy Parrish, as the mother, and Nelson Olmstead as a boarder who created a split between the boy and the westerner. Frederick de Wilde, the boy actor's father, did well as the ambitious shipper who turned agent.

Young de Wilde has previously appeared in video. He seems quite at home on this medium. *Jose.*

The video edition of the Lucky Strike "Hit Parade" on NBC-TV is a sparkling musical stanza which brings taste and imagination to its presentation of the top current pops. Despite the fact that this show is forced to repeat most of its songs from week to week, in accordance with the best-seller lists, it manages to come up with original and solid production ideas each time. On last Saturday night's stanza, the show framed around an Armed Service theme which was unpretentiously but effectively elaborated on each tune via GI settings and costumes.

Highlight of the show was the appearance of a Negro Army battalion which marched with clicking rhythms to the band standard, "American Patrol," Dorothy Collins, Eileen Wilson and Snooky Lanson, regulars on this series, delivered the hit tune vocals in excellent style while Raymond Scott's orch supplied its usual rich backgrounds. Production job on the No. 1 hit, the instrumental "Blue Tango," was a brilliant bit of pantomime with a suggestive crime angle. *Herm.*

Eddie Cantor's versatility was pointed up Sunday (18) in the NBC-TV "Colgate Comedy Hour." For in the Hollywood-originated show he respectively played himself, a cab driver, a boxer and an aged man who loiters in a park. Program marked the comedian's first TV show since his seven-city tour in behalf of blood donations for the Red Cross. His one-man show, incidentally, raised 63,000 pints.

Before a studio audience of service men and women, Cantor appropriately opened the session by crooning a medley of oldies ("Ain't She Sweet," "'S'Wonderful," etc.) against a background of gal dancers clad in various Armed Forces raiment. His familiar "Maxie, the Taxi" routine served to intro film star Cesar Romero and get off a flock of gags—some good, some fair.

Still another bit of business between Romero and Cantor called for the latter to don a fighter's gear and flail away at the towering actor. It undoubtedly was a change of pace, but bordered too much upon the absurd to be genuinely amusing.

Other guestars included the dance team of Giselle and Francois Szony, plus singer Rusty Draper who records for the Mercury label. The Szonys' spins and lifts were neatly caught by the camera while Draper impressed with "Just Because," his current top-selling disk.

For the "man in the park" bit, Cantor got into character with a gray wig, battered hat and appropriate attire. In the role of a patriarch-adviser, he settled a dispute between two boys over a dog and offered a suggestion to a quarreling couple. Material wasn't in the comedian's usual idiom, but he handled it effectively.

Finale was built around the old standard, "Singin' in the Rain," with Cantor, of course, warbling the chorus in his familiar style. Plugs for Colgate products were dispensed with almost military precision. *Gilb.*

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (18) offered a better than usual lineup with fairly strong comedy emphasis. Errol Flynn and Paulette Goddard, continuing their burlesque of private eye mellers, were given a better script than on their tele preem the previous Sabbath, but still not one that showed them to best advantage. The humor was keyed to the not-so-imaginative idea of Hollywood stars behaving in a silly manner, although it wound to an amusing if nonsensical blackout. Miss Goddard and Flynn acquitted themselves capably, and were given sock support by two bonafide comics, Lew Parker and Art Carney.

Also in the comedy department, Norman Evans, British clown making a return appearance, neatly put over a one-man performance as a typical English workingman spatting with his wife and going to the dentist. Using some ventrilo effects, Evans also played the tooth-puller with good impact. Roger Price socked over a commercial interlude, plugging the sponsor's used-car dealers. His chalk-talk approach is adult, genuinely funny and humanizes the bankroller. He also pulled in Sullivan for a rib of the "unsolicited testimonial" type of plug.

Dorothy Dandridge, a sultry chirper, put over "Just One of Those Things." Her pipes are not too potent, but her delivery and looks are. Her first item, "You Gotta Take Things Easy," didn't measure up to the appeal of the standard "Things," and she'd be wise to open with a more familiar number.

Moishe Oysher, the Jewish singer-actor, exhibited his powerful voice, of concert calibre, in "Eli, Eli," which he gave an intense performance. However, while the passionate presentation of that classic Yiddish song of religious devotion was highly effective, the same emotional approach was not appropriate for the Cole Porter ballad, "So In Love."

Sullivan introed some sports celebs and brought on Sam Snead, who won the Palm Beach pro golf tourney only a couple of hours earlier at New Rochelle, N. Y. Snead's brief demonstration was of interest solely to the links set. *Bril.*

Shepard Traube's Broadway production of Patrick Hamilton's "Angel Street," a three-season winner from its 1941 teeoff, has been transplanted to just about everything in sight, including a polished film job starring Charles Boyer and Ingrid Bergman. Stock companies, strawhatters and the road have kicked the melo-thriller around for juicy b.o.

The original legiter was punched across via deft production-direction and the interpretive talents of Judith Evelyn, Vincent Price and Leo G. Carroll. It remained for WOR's cross-board "Broadway TV Theatre" (12-16) to give the opus-pocus a dog-eared, second-rate ride. The script was still there, unalloyed and undiminished, but the thesping end, and the directorial treatment by Richard Barr, combined to make "Street" a thoroughfare of another hue. Most of the chiller-diller stuff was gone; the pace was halting; often uncertain; and the great opportunities for suspense by means of the supposedly flexible camera were muffed sadly in some instances.

Victor Jory, who played Manningham in the '42 road version opposite Sylvia Sidney, failed to develop the full villainous facets of the role and, in one scene with tartish Nancy, the maid, addressed her four or five times as Elizabeth (at Wednesday viewing) before discovering his error. This may be forgivable since the maid was played by Elizabeth Eustis, of the Broadway original, and the housekeeper's character name is Elizabeth (latter role by Anita Bolster, of the 1939 London production).

As Mrs. Manningham, Lola Montez was just in there fighting, doing well with the sensitive role in the first two acts, but falling apart in the third-act climax wherein she was supposed to tantalize her murderous husband, who was tied to a chair by the constabulary.

The Inspector Rough of veteran Melville Cooper came out largely as caricature in an actor who's otherwise suave and alert to his assignments. The big lensing fluff was failure to pan down to the inspector's hat as it lay on the table while he was in hiding in the Manningham house; this provided one of the great suspenseful moments in the play—without a camera.

Beginning with "Angel Street," the nightly drama series went 7:30 to 9 straight through instead of having an 8 to 9:30 groove on Wednesday. *Trau.*

CBS-TV's "Schlitz Playhouse of Stars" furnished solid proof last Friday night (16) that live television still has a number of kicks in store for viewers, via its presentation of an original musicomedy by Arnold Schulman, titled "Autumn in New York." By parlaying a bright, fresh story with several of Vernon Duke's top standard tunes (including the title song), the show came up with a sparkling half-hour, heightened by some excellently-contrived special effects created by CBS-TV's new special effects department. Half-hour show had a couple of slow spots, but otherwise it was socko all the way. With programs such as this to be done live, perhaps it's not too late for Schlitz to reconsider about switching to a film series.

Schulman's imaginative story sparked the gaiety, in combination with the standout work of co-stars Polly Bergen and Skip Homeier. Miss Bergen was a dreamy young gal who wanted to take the $1,000 her fiance (Homeier) was saving, for a downpayment on their house, to go to Paris. Homeier's brother, Don Briggs, added to the trouble by showing Miss Bergen some slides in his photo studio of Paris scenes. Walking out on the girl, Homeier wandered into a Parisian-type nitery, and was struck with the idea that N. Y. could offer just

(Continued on page 36)

BERTRAND RUSSELL
With Romney Wheeler
Producer: Wheeler
Director: John Irwin
Editor: Bill Henry
30 Mins.; Sun. (18), 5:30 p.m.
NBC-TV, from London (film)

Watching and listening to Bertrand Russell on NBC-TV Sunday afternoon, on the occasion of his 80th birthday, was a rewarding experience. NBC had the half-hour film made in England expressly for television and it was done in the form of conversation between the eminent philosopher and mathematician and winner of the 1950 Nobel Prize, and Romney Wheeler, head of the network's London office, but with the camera trained on Russell for practically the entire 30 minutes as he reminisced and expounded on "Eighty Years of Changing Beliefs and Unchanging Hopes."

NBC hopes to make this the first of a series of such programs showcasing men who have made some notable contribution in their chosen field and who have enriched mankind through their extraordinary talents or flair for living. Finding another Lord Russell, however, won't be a simple task. For here was "perfect casting," a personality who projects TV in the same sort of exciting manner as a Toscanini. Simplicity keynoted the half-hour, with Lord Russell responding to Wheeler's off-camera pointed questions, while seated in his study and carrying it off with an ease and finesse that, over and above the stimulating context of the interview, made for absorbing viewing.

Perhaps the most unusual aspect of this half-hour filmed interview was Lord Russell's ability to reduce what might have been a formidable dissertation on a scholarly plane to a simple conversation within the realm of anyone's understanding. Philosophy as such was taken out of the sciences and projected as every day common sense. Yet the able questions elicited the fundamental beliefs and ideologies of one of the foremost thinkers of our time. Naturally, the discussion was conservative, yet remained scintillating and at all times enjoyable. The charm of Lord Russell's mobile face and the fluid cadence of his voice did much to contribute to the half-hour.

NBC television executives rate a deep nod for giving a vast new audience an introduction to a realm that may be new to it, and in so doing proving to this audience that the great minds of our age offer both rewarding and fascinating adventure. This, indeed, is education by TV, a feather in the cap of the commercial broadcasters with know-how. *Rose.*

JOHNNY DUGAN SHOW
With Barbara Logan
Writer: Henry Taylor
Producer-director: Cal Howard
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Sustaining
NBC-TV, from Hollywood

As a replacement for the vacationing Ralph Edwards show, NBC has come up with another audience participation format. This is strictly lower-case entertainment, but it's par for the mid-afternoon course. Although the emcees are different, these aud participation stanzas are virtually all the same—even the studio guests look alike.

Johnny Dugan, emcee for this summer series, is an ingratiating fellow with a good line of gab and competent tenor pipes on occasional vocals. But the program's contest ideas aren't particularly bright. On the preem (19), there were a couple of community sings, a makeup race between a man and woman and a "Grandmother of the Day" award.

Also typical for this type of show is the flock of plugs for the giveaways donated to the contestants. These covered everything from face lotion to washing machines.

Barbara Logan, another regular on this show, registers nicely with a good soprano voice. *Herm.*

AWAY YOU GO
With Bob Haymes, emcee; Connie Clausen, announcer
Producer: Norman Baer
Director: Paul Burggraf
15 Mins.; Sun., 11:15 p.m.
COLONIAL AIRLINES
WJZ-TV, New York
(Hilton & Riggio)

Low-budget local quizzer should do well for its sponsor, Colonial Airlines. It's a simple game show, with the emphasis on the questions rather than the participants, which is as it should be in view of the fast pace necessary to compress such a stanza into a 15-minute span. Guests work in pairs (giving them a better chance to win and making them more at ease). After answering one quickie query, they get a pilot's cap, and three more correct answers earn them a round-trip trek to Bermuda. Questions were interesting and simple,

(Continued on page 36)

CIRCLING THE KILOCYCLES

Butte, Mont.—KBOW promoted this city's first radio station sponsored "Home Show," May 11-13, in the new Civic Centre. Thirty-eight merchants exhibited to 19,000 visitors during the show. Station used full-page newspaper display to augment a two-week radio buildup.

Butte, Mont.—Wind gusts exceeding 60 miles per hour velocity toppled KXLF's antenna during a heavy rainstorm last week. Transmitting tower, downed late in the evening, did no damage to other facilities. A flat-top was strung between 80-foot poles next morning and service restored three hours late.

Pittsburgh—Paul (Tiny) Fisher has left WEIR in Weirton, W. Va., to become chief announcer at WLIO in East Liverpool, O. He used to be with WCAE here . . . Nancy Chaffee (Mrs. Ralph Kiner) set for a flock of guest panelist shots on Florence Sando's "Ask the Girls" teevee shows this summer . . . Bill Roads has left Republic Pictures sales staff to join that of KQV . . . Lorraine Rychcik has replaced Dorothy Belan in the KDKA publicity department with latter's resignation to marry Jack Torha in Washington, D. C., Saturday (24) . . . AFRA president Herb Morrison, veteran of KQV's new staff, has resigned from the station. Management offered him another post away from the news room, but he turned it down. Morrison recently was defeated for the GOP nomination to Congress in his home district . . . Nancy Dixon program on KQV is taking its first summer hiatus, beginning middle of June, while sponsor mulls TV plans.

Minneapolis — WDGY has appointed Samuel N. Nemer sales manager to succeed Sydney Rich, resigned. A veteran of 16 years in the Twin Cities radio field, he was sales manager of radio station WMIN from 1936 until 1948, when he took over in a similar capacity at station WLOL . . . WTCN-TV staged a half-hour show demonstrating radar as used by U. S. Marine Corps on "Armed Forces Day" last Saturday (17). Sherman Booen, the producer and station staffer, only recently returned from Marine Air Corps active duty. In addition to studio demonstration of aircraft radar control, show included films of actual combat air battles and interviews with Marine officers stationed here . . . Disk jockey Ralph Moffett, former WCCO personality who resigned from WDGY several months ago, back again with latter station and has several shows . . . Larry Haeg, WCCO farm director, celebrating 10th anniversary as announcer with the local radio station, off on two-week European jaunt for U. S. Mutual Security Administration, conferring with agricultural experts abroad . . . With two large national conventions bringing many prominent people to Minneapolis the past week, WCCO obtained a number of tape-recorded interviews and had newsman Jim Bormann put them on a 15-minute Sunday afternoon special show.

Detroit—John Denman, veteran newscaster at WJR for seven years, has resigned to become public relations director for Rep. Charles E. Potter (R., Mich.) in Potter's bid for a seat in the U. S. Senate. Station manager Worth Kramer named Bob Conger to take over Denman's duties.

Louisville—L. "Doc" Cassidy, WGRC promotion manager, has been appointed publicity director for the Kentucky State Fair. Cassidy has two air spots on WGRC, "Mail Call" and "Cassidy Chats," and has been special events director for the State Fair for some three years.

San Antonio—Ted Mack's Original Amateur Hour has been booked for a performance here at the Municipal Auditorium Oct. 23. The local B'nai B'rith chapter will sponsor the event. Proceeds will go to charity.

Houston—Jay Froman has taken over duties as new program director here for KXYZ, the Glenn McCarthy-operated outlet.

Who Pays the Billing?

Hollywood, May 20.

For three weeks Kent Taylor, who plays "Boston Blackie" in vidpix,, dialed KNBH to catch his series.

For three weeks he frowned as title card was followed by a blurb for Chef Milani Foods, then into the picture, with no billing for Taylor or the other thesps.

A member of the exec board of Screen Actors Guild, he finally took his beef to SAG, and then to Ziv TV, producers of the series, showed the company the fine print in his contract. Result: his billing was restored.

Pitt Area Station Out In Cold on Dodger Net Ball Deal With Pirate Snarl

Pittsburgh, May 20.

Station WMCK in nearby McKeesport found itself suddenly out in the cold last week on its hookup with the "Brooklyn Dodger Baseball Network," when the Pittsburgh Pirates reached Ebbets Field. The McKeesport operation had signed a deal for on-the-spot accounts of 90 Brooklyn games this season to be aired here, except when the local National League entry is at home.

Eight Pittsburgh and McKeesport merchants were to have sponsored the live account of the Pirates-Dodgers games, ordinarily recreated by wire here by Rosey Rowswell and Bob Prince over WWSW and a regional network, under the combined bankroll of Atlantic Refining, Sealtest and Hamburg Bros., local distributors for RCA-Victor.

But around 5:30 in the afternoon last Thursday (15), before the opening night clash between Pittsburgh and Brooklyn at Ebbets Field, WMCK was called from New York by WMGM, the key station in the Dodger baseball network, and told that the broadcast could not be aired without the permission of the Pirate management. Officials of the McKeesport station tried for more than two hours to reach somebody in the Pittsburgh baseball club organization with authority to permit the broadcast. At 7:45, WMGM ordered the Bell Telephone Co. to close the circuit to McKeesport, over which the Ebbetts Field broadcast would have been carried.

WMCK is one of 24 stations affiliated with WMGM for the broadcasting of the Dodgers games. They began on April 25, but the McKeesport station has adopted a policy of not carrying the accounts when the Pirates are playing here at Forbes Field. This, officials of WMCK declared, was done on a purely voluntary basis in the interests of keeping up attendance for the last-place Buccos. Last Thursday night was the first time the Pirates have played at Brooklyn this year, and thus the first time that WMCK's live broadcasts would have come into direct competition with the regular broadcasting (recreated when the Pirates are away from home) of the games over WWSW and the regional hookup.

WMCK put its attorneys to work investigating the cancellation, at the same time emphasizing that no official of the Pirate organization had denied permission for the broadcast or any subsequent one. The management simply couldn't be reached. It's the feeling around here that the management will continue to be out of reach whenever the Pirates are in Flatbush.

Shifting Channels To Aid Set Sales

Washington, May 20.

Television manufacturing industry is expecting some benefits this year from the lifting of the TV freeze through greater coverage authorized for existing stations which are required to shift channels beginning July 1. A study by the Radio-TV Manufacturers Assn. finds that in 25 areas the reception range of stations will be increased by several miles, providing new markets for TV sets.

Under the final allocation plan of the FCC, 30 existing stations are required to shift channels. In most cases, higher transmitting power will be allowed on the new assignments. The Commission will give priority to processing of allocations for requested power increases when application processing resumes July 1.

No stations in New York, Philadelphia, Los Angeles, Boston, Washington, Baltimore, San Francisco, or Detroit will be required to shift channels. One station in Chicago, WBKB, must switch from channel 4 to channel 2. Pittsburgh's only outlet, WDTV, must move from channel 3 to channel 2. Milwaukee's only station, WTMJ, shifts from channel 3 to channel 4 and Norfolk's WTAR-TV moves from 4 to 3.

Most affected by the final allocations are Ohio stations. All three Cincinnati stations, two of Cleveland's three outlets, Dayton's two stations, and one of Columbus' three are required to shift channels. Louisville's two stations must also move.

In most cases, the shifts are only one channel away and can be accomplished with little difficulty and effect on operations. However, where it is required to shift from the higher part of the VHF band (channels 7 through 13) to the lower part (channels 2 through 6) or vice versa, it may be necessary for stations to suspend operations for several weeks and for set owners to adjust their antennas.

Pitt Fans to Get Baseball TV Via Johnstown Pickup

Pittsburgh, May 20.

With Pittsburgh cut out of any baseball telecasts because of the local baseball club's continued policy of prohibition—this is the only major league city where the games aren't teeveed—there'll be a little consolation for the small percentage of local viewers who can pick up WJAC-TV in nearby Johnstown. That station, an NBC affiliate, has just closed a deal to carry 10 of the Cleveland Indians' home games this season, including three at night. They're mostly Saturday and Sunday contests.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EDST
Mgt.: William Morris Agency

Who is he? He's the American Farmer, the current American capitalist. He's the real owner of his own business—and farming is big business today.

He makes a lot, he saves a lot, he spends a lot. He's your best prospective customer.

One-tenth of all these prosperous prospects for your product live in WLW-Land—One-tenth of America. The best way to reach them is by Radio... and the most effective and economical radio in this area is WLW.

The full story of "Your Best Customer"—all the facts and figures—is on film. Ask to see it.

WLW 1922 · 1952 30 Years

WLW The Nation's Station

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Encompassing

GORGEOUS PRIVATE FIVE ACRE LAKE

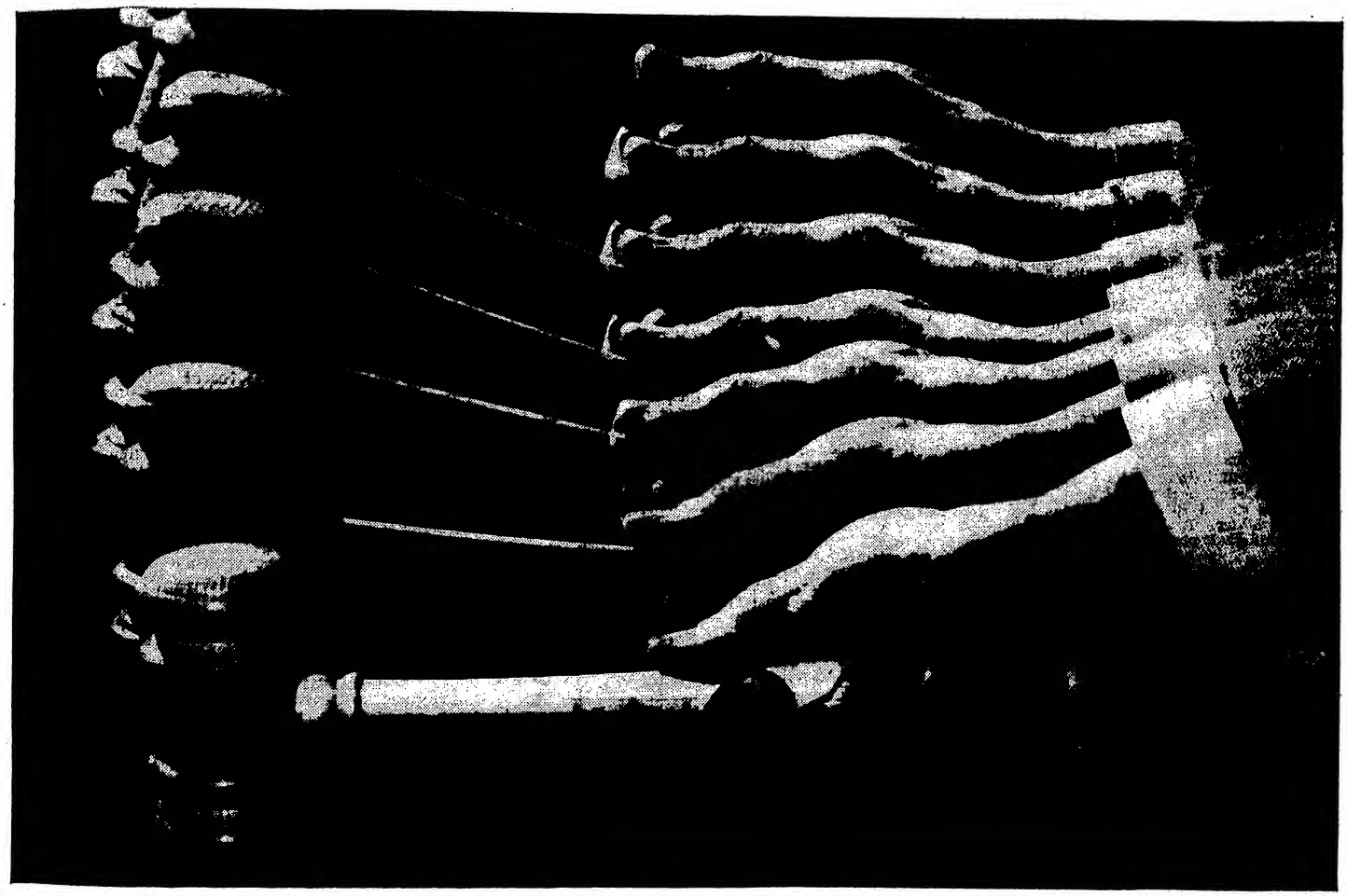
with Beach and Bathing Pavilion

55 miles from Manhattan, high elevation commanding ten-mile view of the Hudson. 15 acres beautifully landscaped. Thoroughly modernized Colonial residence newly and exquisitely furnished, contains huge living room with picture windows, streamlined kitchen, den, powder room, all on first floor. Four lovely master bedrooms each with private bath; two servants rooms with bath on second floor. Six fireplaces, insulated, oil heat. Spacious garage. Low taxes. Requires only two in help.

REMARKABLE VALUE at $75,000—Terms

Address—Dream House, Variety, 154 West 46th St., New York 36, N. Y.

At the Conventions in Chicago...



ABC plans the biggest Radio and Television coverage in its history

From first gavel to last, the Chicago conventions will get the full treatment from the biggest staff of Radio and TV experts that ABC has ever assembled. The ABC staff of over 200 will include John Daly, Elmer Davis, Drew Pearson, George Sokolsky, Erwin D. Canham, Walter Kiernan, Martin Agronsky, Mary Margaret McBride. There'll be special ABC studios, special newsrooms, over a million dollars' worth of special equipment (including *twelve* TV cameras). *Newsweek* will add its own outstanding news-gathering resources... and the entire coverage will be sponsored on both Radio and TV by The Admiral Corporation.

ABC TELEVISION and RADIO NETWORKS

Atlantic Grid Nix

Continued from page 25

last year, when after the sponsor had lined up several colleges for tele coverage, the college body limited TV coverage and sold the rights to one bankroller, Westinghouse. Refiner feels that the NCAA tele committee "was also likely to block" Atlantic from televising college ball again this year.

Co-Sponsor Grid Giants

Switching to pro grid, Atlantic will split the tab with Miller Brewing for the N. Y. Football Giants over eight stations of the DuMont web. Seven of the cities will carry the full sked of 12 games, while N. Y. City viewers will see only the six away games.

Atlantic isn't giving up radio, and will share a radio hookup for the Giants pro games with Miller, which is repped by the Mathisson agency. Its radio coverage is being cut down. The same relative area will be covered, but it will be by a combination of AM and TV rather than by any one medium.

In deciding to ditch college ball, Ayer told the universities, "We cannot conscientiously recommend radio broadcasts of college football without TV." It added that audience studies last year showed that even for important games on AM, the TV coverage averaged four times as many dialers. Ayer concluded, "Even our radio broadcasts of games of great local interest were not sufficiently strong to overcome interest in televised games." Last week Ayer issued its Jerry Jordan report, showing TV doesn't hurt college ball.

Atlantic still hasn't set its full grid radio sked, and may enter into more shared sponsorship on AM with Miller. It also may add some additional pro football on TV.

Refiner, incidentally, was the first company to back grideo, bankrolling the Penn games in 1940 over the Philly experimental outlet which later became WPTZ. It sponsored Penn games through 1950, until the NCAA ruling which limited telecasting. Atlantic's success with backing of pro grid games in '51 cued the present deal.

In radio, the outfit is probably the largest single sponsor of major league baseball on a spot basis (not counting Falstaff's "Game of the Day," which is on the Mutual network).

CBS-TV City

Continued from page 25

that up to 10 studios can be built there and that the rooftop space is large enough to land helicopters to rush last-minute news films to broadcasts.

Web meanwhile unveiled the all-electronic working model of its Coast TV city at its homeoffice last week. In introducing the display, CBS-TV prexy J. L. Van Volkenburg reasserted that the web has no plans to make either Hollywood or N. Y. its "TV capital." While several shows currently emanating from N. Y. will move to the Coast in the fall, he said there are also a number of CBS programs which cannot be moved to L. A. by the very nature of their formats.

Among the innovations the web is building into its TV City are a system for keeping the flow of talent and the public completely separated from the flow of materials into the various studios; a separate parking lot for talent so that the stars will not be plagued by autograph hounds, etc. Web is not incorporating any film studios into the Coast plant originally, but is ready to convert any of the live studios to film usage whenever necessary.

CBS' Cut-It-Up

Continued from page 25

Keen, Tracer of Lost Persons." CBS will move other shows into the operation if any sponsor interest is forthcoming. Deal holds only for the summer, since Mars will return as full sponsor on "People" in the fall.

New Co-op Show

Network, which has been quiet in the co-op programming business for some time, will preem a new quarter-hour, cross-the-board show June 2, described by web execs as the most flexible co-op program ever offered their stations. An interview show titled "In Town Today," it's packaged by Leonard-Frank Programs, comprising Bill Leonard, of WCBS' "This Is New York," and Len Frank, head of Carnegie Hall Recording Assn.

Under the deal being offered CBS affiliates, they can carry the show any time of the day they want and as many stanzas each week as they care to buy. Stations will be charged 3% of their gross Class A card rate, and then will be able to sell the show locally. Provisions are made for three sponsor inserts, which means that it can also be a participating deal, if the local outlets can sell three different local bankrollers.

While stations will be permitted to slot the show at any time they desire, CBS has earmarked it for the 9:45 to 10 a.m. strip. Since the web's N. Y. flagship, WCBS, has the Joan Edwards show at that time, "In Town" will be carried at some other period if the station takes it. Web's few other co-op shows presently are all news programs, or those offered on a short-term deal. "In Town" will be sold on a 52-week basis, with the usual 13-week cycles.

With Leonard featured, the show will have an interview format with one guest each day. For the first week, starting June 2, Leonard has lined up Greer Garson, Mr. and Mrs. Robert Vogeler, Joan Crawford, George Gallup and Artie Shaw.

Hooper-Blair

Continued from page 25

would be available to anyone that wanted it and was willing to pay for studies using it. But, he added, using AM and TV in the same question "cuts the cost of broadcast audience measurement in half" since twice as much info can be gathered in one call.

He said that radio operators preferred the AM-TV question because by getting info on both audiences, "we know what we are up against." Hooper also argued that Trendex figures may be higher because someone tuned in to WDSU-TV might answer that he is listening to WDSU, the AM station, and what should be counted as a TV viewer may be credited as a radio listener. He noted that more than half of the TV stations in the study have basically the same call letters as the radio stations, and the resulting confusion might have caused the difference between his and Trendex's figures.

NARTB Sets Committee To Help Get Out Vote

Washington, May 20.

Full membership of the Register and Vote Committee of the National Assn. of Radio and TV Broadcasters, which will cooperate with the American Heritage Foundation in a campaign to get citizens to vote at the coming elections, was named last week by NARTB prexy Harold Fellows.

Members are John F. Patt, head of the Richards stations, chairman; Roger W. Clipp, WFIL, Philadelphia; Frank Fogarty, WOW-TV, Omaha; Kenneth D. Given, WLBJ, Bowling Green, Ky.; Paul W. Morency, WTIC, Hartford, and Joseph Wilkins, KFBB, Great Falls, Mont.

St. Louis — Hal Fredericks, KXOK disk jock, is becoming the busiest man in town. He mikes his "Song and Dance Parade" program from 12:15 to 1 p.m. and from 3 to 4 p.m. six times weekly and feeds the Falstaff baseball network several times weekly. Then he manages to supervise the several frozen custard stands he operates in and near St. Louis.

Radio Reviews

Continued from page 26

supermarkets (who spieled effectively on cerebral palsy) and prez of the Carter hotel chain. Latter was invited because the show originates from the Hotel Governor Clinton's Circle Lounge, whence there's a chef serving audience participants from a buffet to underline the kitchen motif. Glenn Riggs handled the quizzing personably, gabbing informally with the housewives. *Bril.*

MASTERS OF MELODY
With Albert White; orchestra Director: White
30 Mins.; Mon.-thru-Fri., 6 p.m.
KNBC, San Francisco

KNBC boss Lloyd Yoder preemed this one on two days' notice Monday (12) after Paul Speegle dropped his weak night strip and skipped to Radio Free Asia.

But Yoder was amply prepared. Earlier he had signed Albert White and nine tunesmiths, mostly recruited from the Esseff Symph, to build a new "live" band in the semi-classic tradition. They had rehearsed two weeks when the call came.

White, former KSFO and KGO music director, drilled his people to play light melodic tunes spanning the broad ocean between jazzism and classism.

With Olga Atti's harp working a full-chord background, with six strings, a flute, a clarinet and an 88, the first show set the future pattern by beaming Brahms, Grieg, Kreisler, Cole Porter and several modern pops all with a full, majestic treatment.

Group includes Lennard Peterson, Frances Wiener, Harry Moulin, Otto King, Philip Karp, Rudolph Schmitt, Roy Harold, Frank Denke and occasionally Eloise Rowan at the organ.

It should win enthusiastic applause from those hungry for live quality music at the dinner hour. *Ted.*

DuPont Awards

Continued from page 24

WHCU, Ithaca; KFBI, Wichita, and KUOM, Minneapolis. Harold J. Struthers, general manager of WEEI, accepted for that station.

Other commentators who received special mention were Howard K. Smith, CBS, London; Edward R. Murrow, CBS; and the "Three Star Extra" program on NBC.

Harsch, also a correspondent for the Christian Science Monitor, is now in Paris and his award was accepted by Mrs. Harsch and Herbert E. Evans, general manager of People's Broadcasting Corp. Company owns stations WOL, in D. C., and WRFD, in Worthington, O., which carry Harsch's taped commentary from France. Harsch won for his Washington commentary, which was carried over the Liberty network last year.

The WFIL scholarship is the first offered by any winner, and is in line with the suggestion made by Washington and Lee U., which now manages the annual awards.

Net 'Monopoly'

Continued from page 24

would result in strengthening the position of the affiliates, giving them greater bargaining strength in contract negotiations.

The advantages to network program sponsors of rebroadcasting their shows, he points out, is obvious when it is recognized that only a small proportion of the potential audience receives the average program. The Hooper average of all commercial programs in 1949 on the four major radio nets, he notes, shows that only 2.7% of U. S. listeners hear the programs when they are broadcast only once.

This means, says Brown, that 97% of the listening audience would be potential listeners for the average show through rebroadcast. Even the highest-rated network radio show gets only 10% of the audience and provides a potential of 90% of radio listeners through rebroadcast, he asserts.

Buffalo—Cy King, for the past nine years station director of WEBR, Mutual affiliate here, has been upped to executive editor of the Buffalo-Courier Express. (Station and morning newspaper have mutual ownership). King is succeeded by William Doerr, Jr., elevated from assistant director in charge of sales.

NLRB BACKS EXAMINER ON KWKH VIOLATIONS

Washington, May 20.

A trial examiner's decision holding radio station KWKH in Shreveport, La., in violation of the National Labor Relations Act, through efforts to interfere with union organization of its announcers and control board operators, was unanimously affirmed today by the National Labor Relations Board.

Board ordered that KWKH bargain with the International Brotherhood of Electrical Workers; reinstate two announcers who were discharged for union activity; reimburse them for loss of pay.

BMI Clinics

Continued from page 22

emphasized that strip shows are preferable. "Programs are cheaper by the dozen."

Recipe advanced by Robert D. Swezey, exec v.p. of WDSU-TV, New Orleans, was: do the natural thing; don't go overboard on expenses; try a fresh angle; utilize distinctive features of your community; experiment; don't let the program sked get stale; be ready to change talent when the "bloom is off," and don't let production people get lazy.

Ted Cott, NBC v.p. and g.m. of WNBT, N. Y., told the 130-odd station execs at the clinic "You may be seen—you've got to be heard." He said they must promote their programs on all other media—using billboards, magazines, newspapers, and even park public address systems.

Roger Clipp, manager, WFIL-TV, Philly, discussing operation of a newsreel setup, said that with a staff newsreel unit a tele outlet could obtain virtually equal footing with the local newspaper in covering local events.

Other speakers were Bennett Larsen, v.p.-g.m., WPIX, N. Y., on film buying; Charles F. Holden, ABC-TV assistant national director, on TV production; Paul Adanti, v.p.-g.m., WHEN, Syracuse, on programming for sales; Joel Chaseman, public service director, WAAM, Baltimore, on public service shows; Philip G. Lasky, g.m., KPIX, 'Frisco, on plant planning, and Abe Schechter, NBC-TV "Today" exec, on early morning tele shows.

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4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

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1. Top adult programming
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Henry Greenfield, Man. Dir.
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Completely furnished 7 room house. Individual room temperature control, fireplace, on one acre water front property. En-tout-cas tennis court. Pine panelled game room complete with TV, bar, refrigerator, opens on flagstone terrace. Swimmers' showers. Easy transportation by boat, plane or train.

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125 miles N. Y. C. on macadam road. 105 acres, largely tillable. Old Colonial, 8 rooms, 2½ baths, all improvements. 4-room rustic guest house, 28-stanchion barn, heated, 2 lavatories & barn dance bar playroom. Silo, machine shed, tractor shed, milk house, modern chicken shed and 2-car garage. All buildings in good repair. Excellent trout stream, swimming pool. Ideal country home, dairy or stud farm.

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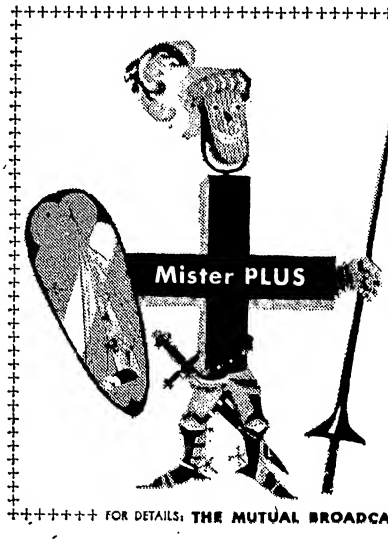
RADIO-MUSIC QUIZ:
Who does the music for "DREAM HARBOR" — Heard Mon., Tues., Wed., on ABC?
See Page 36

DO YOU NEED A PRODUCTION ASSISTANT?
also "Hep" Script Girl and Exec. Sec'y
Five Years in TV Shows, Agencies and Networks
WRITE BOX 285, VARIETY
154 W. 46th St., New York 36, N. Y.



SALES CRUSADER

Behold Sir PLUS, in armor plate,
The Mutual knight-errant.
He sallies forth to demonstrate
Two plusses here concurrent:

This network's famed efficiency
Is up, like Sir P.'s visor;
While costs are like his spurs, you see,
Way down — to please a miser!

—the difference is MUTUAL!

FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

Philly Tours WCAU-TV Center Via Programs

Philadelphia, May 20.

With the start of telecasting from its new radio-television center yesterday, WCAU-TV launched a video tour of its new headquarters through a series of 15-minute programs, Monday through Friday at 9:45 a.m.

Titled "The New York Philadelphia," the programs take viewers behind the scenes at the new building, showing the entire physical setup and the inner workings of a radio and TV station. Official dedication of the new center is scheduled for May 27.

Programs have been created by WCAU-TV to acquaint Philadelphia viewers with the new $2,000,000 structure, which station execs bill as "the most complete broadcasting-telecasting station in the world." Series will tell the story of every department in the building.

ABC Cancellations

Continued from page 22

by Serutan cross-the-board at 12:15 p.m., powders June 13.

Friday lineup is being hit, with "Ozzie and Harriet" being nixed by Heinz. "Mr. D. A.," backed by Bristol-Myers, is taking a hiatus, and Camels' "Richard Diamond, Private Detective" also is expected to hiatus. That would leave only Equitable's "This Is Your FBI" running commercially in the 8-10 p.m. period on the skein's potent Friday night lineup. "Lone Ranger" at 7:30 and Gillette's boxing at 10 p.m. probably will stay on.

In tele, the chain is keeping its 7:30-8 p.m. period stet through the summer, except for Monday night when Ironrite is putting "Hollywood Screen Test" in mothballs for the dog days. Other 7:30 shows, "Beulah" (Tuesday), "Lone Ranger" (Wednesday) and "Stu Erwin Show" (Friday), will stay on, since they are on film and there's no vacation problems involved.

ABC's Quarterly Loss

ABC's operations during March were in the black after dipping into the red for January and February. However, for the first quarter of '52 the estimated loss was $198,000.

The loss was after a reduction of $222,000 for recovery of Federal income taxes under the carry-back provisions of the internal revenue code. Without this reduction, the loss for the quarter would have been $420,000.

This contrasts with a net income, after taxes, of $222,000 for the same period last year. It's for this reason that ABC is expected to petition the FCC to separate the case of its merger with United Paramount Theatres from the hearings on Paramount and DuMont. Web feels that the protracted hearings are causing it undue distress.

CBS-TV School

Continued from page 23

"matriculate" at the CBS television school.

During the private sessions, the Senator is told how TV can be a great factor of good influence, is told about the setup of the studio with its lighting, sound and cameras, and is shown a film of himself. His appearance is analyzed while the film is running.

Commentator Walter Kronkite next demonstrates what to do and what not to do while appearing before a television camera. The "pupil" is also instructed on how to read, take cues, apply makeup, best colors for clothes, etc. Finally the Senator goes before a live TV camera himself. This operates on a closed circuit, bringing the picture back into the same room on a receiver. Thus the Senator can watch the appearance he makes and can understand easily when the errors are pointed out to him.

For example, it was pointed out to Senator Kerr that when he slouched in a chair while reading a script, his bald spot and double chin both showed more obviously. Senator Martin, a former general, was commended for his fine posture, but it was pointed out to him that he failed to look directly at the camera.

Do It Fast

Actor Carl Low was called up by the director of "Captain Video" on television for the role of a one-eyed villainous pirate in a new sequence of adventures for the space-traveling hero.

Low okayed the part only if he'd be killed off on the program before the end of the month. That's because he's due back in Pittsburgh at that time to get the summer season at the White Barn Theatre under way. Low and Clay Flagg own the local strawhat and also act there.

Hartford—In one of those rare occurrences here, one local station has paid homage to an employee of another here. WTHT has cited Alan Henry, sales promotion manager of WONS, as "Citizen of the Day."

Albany—Arnold Freedman, who joined WROW as a teen-age disk jockey in 1947, has been promoted to chief announcer, station manager Johnny Lee announced.

NBC, Northwestern Clinic For Convention 'Students'

Chicago, May 20.

NBC and Northwestern U. will use the political conventions as an "on the job" radio-TV reporting clinic for 10 hand-picked journalism profs and station news directors. The web will assign the "students" to both conventions as fully accredited correspondents, with specific new gathering tasks.

The clinic tees off June 30, a week before the Republican conclave, with classroom briefings. The week between the windup of the GOP meet and the start of the Democratic convention, and the post-convention week will also be set aside for lectures.

Slated to speak during the class sessions are Ken Fry, Democratic radio-TV director; Edward T. Ingle, GOP radio-TV director; James Reston, N. Y. Times political writer; Francis McCall, NBC-TV news and special events chief, and Charles Cleveland, Chicago Daily News political editor.

Also William Ray, Chi NBC news and special events director; Roland Young, Northwestern political science prof, and Baskett Mosse, journalism prof.

Crystal-Balling Convention

Continued from page 23

to a paid political broadcast, to Ritz Furs to plug mink coats.

July 4: Rep. Slurp makes Independence Day speech, urges viewers to vote for "the American party with the American policy and to defeat my corrupt opponents who would fortnistroy the principles of shrdluism."

July 5: The video webs, which pooled their resources, reveal that they have finally succeeded in clearing one station below the Mason-Dixon line to carry the GOP conclave.

July 7: Republican convention opens with 73-minute demonstration for Eisenhower. Taft, Stassen and Warren demand equal time.

July 9: "Philco TV Playhouse" is interrupted to pick up the third ballot.

July 10: Arthur Godfrey is interrupted for the 12th ballot.

July 12: The 33rd ballot is interrupted for the Gorgeous George-Swedish Angel set-to.

July 13: The Republican candidate, accepting the nomination, declares: "I am deeply honored by your faith in me and if I am elected there will be an Admiral, Philco and Westinghouse in every home."

July 14-20: Brief return to normalcy. "Howdy Doody" and "Captain Video" back on the air.

July 21: Democratic convention opens at 8 p.m. with 73-minute demonstration for Kefauver.

July 21—10 p.m.: 73-minute demonstration for Kefauver (repeat for West Coast).

July 22: Democrats elect a candidate on first ballot, but declare it null and void (they want as much time on video as the Republicans).

July 23: Mutual, airing the conventions on a co-op basis, announces it has 2,104 local sponsors, including the Sixth Ave. Delicatessen of Biloxi, Miss.

Nov. 4: Election Day Flash—Video's influence on the voting seen in the results: Martin & Lewis are elected President!

WGAL

LANCASTER, PENNSYLVANIA

AM
TV
FM

30 years of public service

WGAL—one of the pioneer stations in the nation—grew rapidly into a community public service bulwark. After World War II, FM was added to its facilities. And, in 1949, WGAL brought the thrill of television to its viewers.

WGAL, in the future as in the past, is pledged to operate in the best interests of its listeners and viewers. It is pledged to present the best in entertainment; bring news and sports as they happen; place public service first and always.

WGAL, one of America's complete broadcasting services, will keep faith with its thirty years' heritage.

A Steinman Station
Clair McCollough, Pres.

Represented by

ROBERT MEEKER, Associates

New York Chicago San Francisco Los Angeles

will your sales go up this summer?

People go on doing in summer largely what they were doing in winter—eating, working and *buying*. Yet a tradition has grown up of suspending or curtailing advertising activity during the hot-weather months. With the advent of television, it was clear that a complete re-appraisal of summer advertising practice was called for.

NBC therefore resolved last summer to conduct a survey—as accurate as science and logic could make it—of the summer marketing potential. Alongside are outlined the highlights. As applied to this summer, the picture is even brighter for viewers and advertisers

A copy of "Summer Television Advertising"—NBC's comprehensive research survey—awaits you for the asking.

alike—for the number of sets in use will have increased from 13,093,600 last July to an estimated 17,800,000 in July 1952. And the political conventions will stimulate more viewing than ever before.

Averaging the findings on 52 different brands, the TV summer advertisers reaped 28.1% more sales among viewers than among non-viewers... won just under 46,000 extra customers per month in New York alone.

94.8% of TV families are available during the average summer week. Watching television is, by far, the favorite summer activity in TV homes.

The average TV family is away for only 4½ days each summer. In August, the TV owner spent an average of nearly two hours a day in front of his set—or more time with TV than with all other media combined.

And—91.2% of both owners and non-owners alike recalled most clearly advertising on television.

Whereas in January 1951 it cost the average TV advertiser 5 cents to bring in a new customer, in August it cost only 4 cents.

Of the 52 brands studied, 21 came on television for the first time last summer, and 31 continued into summer from their winter TV campaign. The "new" brands garnered an average of 38,200 new customers in the New York area alone every month—but the "stay-on" brands did even better, with an average of 51,000 extra customers per month. As stated above, the over-all average for both kinds was 45,900 extra customers each summer month.

You're in business twelve months a year: now, with television's aid, your summer sales can be as high—*or higher*—than your winter's! More NBC advertisers are staying with us this summer than ever before. More than 70% of NBC evening network sponsors plan to continue their TV advertising throughout the hot-weather months. For both large and small advertisers, however, there are still a limited number of availabilities and proven show properties... and a special low-cost plan for the coming summer.

Your NBC salesman will be glad to give you full information about them. Phone NBC-TV Sales in New York, Chicago, Detroit or Hollywood today.

NBC summer television

POP. 70,000,000

A Service of Radio Corporation of America

1,900 B'cast Requests For Chi

Continued from page 23

something which was entirely non-existent in 1948.

This Time Clean Faces

In '48 also, the political figures dragged before the cameras for interviews and closeups were all given a heavy coat of makeup. Nevertheless the cameras made many of them look as though they hadn't shaved for two weeks. The pictures come through much better now. The camera work and handling were experimental and tentative. This year they'll be far more polished and with much more diversity.

What's more the broadcasting industry is descending on Chicago in numbers absolutely unthought of four years ago.

In 1948, requests for convention credentials came from 63 different organizations—radio and television stations and networks, etc.

This year the Radio Correspondents Assn. here, which is handling accreditations, received applications for credentials from no fewer than 293 different organizations—national and regional radio and TV networks, individual affiliates and non-affiliated stations, foreign broadcasters, and others.

The wave of requests has swamped the Convention Committee of the Radio Correspondents, whose chairman is Bill Henry.

Applications have come in on behalf of over 1,900 individuals—about 750 commentators, reporters, etc., all of whom want seats in the convention auditorium; more than 500 engineers and technicians; and close to 700 executives, producers, directors, and members of their staffs.

In 1948, 240 convention seats were allocated for radio-TV people at the convention and practically everybody who wanted in got taken care of.

This year, radio-TV have been allotted 300 seats in the stockyards amphitheatre by the Republican and Democratic National Committees. Thus, there must be many more refusals than there will be applications approved among the 750 commentators and others requesting seats.

However, there will be no dearth of space in the control booths and in the work area assigned to radio-TV in one of the side wings of the convention building. In these work wings, the broadcast industry will use far more space than will be given to the press and periodical groups.

Among those operating in the radio-TV sections of the convention will be the following foreign broadcast organizations — British Broadcasting Co., Canadian Broadcasting Corp., French Broadcasting System, Northwest German Radio and Icelandic State Broadcast Service. In addition, the State Dept. will have teams of its Voice of America people on hand to gather material and tape some phases of the conventions for overseas coverage.

In addition to the big national networks, 10 regional networks will staff the conventions and 81 independent radio stations, not network affiliated will have their reps on hand. About 160 radio and TV network affiliates will cover individually, aside from what they get from their webs.

One interesting development is that nine separate organizations will be on hand to make television newsreels. These will include Telenews, U. P. Television, A. P. syndicated TV newsreels; Stonehouse News Agency, King TV, of Seattle; Newsreel Productions, of New York City; WGN, DuMont affiliate, and the NBC TV Newsreel.

So far as individual stations are concerned, the greatest concentration of them will come from the midwest states.

City-by-City Politico Lineup

Following is the city-by-city lineup for television coverage of the political conventions in July, showing which of the one and two-station markets have signed with which networks. Based on estimates of the number of receivers the public will own by convention time, it's expected that NBC-TV will hit about 92% of the total, while CBS-TV will get about 75% (including duplicate coverage in some markets) and ABC-TV will be somewhat lower.

(DuMont, while tied in with the network pool, is not doing any individual coverage, having sold its three o.&o. stations to Westinghouse for a CBS tie-in):

ABC	CBS	NBC
New York	New York	New York
		New Haven
Boston	Boston	Boston
		Providence
		Schenectady
		Utica
		Syracuse
Philadelphia	Philadelphia	Philadelphia
		Wilmington
Baltimore	Baltimore	Baltimore
Washington	Washington	Washington
		Richmond
		Norfolk
		Lancaster
		Johnstown
Cleveland	Cleveland	Cleveland
		Buffalo
		Rochester
	Toledo	
Detroit	Detroit	Detroit
		Lansing
Cincinnati	Cincinnati	Cincinnati
	Dayton	Dayton
Columbus	Columbus	Columbus
		Huntington
Chicago	Chicago	Chicago
		Grand Rapids
		Milwaukee
		St. Louis
		Memphis
Atlanta	Atlanta	Atlanta
	Birmingham	Birmingham
		Louisville
		Nashville
	Davenport	Davenport
	St. Paul	St. Paul
		Omaha
		Kansas City
	Salt Lake City	Salt Lake City
Los Angeles	Los Angeles	Los Angeles
	San Diego	
San Francisco	San Francisco	San Francisco
	Binghamton	
	Pittsburgh	
	Bloomington	
	(NBC and CBS share)	Bloomington
	Kalamazoo	
	Greensboro	
	Charlotte	
	Jacksonville	
	Indianapolis	
	Ames	
	Miami	
	New Orleans	New Orleans
	Tulsa	
		Oklahoma City
		Fort Worth
	Dallas	Dallas
		Houston
	San Antonio	San Antonio
	Seattle	

Erie's WICU is the only station not to have signed with any of the three networks to date. Albuquerque, Phoenix and Matamoros (Brownsville, Tex.) will not be interconnected by convention time and will rely on kinescope and newsreel coverage.

Chi Amphitheatre

Continued from page 23

and out, a $500,000 air conditioning unit is being installed and its name has been changed to the Chicago Convention Building & International Amphitheatre. Changes are designed to cash in on the promotional values of the all-media convention coverage to establish the site, which heretofore has been known chiefly as the home of the annual International Live Stock Exposition, as the top midwest auditorium.

What makes the Amphitheatre well-nigh ideal from a radio-TV viewpoint are the four huge exhibition halls flanking the convention floor proper. The electronic reporters have been assigned the second floor north wing which embraces over 29,000 square feet. This area will house the control centers and the individual studios to be used by the tele and radio webs for their sidebar interview and news shows.

For the floor shots of the nominating conclave itself camera bays will be built along the first balcony on the two sides and angled toward the west end of the hall where the rostrum is to be erected. The radio booths will be situated above and behind the speakers' platform.

Nine Coaxial Cables

Looking to the future the house is being permanently wired for both sight and sound. Nine coaxial cables are being put in for TV connection with the Bell Telephone System's central exchange. Over 2,000 wires for radio, telegraph and telephone use during the conventions are being strung.

The first floor south wing has been set aside for newspaper and news mag use and the remaining two halls will be taken over by the politicians.

With most of the major political figures reserving space in the uptown Conrad Hilton Hotel as convention headquarters, the AM-TV networks likewise will use the hostelry as their Loop base of operations. Studios will be set up at the hotel for special coverage.

NBC-TV Film

Continued from page 21

spired the NBC brass to stake its claim in the syndication facets in a big way.

NBC's reactivated interest in the long-range pacting of Bill Boyd for the "Hopalong Cassidy" series, after NBC had grown cold on the project, was predicated chiefly on the network's awareness of the "Hoppy" syndication bonanza.

One of White's initial endeavors will be the acquisition of properties, a move which may take him to Europe shortly after he checks in with the network. White has already exited Mutual to take an extended fishing vacation, and he'll report in at the web shortly after June 1.

Chi Sideline

Continued from page 23

over which gets the lines throughout the conventions.

Web execs explained that, even though they're participating fully in the pool, they believe they can provide far better coverage by striking out on their own. If, for example, the pool is in operation from the convention floor and activities tend to get dull, the nets will cut immediately to an interview or some other specially-staged event outside the arena. In order for a network to cut away from the pool and still service its entire station lineup, however, it must have the necessary networking facilities at its disposal.

Indicative of the outside-the-pool coverage being planned by the webs individually is the situation at CBS-TV. While the pool will have seven cameras operating from the convention floor, plus an audio pickup, CBS will have three cameras of its own on the floor, plus three at the Hotel Hilton convention headquarters and three roving about Chi for various other pickups. Even when it's tied into the pool pickup for its picture, CBS plans to utilize its own announcer, feeding its own audio signal rather than the pool signal.

With the networking coverage still up in the air, several station operators who will have a choice of networks, because of their being the only outlets in their areas, have postponed signing on with a net. Among those reportedly still holding out are WTMJ-TV, Milwaukee, and KSD-TV, St. Louis. Both are primary NBC affiliates but, as single-station situations, also take some shows from the other webs. CBS, as a result, is still pressing to lure them into its station lineup.

Philadelphia—Martin E. Pinsker, member of the WFIL program and production staff since 1948, has been named radio production supervisor, effective immediately.

DARVAS and JULIA
SEE BACK PAGE

RECORDING Service,
radio standard tape and disc, dramatic auditions with sound effects and vocal auditions custom cut by "STUDIO 8," 130 Eighth Ave., Brooklyn, ST. 9-7157.

They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $1 billion worth of retail goods. Their effective buying income is valued at $6,638,759,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by THE KATZ AGENCY

VERMONT FARM
For Sale. 150 Acres. Lovely 160 years old Cape Cod house. Completely modernized. Beautiful setting. 10,000 producing asparagus plants. Five hours drive from Times Square. SELL or Swap for Los Angeles property.
Write or Phone Owner—
A. L. HERTZ
Pawlet, Vermont

BRONXVILLE VICINITY
10 Room Colonial, Modern 4 Master Bedrooms, 3 Baths, 2 Maids' Rooms. Full basement, TV Room, New Roof, New G.E. Oil and Hot Water Heater—Just painted. Fenced yard. Must Sell—$35,000. Owner—Bronxville 2-3033.

WJBK DETROIT
TOPS IN MUSIC — NEWS — SPORTS
Key Station
DETROIT TIGERS
BASEBALL NETWORK
. . . 4th Straight year
Key Station
FOR YOUR SALES
IN DETROIT
. . . ALL the time!!
WJBK — DETROIT
TOPS IN MUSIC—NEWS—SPORTS
National Sales Headquarters, 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

The People's Choice!

Liberace

With music under direction of
GEORGE LIBERACE

KLAC-TV Wednesdays—7:30 P.M. Sponsored By the Citizens National Bank of Los Angeles.

Rating 22.6—Forty-Five per cent more audience than nearest competitor in world's toughest TV market —Los Angeles—7 stations.

Sold Out! TWO WEEKS IN ADVANCE! PHILHARMONIC AUD. LOS ANGELES CAPACITY—2671 Paid Admissions

Sold Out! FOUR WEEKS IN ADVANCE! PASADENA CIVIC AUDITORIUM. CAPACITY—3,000 Paid Admissions

Guest Appearances on Radio & Television: EDGER BERGEN, PEGGY LEE, LUCILLE NORMAN, DORIS DAY, RALPH EDWARDS, FRANK SINATRA

Future Concert Dates for International Artists, Ltd.... RUSS AUD. SAN DIEGO June 7, LONG BEACH AUD. July 1, SANTA BARBARA August 1, VENTURA August 10.

Columbia Records: "September Song" and "I Want My MaMa"

Management
Gabbe, Lutz
and Heller
Hollywood
New York

DIRECTION
M.C.A.

Public Relations
Red Doff
Hollywood-New York
Alan Edelson
Chicago

Tele Follow-ups

Continued from page 27

as much Parisian atmosphere as the real thing. He went back, got Miss Bergen to the nitery and all ended well.

Miss Bergen registered solidly in both the thesping and singing departments, scoring on such Duke tunes as the title song and "April in Paris." Homeier, a capable thesp, surprised with his warbling, doing particularly well in duets with Miss Bergen and on his own with "I Can't Get Started." Schulman incorporated a number of amusing bits of satire into his yarn, such as having the action take place on Staten Island so that the young couple could have even their "ocean voyage" in N. Y., and having a passionate Apache couple duplicated by a Marjorie Main-Percy Kilbride pair of oldsters.

Producer-director Bill Brown made what was probably the best use yet demonstrated of the special effects, including the simulation of a Staten Island ferry actually docking and then pulling away from its berth, and a dream dance sequence in which Miss Bergen switched instantaneously from one side of a four-gal line to the other. Bob Herget's choreography, confined to small spaces, was only fair, but Glenn Osser's musical direction took full advantage of the fine Duke melodies. Show, incidentally, credited fully Duke's lyricist-collaborators, including Ira Gershwin and E. Y. (Yip) Harburg.

Durward Kirby again scored with his blurb for the sponsor, which this time was pitched on a show business angle, to correlate with the musicomedy aspects of the story. *Stal.*

Alex Segal and his "Celanese Theatre" production aides put together a standout vidversion of John van Druten's "The Distaff Side" in its bi-weekly ABC-TV stanza Wednesday (14). Back-of-the camera staff, however, should bow gratefully to thesps Celia Johnson and Eileen Peel for making it seem like much more than the outdated little theatre piece it is.

Van Druten's 18-year-old comedy of fidelity, solitude and marriage vs. career seems a bit thin in the 1952 scene, but by placing the accent on the charm and warmth of the leading lady (Miss Johnson) producer-director Segal made it come across for top video impact. Miss Johnson, as the widowed mother who steers her family with compassion and understanding, sets the mood and pace in an excellent thesping display. Plot centers on the problems of her daughter (Adrienne Corri), who's torn between career and marriage, and a flirtatious sister (Eileen Peel), who's undecided about marrying for love or money.

Miss Peel added lustre to the acting department, being effective in each of her scenes. Show introduced Alistair Cooke, chief American correspondent for the Manchester Guardian and winner of the Peabody Award for his "Letter From America" series presented by the British Broadcasting Co., in his TV acting debut. It wasn't an auspicious preem. Although he was limited to one scene, he seemed awkward and shy, contrasting the urbane slickness of his commentator personality.

Miss Corri was adequate in her assignment, while Viola Roache, Scott Forbes, John Merivale and John D. Seymour were first-rate in their supporting chores. Albert Heschong's sets hypoed the mood, as did Bernard Green's background score. *Gros.*

"Frontiers of Faith," NBC-TV's weekly religious series, Sunday (18) came up with a moving dramatization of several incidents in the life of "Rachel," an Israeli poetess Written by Morton Wishengrad, the program was the third of four consecutive airers devoted to principles of Judaism to be beamed during the month of May.

Three-character script was built around the romantic association of Rachel with a fellow roadbuilder. After she was stricken with tuberculosis, he was a faithful visitor at a Tel Aviv hospital. When death came, he intoned "only what you have lost is yours forever."

Maureen Stapleton portrayed Rachel with sympathy and understanding while Norman Rose was believable as the loyal fiance. Santos Ortega competently handled the role of a doctor. A choral accompaniment and suitable physical backgrounds helped round out the dignity of the theme. *Gilb.*

"Your Pet Show," which was recently signed up for an additional 52-week ride on WPIX, N. Y., continued Saturday (17) in the same informative and entertaining groove that's been its keynote since its inception on the station last year. Under the aegis of the Flag Dog School, series offers dog training hints but it's so geared that it has strong appeal for all pet owners.

On show caught instructor Michael Nuzzola put the canines and their masters through a series of lessons that had top visual values. The bowwows were taught to obey the "recall" command as well as the "fetch' trick. The canines were all ingratiating and the camera followed each movement excellently. Nuzzola's training technique came across smoothly making it easy for the home viewer to follow. Charles Mountain, in the announcer's slot, knit the half-hour together nicely. Only flaw, in what was generally a slick show, was the overabundance of commercial spiels which destroyed the amiable continuity. *Gros.*

Utah's Big Blow

Ogden, Utah, May 20.

KLO, local Mutual and Intermountain Network outlet, was nearly blown off the air last Thursday (15) when 100-mile-an-hour winds hit this town. Power lines were knocked out, so station moved lock, stock and barrel to the transmitter to stay on the air.

For a while it seemed the move wouldn't work because the transmitter started rocking back and forth, and was expected to keel over any minute. But it stood the blow.

Await Chi Ruling On Director Status

Chicago, May 20.

Network labor experts are awaiting with interest the National Labor Relations Board's decision on the certification petition filed here in behalf of Chi NBC and ABC radio directors by the National Assn. of Broadcast Engineers and Technicians. On the basis of arguments opposing the NABET request, entered at the NLRB hearing by the Radio-Television Directors Guild, the final ruling on the matter likely will hinge on the important question as to whether or not AM-TV directors are supervisory employees and thereby not necessarily eligible for union representation.

The certification request is the followup to the decision of 10 NBC and six ABC directors to switch from RTDG to NABET when the current Guild pact expires at the end of the month. RTDG argued before the NLRB that the move is in violation of an existing contract. Also, since previous rulings have held that directors are supervisory workers, the labor board cannot certify NABET as the group's bargaining agent.

It was the RTDG strategy, apparently, to work toward getting the NLRB to thumbsdown the NABET request on the supervisory issue, in the hopes of continuing its own representation of the directors without NLRB certification. On the other hand, it was NABET's tactic to challenge the supervisory ranking so as to keep the directors open for unionization via the NLRB certification route.

Coast Press Club Upholds KLAC-TV In Firing of Dr. Story

Hollywood, May 20.

As aftermath of KLAC-TV firing of Dr. Harold H. Story for disparaging remarks about Dr. James Fifield and his Freedom Clubs, the Radio and Television News Club of Southern California met and heard station manager Don Fedderson give his side of case, then slapped Dr. Story for giving "improper" views, but held to stand no station must ever yield to pressure groups. After Dr. Story's remarks, made on the Eddie Albert show, members of Freedom Clubs deluged station and sponsors with protests, and two sponsors pulled out as a result.

Fedderson told club he planned on firing Dr. Story as soon as he heard remark, that move was made before he felt weight of the pressure groups. A spokesman for the club commented, "Dr. Story's remark was a little beyond the border of propriety—it may be libelous or slanderous." Emphasizing that the club wants free speech, he said, "We don't want to tell management who it can and who it can't hire." He then added, "hate is a pretty profitable business for these hate-merchants," saying that's why sprinkling of fringe groups is on the increase in this area.

Cleveland — John McCormick, former general manager of WTAM-WNBK, was awarded the 1952 Distinguished Service Award for Crippled Children for his community leadership in the cause of the crippled child . . . Jim Hanrahan, general manager, and Jack Hartley, station director, WEWS; and Franklin Snyder, general manager WXEL, rolled out the welcome mat and picked up the luncheon tab for Hamilton Shea, recently named general manager of WNBK.

Inside Stuff—Television

The "Wintergreen For President" (from the legiter, "Of Thee I Sing") production sequence in the Life mag-formatted "We the People" preem performance on NBC-TV, while giving the impression of having been filmed from the stage of the Ziegfeld Theatre, N. Y., where it is currently playing, actually was done as a live studio job, created entirely by the "People" staff, under the general production reins of Frank Telford, of Young & Rubicam. Choreography, arrangement, etc., were created strictly for the TV show with Dick Eckler directing and staging the number; Telford as producer; Bob Herget as choregrapher and Ray Porter as arranger.

CBS Radio personality this week did a stint which will go on NBC-TV next week. Lowell Thomas, the CBS gabber, did the narration for a semi-documentary vidpic, "Next To Crash," to be aired on NBC-TV's "Fireside Theatre" in the fall.

Thomas' TV appearance was set by Compton agency, which handles both his newscasts and "Fireside" for Procter & Gamble.

Television Reviews

Continued from page 27

although none of the three teams won the junket. Consolation prizes were electric toasters and portable radios.

Chief asset is Bob Haymes, singer-brother of Dick Haymes, who shows excellent quizmaster potentialities. He does a local musical stanza on WNEW, N. Y., and his pleasant vocalizing might be profitably incorporated into one of the questions. At any rate, he's relaxed, handles the audience in a friendly, non-condescending manner and does a good selling job.

Commercials, for the airline's Bermuda flights, register with impact, although the film insert isn't well edited. Show is slowed by too much indirect commercial plugging. Fact that Haymes' assistant, Connie Clausen, is in stewardess' uniform and that the Bermuda hop prize gets frequent mention is okay, but when plugs for the giveaway products, a Bermuda hotel and a sign for Colonial are added, there's too much being rushed at the viewer. *Bril.*

FEATURE ASSIGNMENT
With Carl Caruso, narrator
Producer: Richard Bernstein, Jack McGowan
30 Mins.; Fri., 11:15 p.m.
MERRIMAC HATS
DuMONT, from N. Y. (film)
(*Richard Bernstein*)

This is a rather pointless half-hour of film clips, strung together with no apparent method and with no peg on which to hang the narration. Judging from the title and the newspaper-motifed lead-in, it's probably supposed to represent the type of feature story a daily reporter might be sent-out to cover. If that's true, though, it wasn't revealed on the initialer last Friday night (16). Show's chances of luring an audience are negligible.

Preem edition was also marred by woefully inept editing of the clips, both in the stories presented and in the Merrimac Hats commercial. Quality of the scripting was revealed in the sequence of a young honeymoon couple flying to a lush Miami Beach hotel and staying 14 days at a quoted cost of $100. It wasn't revealed, however, whether the price was for a single day or the two weeks. There were also films on the N. Y. city firemen, with a played-down plea against cutting the number of fire companies; on the Underwood typewriter plant, demonstrating how the machines are made, etc.

Carl Caruso did an acceptable narrating job but, from the way his comments sometime lagged behind the film, it was apparent that he was reading the script while watching a monitor. There was only a single plug for the sponsor, contained in the first quarter-hour segment, indicating that's all that DuMont has sold on the show to date. *Stal.*

Murray

Continued from page 24

erage of only 600 fans per game from the 1949 to the 1950 season. In 1951, without TV, we alone saw our average loss jump from 4,000 per game in 1950 to close to 10,000 per contest in 1951. "I'm convinced that television makes fans."

On a WTCN-TV program, "The Sports Hot Seat," following the Murray declarations, Ike Armstrong, U. of Minnesota athletic director, declared that Minnesota will "string along" with the NCAA.

Armstrong said he favors live telecasting of the U. of Minnesota away-from-home football games, but the lack of sufficient lines to enable the athletic department to obtain one, in view of the coaxial cable situation, is likely to prove an insurmountable obstacle for the present. Home and away-from-home games now are kinescoped for presentation the following Monday on Minnesota football coach Wes Fessler shows on WTCN-TV.

Syracuse—WHEN has received FCC permission to shift its transmitter location from midtown Syracuse to Sentinel Heights, south of the city. New move is expected to be completed by fall and will widen the station's transmitting range. To preclude any loss of service, WHEN will operate from an auxiliary transmitter at the new location while its regular equipment is being dismantled and moved.

DARVAS
SEE BACK PAGE and JULIA

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Television Chatter

New York

Harvey Stone bows as a dramatic actor on the Ken Murray stanza Saturday (24) . . . Leslie Howard Gargan wrote a musical theme, "The Search," which Bill Gargan will use as theme for television of "Barrie Craig" . . . Barbara Welles broke her toe in the melee when some snakes, belonging to zoologist guests, got loose in the WOR-TV studio . . . John Gay penned "Ferry Crisis at Friday Point," which Fredric March and Florence Eldridge starred in on "Lux Video Theatre" Monday (19) . . . General Mills has renewed the "Stu Erwin Show" on ABC-TV.

Benton & Bowles feting Martha Stewart at the 21 Club tomorrow (Thurs.) preceding her replacement of Vivian Blaine on NBC's "Those Two" starting Monday (26) . . . Jack Manning, who's making his film debut in the upcoming "Walk East on Beacon," set for a feature role in CBS' "Mama" Friday (23) . . . WABD, DuMont flagship, worked a cross-promotion tie-in with the N.Y. Journal-American, in which the daily will list "WABD Highlights of the Day" and the station will flash the newspaper's masthead on the screen several times daily.

Hollywood

Edwin Metcalfe appointed sales service manager of KECA-TV . . . Necchi Sewing Machine bought third film in KLAC-TV's Monday night programming, and Drug Merchandise Guild is picking up tab on first bout of channel's weekly wrestling card . . . Acme Beer picking up tab on "First Time Voters," teeing off on KNBH May 25 . . . KTTV announcer George Carson Putnam filed bankruptcy proceedings in U. S. District Court, asserting he has $79,501.89 in liabilities, $250 in assets . . . Paul Radin ankled as TV v.p. of Jaffe agency to head new Coast office of Ted Ashley Associates . . . KECA-TV plans 18½-hour telethon to raise coin for Cerebral Palsy fund, with Bob Hope emceeing, and Marie Wilson, Harpo Marx and other celebs participating . . . "Life With Elizabeth," toplining Betty White and Del Moore in situation comedy, debuted on KLAC-TV . . . "Harlem Jubilee," all-Negro amateur show, debuts on KHJ-TV, Gene Norman emceeing. . . . Maier Brewing Co. of L. A. picked up tab on "America Votes Tonight," on KECA-TV . . . Norman Hopps upped to floor manager at KNBH.

Frisco

Frank Schiro, former newspaperman, joined KPIX as head flack, succeeding Kay Mulvihill. . . . Betrothal party upcoming (25) for Shirley Gross and Sandy Spillman, KPIX program director. . . . KGO-TV unreeled a night movie only to discover, too late, that the final reel was missing. But the picture lived up to its title: "Half-Way House." . . . Glen Heywood, local TV ventriloquist, guests with Kate Smith, June 4. . . . Dick Rothlin, tiptop time seller for KRON, shifted to KPIX . . . Bill Eckline, part owner of KAPF, Petaluma, filled the KRON sales vacancy . . . KPIX Boss Phil Lasky off to New York, Chicago and Hollywood to address BMI meetings on "TV Plant Planning and Remodeling" . . . Les and Georgienne Malloy to Hollywood and Vegas for a TV week off . . . William Winter celebrates third anni. as KPIX news analyst, May 25 . . . Phyllis Skelton, TV demonstrator for Relaxacisor—"it takes inches off"—is putting inches on. She'll be a mama in October . . . Patsy Lee, former "Breakfast Club" thrush, subbed for honeymooning Dee Jay Madison on KGO-TV's "Your Show" . . . Bob Seelye (Tele-Que) and Sid Roslow (Telepulse) to meet at TV Academy meeting, May 29.

Chicago

John Platt, Kraft Foods advertising veepee, discusses video from the sponsor's viewpoint at today's (Wed.) Television Council luncheon. Nominating committee to pick a slate of Council officers for the next season is also to be named at the session . . . Burr Tillstrom and his "Kulak, Fran and Ollie" crew headlined the annual Sigma Delta Chi awards dinner Monday (19) night . . . Because in its new morning time slot WGN-TV's "Picture Payday" conflicts with his "Welcome Travelers" activity on NBC, Tommy Bartlett has bowed out of the local strip. Frank Sweeney is the replacement . . . WENR-TV preemed Sunday (18) a half-hour religious vehicle hosted by Dr. Kenneth Hildebrand, pastor of the Central Church . . . Personality Features auditioned via WBKB a late-evening variety stanza featuring gabber Louie Quinn, comedienne Christine Nelson, pianist Chet Roble, with Frazier Thomas as emcee.

Russ Davis back from Miami Beach to put the finishing touches on another wrestling film series. He also ans to start shooting June 16, in cooperation with WGN-TV, a film package at the Brookfield Zoo . . . Wanzer Dairy grabbed up the Friday night portion of Clint Youle's WNBQ weather show. . . . WENR-TV's "Bob and Kay" daily show cut back to one hour by the Chi ABC station's latest daytime revamp . . . Bob Elson added a three-times weekly late-evening sports show on WBKB to his string of AM-TV airers . . . Bill Hamilton subbing for Russ Reed on WENR-TV's "Top O' the Weather." Reed and frau are vacationing in the Virgin Islands . . . Chick Hearn gabbing WENR-TV's Tuesday night stock car races from Speedway.

'Strictly Speegle' Exits For Tieup With Elwood

San Francisco, May 20.

Paul Speegle, former Chronicle scrivener and ex-KNBC program director, quit his "Strictly Speegle" show to join his old boss, John Elwood, as program director for Radio Free Asia.

In building his big China-channeled voice, RFA Director Elwood has drafted several who served with him when he was KNBC manager. They include Jim Day, assistant director; Bill Minette, news director; Tony Freeman, musical director; Fay Patee, personnel director; Dick Bertrandias, overseas director; and now Speegle.

Smoke Gets In CBS-TV Eye

Continued from page 21

volving the William Esty agency and its Camel-Cavalier cigaret accounts. Esty some weeks back succeeded in moving the Cavalier-sponsored "My Friend Irma" out of Tuesday night 10:30 into Friday 8:30, back-to-back with "Mama." That meant yanking the Camel show, Ralph Bellamy's "Man Against Crime," out of the Friday time. Camel was planning to shift the show to NBC. Columbia succeeded in retaining it by giving it a Thursday night at 9 berth, even though Lucky Strike has taken an option on the period. Subsequently, CBS maneuvered the Camel show into the even more favorable Wednesday night 9:30 period, with Camel taking possession in July when "The Web" goes off.

Thus BBD&O's additional "is-this-gratitude?" gripe: Its willingness to temporarily berth a rival ciggie company's show in time reserved for Lucky Strike helped save the lucrative Camel billings for CBS.

Dixie Cup Takes WJZ-TV Thurs. Time for 'Offbeat'

Wooing the Dixie Cup Co., ABC-TV has opened up the prime time of 8 p.m. Thursdays on its N. Y. key, WJZ-TV, for the sponsor this summer. Manufacturer of paper containers will back "Hollywood Offbeat" in the slot, starting June 12.

"Offbeat" is a telefilm series, starring Melvyn Douglas. It's a United Television Programs production.

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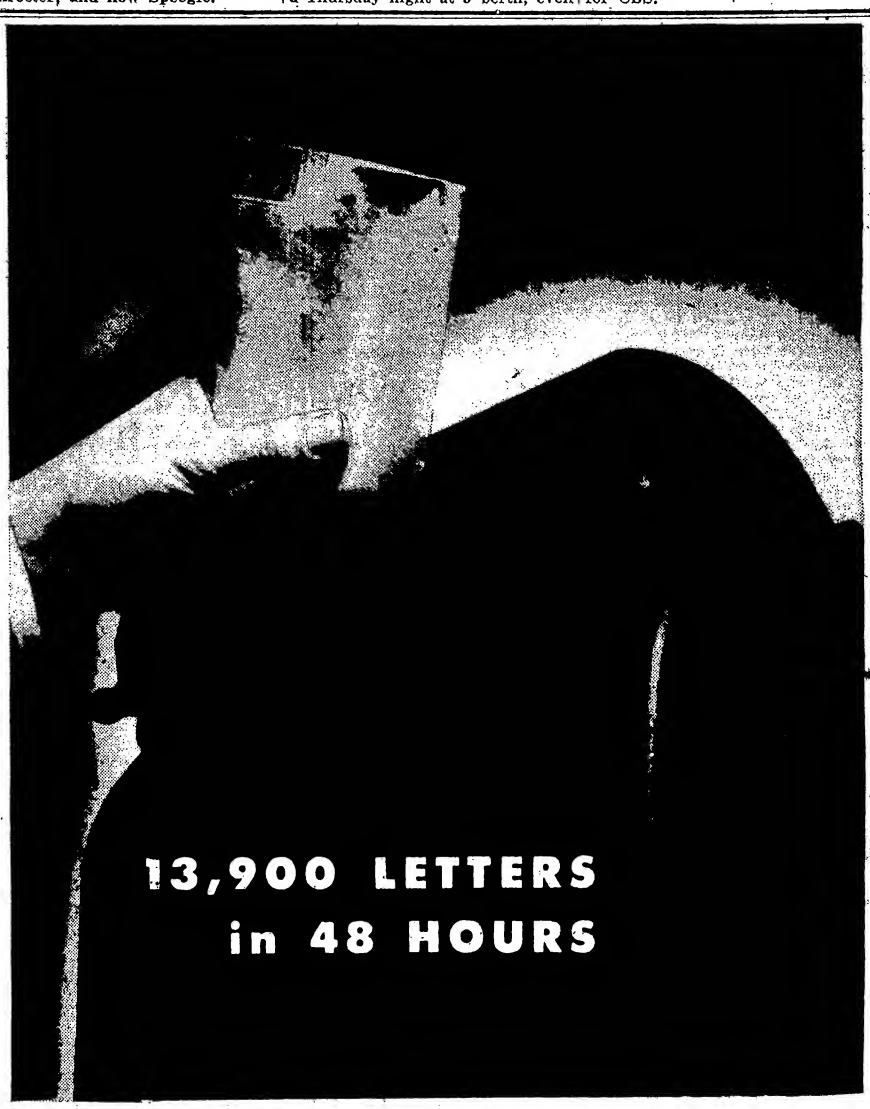

. . . "Playschool" is a WWJ-TV originated show 9 to 10 A.M. designed for pre-school children with songs, stories, sketches and cartoons by WWJ-TV's own staff.

. . . One day recently WWJ-TV asked a few questions:
Do you want "Playschool" to continue?
Do you want "Playschool" every day?

. . . The answers flooded in — 13,900 in 48 HOURS and these pre-school age children can't write so it's 13,900 mamas and even a few papas that wrote!

. . . Result? "Playschool" will be on the air all summer, 5 days weekly.

. . . "Playschool" is just one more WWJ-TV program achievement which makes it the station you should choose to sell the rich Detroit Market—the market with the nation's highest family incomes.

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WWJ TV
NBC Television Network

Jocks, Jukes and Disks

By HERM SCHOENFELD

Doris Day-Frankie Laine: "Sugarbush"-"How Lovely Cooks the Meat" (Columbia). Two charming sides based on South African folk melodies. "Sugarbush" has strong pop potentialities, especially as delivered in this etching by Doris Day and Frankie Laine. It's a fresh tune, brightly rendered and rates plenty of spins. Reverse is another appealing number but may lack sufficient drive for the pop market. Carl Fischer orch and Norman Luboff orch back up solidly.

Dinah Shore: "Delicado"-"The World Has A Promise" (Victor). "Delicado," the South American instrumental click, has been dressed up in a firstrate vocal on this side with Dinah Shore delivering in her best form. It's a rich etching with **Henri Rene's** orch and chorus lending an important assist to the overall impact. Reverse has a good folksy melody but the lyric goes nowhere.

Ray Bloch Orch: "Never Let Her Go"-"You'll Never Be Mine" (Coral). Ray Bloch, who recently moved over to the Coral label, is slated for a top slot on the hit lists sooner or later. He is one of the best arrangers in the business and needs the right material to break through. This could be it. "Never Let Her Go" is a catching number based on the folk song, "Leather-Winged Bat," and gets a good ride by **Larry Douglas** on vocal. Reverse is another folk song adaptation of "Black, Black, Black Is the Color of My True Love's Hair" in the "big ballad" genre. Douglas again delivering the lyric strongly with backing by the Sweetland Singers.

Guy Mitchell: "You'll Never Be Mine"-"The Day of Jubilo" (Columbia). This slice of "Mine" could step out as a strong entry. Mitchell belts it strongly against a rich **Mitch Miller** orch and choral backing. Flip is another promising item, a vivid number which Mitchell and Miller work over in a style typical of several of their previous folk-song hits.

Hugo Winterhalter Orch: "Vanessa"-"Somewhere Along the Way" (Victor). One of the creators of the current trend to instrumentals, Hugo Winterhalter has another strong contender in this etching of "Vanessa." It's a delicately wrought side with fiddles and guitars merging into an ear-appealing sound. Reverse is a class ballad, also orchestrated richly with a fine vocal by **Johnny Parker.**

Bob Haymes-Lisa Kirk: "Walt Till the Sun Shines Nellie Blues"-"Fifty Years Ago" (Victor). The old Harry Von Tilzer tune gets an up-date in this slice by Lisa Kirk and Bob Haymes with some new lyrics, incidentally, by **George Jessel.** The original number, however, is virtually intact and it's still good barbershop singing fare. Reverse is a piece of material with a cute idea and familiar music hall melodic line. The duo vocal this number in informal style for nice impact.

Vic Damone: "Here In My Heart"-"Tomorrow Never Comes" (Mercury). This slice of "Heart" by Vic Damone, who cut this number in Germany where he's a GI, is among the best but it may be too late to catch up with the Al Martino version for Capitol and **Tony Bennett's** for Columbia. Damone is in top vocal form for this stint, however, and could snag a portion of the market. Flip is in the same genre, a big ballad which Damone projects in a strong romantic mood. This could be the side to take off on this platter.

Jimmy Dorsey Orch: "The Night Is Filled With Echoes"-"Tell Me True" (Columbia). "Echoes" is a good tune but the title, unfortunately, suggested an echo chamber sound gimmick, which grows tiresome after a while. Otherwise, this is a fine cut by the Jimmy Dorsey orch with Sandy Evans handling the vocal. Bibi Johns' slice for RCA Victor also is filled with echoes. On the Columbia flip, "Tell Me True" is a bouncing folk-styled tune with considerable appeal. Evans and Pat O'Connor vocalling.

Bob Hope-Jane Russell: "Am I In Love"-"Wing Ding" (Capitol). This personality platter is surprisingly good musically. On "Love," Bob Hope smartly belts across the lyric in a hep duet with Jane Russell for overall topnotch results. It'll rate plenty of jock spins. The reverse is disappointing. After a bright opening, it settles down into a routine affair. **Joe Lilley** orch backs up nicely.

Rusty Draper: "Bouncing On the Bayou"-"Devil Of a Woman" (Mercury). Rusty Draper, one of Mercury's newest vocalists, has excellent pipes but he's handicapped by one important factor: he sounds too much like **Frankie Laine.** That's particularly true on these sides. "Bayou," however, is a fine tune with standout potential despite the Laine overtones. Reverse is a pretentious affair which Draper wrote himself and handles too heavily.

Platter Pointers

As part of its "Classics in Jazz" series of reissues, Capitol has packaged excellent sets framed around "The Modern Idiom," "Piano Stylists," and the **Woody Herman** orch . . . Among its jazz reissues, Victor has released eight sides by **Johnny Hodges** which are not particularly exciting . . . Also disappointing is the "Art Tatum Concert" album released by Columbia . . . **Gene Kelly** registers nicely in a collection of oldies packaged by M-G-M under the title of "Song and Dance Man" . . . On the same label, **Alex Alstone** shows a rich keyboard style on a flock of his own compositions . . . Also in the reissue field, Decca has released a topnotch set featuring **Bing Crosby** and **Connee Boswell** in a brace of duets . . . **Betty Brewer** has a fair side in "I May Hate Myself in the Morning" (Decca) . . . **Jeanne Gayle** hits strongly on "The Boom Song" (Capitol) . . . **Eileen Barton** and **Buddy Greco** are wasted on a trite tune, "You Belong to Me" (Coral) . . . **Buddy Morrow** orch comes up with a promising side in "Night Train" (Victor) . . . **Mary Small** does well on a fair number, "You'd Think I Was in Love" (King) . . . **Tommy Furtado** impresses on "Wonder" (M-G-M) . . . **Vaughn Monroe** hits nicely on "Marionette" (Victor) . . .

Cindy Lord continues to impress as a song stylist in her workover of "After Graduation Day" (M-G-M) . . . **Henry Jerome** has another cute side in "Boo-Hoo" (M-G-M) . . . Although in the blues and rhythm field **Annie Laurie's** slice of "Lonesome and Blue" rates attention (Okeh) . . . **Peggy Lee** is standout on two standards, "You Go to My Head" and "Lover" (Decca) . . . **Morey Amsterdam** has an okay Calypso number in "True, Mon, True" (Decca) . . . **Les Brown's** workover of "Kiss of Fire" is slick (Coral) . . . **Ray Anthony** orch comes up with another fine side in "Scatterbrain" (Capitol).

Standout western, folk, polka, blues, rhythm, religious, etc.: **Hardrock Gunter,** "I'm Looking for Another You" (Decca) . . . **Moon Mullican,** "Triflin' Woman Blues" (King) . . . **Pete Lewis,** "Harmonica Boogie" (Federal) . . . **Elton Britt,** "One Drink Makes Me Happy" (Victor) . . . **Roy Rogers,** "California Rose" (Victor) . . . **Harmoneers Quartet,** "Angels Watch Over Me" (Bibletone) . . . **Hal White,** "Wee Billy Boy" (M-G-M) . . . **Jimmy Boyd,** "Little Train A-Chuggin' in My Heart" (Columbia) . . . **John Greer,** "Lonesome and Blue" (Victor) . . . **Billy Strange,** "Hell Train" (Capitol).

Best British Sheet Sellers

(Week ending May 10)
London, May 13.

Unforgettable	Bourne
Cry	F.D.&H.
Tell Me Why	Morris
Ay-round The Corner	Dash
Won't Live in Castle Connelly	
Be Life's Companion	Morris
Slow Coach	Sterling
Wheel of Fortune	Victoria
Saturday Rag	Fields
Never	F.D.&H.
Always Our House	Connelly
I Wanna Say Hello	Sterling

Second 12

At Last	Pickwick
Little White Cloud	Lennox
Mistakes	Wright
There's Pawnshop	Cinephonic
Please Mister Sun	Chappell
At End of Day	Chappell
Anytime	Victoria
Only Foo's	Sun
Blacksmith Blues	Chappell
Domino	Leeds
Gandy Dancers' Ball	Disney
A Guy Is a Guy	Leeds

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING MAY 17

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two-ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	DON CORNELL (Coral)	I'll Walk Alone / I'm Yours
2	3	LEROY ANDERSON (Decca)	Blue Tango
3	2	KAY STARR (Capitol)	Wheel of Fortune
4	4	EDDIE FISHER (Victor)	Anytime / Forgive Me / I'm Yours / That's Chance You Take
5	5	GEORGIA GIBBS (Mercury)	Kiss of Fire
6	6	ELLA MAE MORSE (Capitol)	Blacksmith Blues
7	7	DORIS DAY (Columbia)	A Guy Is a Guy
8	10	GUY MITCHELL-M. MILLER (Columbia)	Pittsburgh Penn.
9	9	PERCY FAITH (Columbia)	Delicado
10	8	EDDY HOWARD (Mercury)	Be Anything

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	2	BLUE TANGO	Mills
2	1	WHEEL OF FORTUNE	Laurel
3	3	KISS OF FIRE	Duchess
4	4	I'LL WALK ALONE	Mayfair
5	5	BLACKSMITH BLUES	Hill-R
6	6	A GUY IS A GUY	Ludlow
7	9	I'M YOURS	Algonquin
8	..	PITTSBURGH PENNSYLVANIA	Oxford
9	7	ANYTIME	Hill-R
10	8	BE ANYTHING	Shapiro-B

VARIETY 10 Best Sellers on Coin-Machines Week of May 17

1.	WHEEL OF FORTUNE (14) (Laurel)	*Kay Starr* — *Capitol*
2.	BLUE TANGO (13) (Mills)	*Leroy Anderson* — *Decca*
3.	KISS OF FIRE (3) (Duchess)	*Les Baxter* — *Capitol* / *Georgia Gibbs* — *Mercury*
4.	I'M YOURS (2) (Algonquin)	*Don Cornell* — *Coral*
5.	I'LL WALK ALONE (4) (Mayfair)	*Eddie Fisher* — *Victor* / *Don Cornell* — *Coral*
6.	FORGIVE ME (4) (Advanced)	*Eddie Fisher* — *Victor*
7.	BE ANYTHING (4) (Shapiro-B)	*Eddy Howard* — *Mercury*
8.	A GUY IS A GUY (7) (Ludlow)	*Doris Day* — *Columbia*
9.	BLACKSMITH BLUES (9) (Hill-R)	*Ella Mae Morse* — *Capitol*
10.	PITTSBURGH, PENNSYLVANIA (6) (Oxford)	*Guy Mitchell-M. Miller* — *Columbia*

Second Group

WALKIN' MY BABY BACK HOME (DeSylva-B-H)	*Johnnie Ray* — *Columbia*
THAT'S THE CHANCE YOU TAKE (1) (Paxton)	*Eddie Fisher* — *Victor*
ANYTIME (14) (Hill-R)	*Eddie Fisher* — *Victor*
AY-ROUND THE CORNER (Frank)	*Jo Stafford* — *Columbia*
AT LAST (6) (Feist)	*Ray Anthony* — *Capitol*
PERFIDIA (5) (Peer)	*Four Aces* — *Decca*
GANDY DANCERS BALL (Disney)	*Frankie Laine* — *Columbia*
I HEAR A RHAPSODY (Broadcast)	*Frank Sinatra* — *Columbia*
TELL ME WHY (16) (Signet)	*Four Aces* — *Decca* / *Eddie Fisher* — *Victor*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.* — *Coral* / *Kay Starr* — *Capitol*
TENDERLY (E. H. Morris)	*Rosemary Clooney* — *Columbia*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray* — *Columbia*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney* — *Columbia* / *Mills Bros.* — *Decca*
COME WHAT MAY (7) (Shapiro-B)	*Patti Page* — *Mercury*
CRY (15) (Mellow)	*Johnnie Ray* — *Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

ASCAP NEARS NEW PUB PLAN

Sound Gimmicks on Wax Hit Bands Which Can't Deliver Same on Tour

With ballroom operators and terp fans continually demanding that the orchs dish out the same sound in personal appearance dates as in their disk versions, orch men are beginning to lay off wax gimmicks that can't be reproduced on the road. So many squawks have been coming in to agencies and to the orch men themselves during th past few months that the leaders are instructing diskery artist an repertoire chiefs to plan their future sessions along straight waxing grooves.

Recent example of an orch waxing that couldn't be duplicated in one-niters or location dates was Ray Anthony's workover of "At Last" on the Capitol Records label. Although the disk broke out for a hit, Anthony couldn't produce the same sound in his road assignments because the platter had been cut with members of Walter Schumann's vocal group to give it a big choral backing. Fans couldn't get the same version of the tune when they went to hear the Anthony crew on its road tour.

Along the same lines orchs which have been using gimmicks and echo chamber effects on their platters have discovered that terpsters are invariably disappointed when the band fails to come up with the same sound in its dance dates. It's not that the kids don't go for straight music, one orch man stated, it's that they've been conditioned by the unusual effect and want to hear it again.

Practice of some orch leaders to use top freelance sidemen on platter dates and a pickup group on travelling assignments is also diminishing. With teenagers once again becoming orch conscious, the bandsmen are realizing that they must deliver the same sound in personals as they do on wax. For the most part the leaders are beginning to develop integrated units which could have solid wax potential as well as strong b.o. appeal

On the Fence

Harry Stewart, Swedish dialectician, is waxing on both sides of the fence this election year.

Stewart is skedded to etch two political tunes in dialect on the Capitol Records label. Songs are "I'm Going to Vote Republican" backed by "I'm Going to Vote for a Democrat."

Roach New Head Of WB Standards

In a reshuffling of managerial positions at Warner Bros. subsid, Music Publishers Holding Corp., due to the death of operating head William Wiemann last week (see Obit section), J. Tatian Roach was named director of the standard and educational departments. Under Wiemann's supervision for the past 12 years, the standard and educational music has developed into the firm's most lucrative department.

Roach, who had worked with Wiemann in the educational field, has been associated with MPHC since 1933. Firm's reshuffle also included Carl Kritner, who was named general sales manager, and Murray Moskowitz, who was appointed Roach's assistant. Moskowitz will continue as production manager.

BRIT. TOOTER UNION VOTES U.S. GUEST NIX

London, May 13.

Support for the executive policy which opposes the free entry of foreign musicians into Britain was given last week at a meeting of the London district of the Musicians' Union. A resolution urged the continuance of that policy until a reciprocity agreement could be negotiated.

Although there was no vocal opposition to the resolution, one member subsequently gave notice of a motion to recommend the admission of five American jazz musicians on artistic grounds, who would appear under the strict supervision of the MU.

Bridgeport Deejays Promote Jazz Concert

Bridgeport, May 20.

Sid Gross, British deejay on the ABC set, will break in an "International Jazz Concert" June 14 at Klein Memorial, city auditorium here, in conjunction with drive to establish branches of his "International Jazz Club" through the U. S.

Gross will promote concert in this area with Rocky Clark and Bob Fargo, who have a hot music program on WICC. Latter is Mutual net outlet in Bridgeport.

Solomon Preps Summer New Orleans Concerts

New Orleans, May 20.

Izler Solomon, recently appointed conductor of the Buffalo Philharmonic, arrives in New Orleans May 26 to begin rehearsals for the New Orleans summer concert series.

Late in July, he will conduct the Hollywood Bowl Symphony, with Claudio Arrau as guest artist July 22, and Yehudi Menuhin as guest July 24.

Henry Onaratti, former RCA Victor disk promotion manager, has returned to New York after exiting Crosley Television in Cincinnati as ad-promotion chief.

WNEW Switches To 45s System

The 45 rpm speed system, which has been making headway ever since it was introduced by RCA Victor three years ago, is due for an additional powerful push with the conversion of New York's WNEW equipment to the slow speed platters next month. Both turntable machines and the music library have been converting to 45s in recent weeks with the official kickoff for the new speed system slated for June 4. Strategic spot played by WNEW in the pop music picture is seen giving its switch to 45s even more importance than the recent flock of conversions made by other stations around the country recently.

RCA Victor will ballyhoo the conversion with an extensive ad promotion campaign, including a heavy schedule of spot announcements on WNEW for a couple of weeks. A flock of Victor artists will highlight the promotion with a special "Cavalcade" program on Martin Block's stanza on June 4. Station manager Bernice Judis said the conversion was made in order to take advantage of the "considerable storage, handling and cost economies in the small-size, nonbreakable, long-life 45 rpm records."

GAC Names Phil Brown As Dallas Office Chief

General Artists Corp. last week named Phil Brown to head its Dallas branch. Frank Foster, who had been GAC's Dallas topper since the office was opened last year, died several weeks ago.

Brown, formerly of the William Morris one-niter department, recently had been managing orchs, including the Claude Thornhill crew.

AVAILABILITY DUE FOR REVISE

The long-anticipated revision by the American Society of Composers, Authors & Publishers of its availability classification ratings for publishers is currently nearing completion. Although mulled for many years by ASCAP execs, an early switch is now expected because of a flock of appeals made by publisher members to a special arbitration board. In several cases, the arbitration board has favored the publishers' appeals against ASCAP's classification board.

Major beef against the current availability classification setup has been its lack of objective basis. Accounting for 30% of ASCAP's divvy to publishers, availability has been the means by which ASCAP has been holding up the value of the old catalog songs by paying the latter off on "prestige" rather than performances.

The new plan would give a strictly mathematical basis to the avail-

(Continued on page 42)

Coast Replacement For Rene on Tap

Hollywood, May 20.

Paul Barkmeier, RCA-Victor vice-prexy over the record division, is currently on the Coast for the purpose of selecting a replacement for Henri Rene, Victor's Coast recording chief. It's understood that Barkmeier is looking for someone who can handle both sales and repertoire duties along the lines of George Marek's spot in the diskery's New York homeoffice.

Rene is scheduled to return east shortly where he'll join Victor's eastern artists and repertoire staff headed by Dave Kapp. Rene has been on the Coast for two years and requested to be transferred back to New York.

New Bid to Divorce Film Music Publishing Subsids From ASCAP

Another attempt to divorce film company-owned music publishers from the American Society of Composers, Authors & Publishers was made last week with the filing of petition by ASCAP publisher Perry Alexander in the N. Y. Federal District Court. Alexander asked for permission to intervene in the Government's antitrust suit against ASCAP which resulted in the 1950 antitrust consent decree.

Besides asking for the exclusion of pix company subsids from ASCAP, Alexander is asking for receivers to be appointed for the Society and for commissioners to be designated for taking of evidence with respect to his claims.

Alexander's main argument is that 90% of the revenue paid to publisher members of ASCAP are paid to the motion picture subsids. Further, he charges that the power of these publishers on the ASCAP board is such that it violates the antitrust laws and stifles the actions of independent pub firms. Frederick E. M. Ballon is legal rep for Alexander in this action.

Alexander, incidentally, is the publisher of the recent hit, "Cry."

King Augments Roster

Further augmenting its folk roster, King Records has inked singers Rome Johnson and Chuck Wells to longterm pacts.

Johnson, who formerly recorded on the M-G-M Records label, already has cut his initial sides for King. Platters will be released in two weeks. Wells, who'll be making his wax debut on King, conducts a radio show on WYOK, Birmingham, Ala.

New Term for Harbach as ASCAP Prexy Seen as Strong Possibility

With elections for a new president of the American Society of Composers, Authors and Publishers slated to be held next week, a strong possibility has arisen that prexy Otto A. Harbach will continue in office beyond the expiration of his one-year term on June 1. Under ASCAP bylaws, the incumbent prez stays in office if no agreement can be found among the board members on a successor.

Its understood, moreover, that Harbach may even consent to run again for the top ASCAP spot. Although he has indicated at various times that he did not wish to serve again, the 78-year-old ASCAP prez is reportedly irked by demands for "new blood" being made in some influential ASCAP cleffer circles. If Harbach does consent to run, he will definitely be elected since he commands the respect and support of all of the publishers and most of the writers.

A minor technical hurdle, however, remains to be surmounted before Harbach can serve. The board will have to rescind a previous resolution limiting ASCAP presidents to only two consecutive one-year terms. Revocation of this resolution will not be difficult if Harbach gives the signal.

Harbach's opponents on the board, meantime, are hitting the idea that anyone is indispensable. This same writer group was responsible for the defeat of Fred E. Ahlert's bid for the presidency in 1950 on the same grounds. This circle of writers has been making the "young blood" pitch but, to date, has failed to come up with a candidate with sufficient prestige to win over the ASCAP board.

Difficulties in the current elections, meantime, have revived the idea of hiring another general manager for ASCAP, like the late John G. Paine, who handled all of the Society's administrative work. Under such a setup, more prominent writers, like Irving Berlin, Oscar Hammerstein, 2d, Cole Porter, etc., would be free to serve as ASCAP prexy since it would not take them away from their writing work. Disinclination of Hammerstein to run, for instance, ascribed directly to the post's expected interference with his creative activities.

Columbia Plays Ball

Columbia Records is latching onto the baseball season via a disk package of playing hints narrated by major leaguers Phil Rizzuto and Yogi Berra (N. Y. Yankees), Ralph Kiner (Pittsburgh Pirates) and Bob Feller (Cleveland Indians).

Disks were cut during the 1952 spring training season. Other big league stars are expected to be added to the series, which is being released as part of Columbia's juve line.

Capitol Royalty Coin in 30% Hike

Joining Columbia Records as one of the hottest selling disk companies, Capitol Records chalked up over a 30% gain in business last quarter, ending April 30, compared to same period last year. Figures are based on royalty coin paid to major publishers during that quarter. Columbia, similarly, recently reported a sock 40% gain in royalty payments for its last quarter.

Major publishers were the dominant recipients of the royalty coin hike since Capitol's hits during the last quarter were standard etchings. These included such hits as the Les Paul-Mary Ford cuts of "Tiger Rag" and "Just One More Chance" and Ray Anthony's slice of "At Last."

Cap is carrying forward its biz upswing into the current quarter via such best-sellers as Kay Starr's "Wheel of Fortune," Ella Mae Morse's "Blacksmith Blues," the Paul-Ford "Carioca" and Jane Froman's "With a Song in My Heart."

SPIKE JONES GETS 30G FOR COAST SHOW

Hollywood, May 20.

Spike Jones troupe will play the Home Show here Aug. 22-Sept. 1 at a flat $30,000. Pact was inked last week for show which will be held in Hollywood Park this year. Two years ago Jones played the show, then at the Pan Pacific, for a guarantee of $25,000 against an involved piece arrangement, and left with about $31,000. Last year Russ Morgan was the Home Show crew.

Jones' aggregation is laying off until its NBC-TV All-Star Revue repeat May 31, then is booked for a July 23-Aug. 5 stand at Cal Neva Lodge, Nevada, at flat $12,500 weekly, followed by an Aug. 7-20 date at the Flamingo, Las Vegas, at the same coin.

Oswald Suit Vs. AKM Postponed by Court

Vienna, May 18.

Emil Oswald's lawsuit against AKM, Austrian society of authors, composers and music publishers, for damages was postponed indefinitely by the civil court. Criminal court will now check all items concerning exchange of foreign hard currency, allegedly done without consent of the Nationalbank, which has a monopoly on such transactions.

Meanwhile all endeavours to settle dispute out of court have failed. Oswald, dismissed by new board of directors, mainly on charges of spending money too lavishly and acting repeatedly without knowledge of the former board of directors, will have to wait many months until Nationalbank goes through the files. Oswald is suing AFM for allegedly breaking his contract.

Alvino Rey band plays Nick Nichols' Round Up club, San Antonio, May 26 as part of his current Texas tour.

Waring Finalizes Pioneer Buyout

Long-brewing buyout of Paull-Pioneer, oldline publishing firm, by Fred Waring was finalized last week. Deal was wrapped up with over $200,000 reportedly changing hands. Waring now operates the Shawnee Press publishing firm.

Pioneer, which was owned by Max Mayer, has a catalog which includes some of the industry's top copyrights including "Sidewalks of New York" and "Banks of the Wabash." However, many of the Pioneer tunes are in the second half of their copyright term.

Mayer, who also owns a piece of Music Dealers Service, N. Y. sheet music distrib, has been inactive recently due to illness.

Ask Congress Help For D.C. Symph Fund

Washington, May 20.

With Washington's National Symphony Orchestra unable to raise the necessary underwriting to tackle a summer of open-air pops concerts in the Watergate stadium, the D. C. District Commissioners have asked Congress for a lift.

They have requested authorization for the city government to contribute up to $25,000 in a year to finance free open-air concerts and free children's music programs in schools.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING MAY 17

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST											SOUTH					MIDWEST								FAR WEST						TOTAL POINTS
						N.Y.	Phil.	Wash Mass.	Baltimore	Cambr'ge	Rochester	D.C.	Albany	Hartford	Rome	Sch'dy	St. L.	K.C.	Richmond	N.O.	Savan'h	Chi.	Warren, O	Omaha	Milw'kee	St. Paul	Pitt.	Cleve	Det.	Seattle	Dee M'nes	Salt Lake	Tulsa	S. F.	L. A.	
						Jack Lacy—WINS	Ed Hurst—WPEN	Pete Ward—WARE	Dick Coleman—WCBM	Ed Penney—WTAO	Mort Nusbaum—WHAM	Jerry Strong—WMAL	Paul Flanagan—WTRY	Jack Downey—WONS	Lou Earlle—WKAL	Earle Pudney—WGY	Hal Fredericks—KXOK	Jim Lantz—KCMO	Ray Schreiner—WRNL	Bob Hamilton—WDSU	Stan Friedman—WTOC	Hal Tate—WBKB-TV	Larry Brownell—WHHH	Sandy Jackson—KOWH	Paul Bartell—WFOX	Merle Edwards—WMIN	Phil Zinkand—WWSW	Bud Wendell—WJMO	Don McLeod—WJBK	Wally Nelskog—KRSC	Don Bell—KENT	Wayne Cody—KALL	Bill Hyden—KRMG	Les Malloy—KYA	Ira Cook—KECA	
1	3	19	Leroy Anderson	Decca	Blue Tango	9	..	..	1	5	5	8	9	9	..	2	1	..	6	1	4	..	1	3	..	..	2	..	..	..	6	..	1	1	..	124
2	1	6	Georgia Gibbs	Mercury	Kiss of Fire	2	..	2	..	5	..	5	3	3	..	4	4	5	..	..	..	1	2	..	4	..	..	5	..	5	..	..	..	..	1	112
3	4	12	Doris Day	Columbia	A Guy Is a Guy	..	..	..	..	..	10	7	6	7	..	1	..	4	4	4	6	..	3	9	..	4	..	..	..	4	3	4	4	5	..	102
4	6	5	Don Cornell	Coral	I'm Yours	3	..	3	..	2	1	..	..	1	..	..	..	..	..	..	..	8	7	..	..	1	3	2	1	1	..	..	..	..	..	99
5	2	15	Kay Starr	Capitol	Wheel of Fortune	..	..	..	..	..	..	3	7	..	..	3	..	2	5	3	3	..	6	1	..	..	..	..	..	3	1	..	2	..	9	95
6	2	11	Don Cornell	Coral	I'll Walk Alone	..	..	..	3	..	4	1	4	8	6	..	..	..	3	..	..	..	..	2	..	2	1	3	6	6	..	..	..	..	..	94
7	7	8	Eddy Howard	Mercury	Be Anything	..	4	..	..	..	..	2	..	6	..	..	5	8	1	..	..	7	4	8	7	7	..	5	..	2	..	2	..	..	..	86
8	15	2	Al Martino	BBS	Here in My Heart	1	1	4	..	1	..	..	1	..	..	..	10	..	..	..	..	2	..	..	1	..	..	1	..	..	..	..	..	..	..	77
9	9	7	Percy Faith	Columbia	Delicado	4	7	6	..	3	3	..	10	..	..	8	..	..	..	..	..	6	..	..	2	..	4	4	..	..	..	..	..	9	2	75
10	5	14	Ella Mae Morse	Capitol	Blacksmith Blues	..	..	..	6	..	..	10	..	..	..	6	..	3	..	2	7	..	..	6	8	..	..	..	..	..	2	..	3	3	..	65
11	14	5	Johnnie Ray	Columbia	Walkin' My Baby Home	8	2	9	..	..	..	6	2	2	2	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	52
12	22	3	Eddie Fisher	Victor	I'm Yours	..	3	..	2	..	..	..	5	..	..	7	8	..	..	..	..	..	..	..	5	..	..	..	..	..	9	..	..	..	3	46
13A	13	9	Eddie Fisher	Victor	Forgive Me	10	..	..	8	9	..	..	..	10	..	..	..	..	..	6	..	..	9	..	3	..	..	..	..	9	8	..	..	..	6	32
13B	10	9	Eddie Fisher	Victor	That's Chance You Take	..	5	7	..	..	..	4	..	..	..	..	..	..	..	..	10	..	..	5	..	..	..	..	..	..	3	..	..	..	..	32
15	12	11	Guy Mitchell-M. Miller	Columbia	Pittsburgh, Pennsylvania	..	..	..	..	..	..	..	..	..	10	..	..	9	2	..	..	..	..	7	..	..	..	..	..	..	7	..	10	4	8	31
16	36	3	Billy Eckstine	M-G-M	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	4	1	..	..	..	..	21
17A	18	13	Les Baxter	Capitol	Blue Tango	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	5	17
17B	26	3	Rosemary Clooney	Columbia	Half As Much	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	17
17C	42	2	Johnnie Ray	Columbia	All of Me	..	..	..	..	7	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	17
17D	35	2	Betty McLaurin	Derby	I May Hate Myself	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	4	..	..	9	..	..	..	..	..	..	..	..	..	..	17
21A	11	14	Four Aces	Decca	Perfidia	..	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	7	16
21B	..	1	Jane Froman	Capitol	I'll Walk Alone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	5	..	5	..	..	16
21C	36	5	Helen O'Connell	Capitol	Be Anything	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8	..	4	16
24	26	23	Eddie Fisher	Victor	Anytime	..	..	..	..	..	..	..	..	..	..	..	..	6	..	5	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	15
25A	19	5	Buddy Greco	Coral	It's a Sin to Tell a Lie	7	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	14
25B		1	Toni Arden	Columbia	Kiss of Fire	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	14
25C	16	11	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	8	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	14
28	..	23	Johnnie Ray	Okeh	Cry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6	6	..	12
29A	..	7	Jo Stafford	Columbia	Ay-Round the Corner	..	..	..	..	..	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	11
29B	..	1	Les Paul-Mary Ford	Capitol	I'm Confessin'	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	6	..	..	..	..	..	6	..	..	..	..	11
29C	..	21	Four Aces	Decca	Tell Me Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	8	..	..	..	..	..	..	9	..	..	11
32A	24	6	Vaughn Monroe	Victor	Lady Love	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32B	..	2	Jane Froman	Capitol	With a Song in My Heart	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34A	..	3	Frankie Laine	Columbia	When You're in Love	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34B	22	3	Tony Martin	Victor	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	9
34C	..	4	Bill Darnell	Decca	Lonely Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	7	..	..	..	..	..	..	..	9
34D	..	1	Leroy Anderson	Decca	Plink Plank Plunk	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34E	36	2	Les Paul	Capitol	Carioca	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34F	..	2	Ray Anthony	Capitol	I Hear a Rhapsody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34G	..	3	Vic Damone	Mercury	Jump Through the Ring	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
34H	49	14	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	6	..	..	..	..	..	..	..	2	..	9
42A	..	8	Four Lads	Okeh	Turn Back	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42B	..	1	Nat (King) Cole	Capitol	Somewhere Along the Way	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	8
42C	..	1	Xavier Cugat	Mercury	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42D	..	3	Johnny Desmond	Coral	Festival	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8
46A	..	2	Champ Butler	Columbia	Be Anything	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	8
46B	..	1	Kay Starr	Capitol	I Waited a Little Too Long	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
46C	..	6	Bobby Wayne	Mercury	Heart of a Clown	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	7
49	..	2	Perry Como	Victor	One Little Candle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	6
50	..	3	Dinah Shore	Victor	I Am a Heart	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	5
51	..	1	Perry Como	Victor	Why Did You Leave Me	..	..	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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ON TOP OF THE WORLD...

Perry Como

"LONESOME, THAT'S ALL"

"WHY DID YOU LEAVE ME?"

RCA VICTOR
20-4687
47-4687

RCA VICTOR Records

Best-Seller Disk Battle of Sexes Finds Femmes Way Out in Front

For the first time in a couple of years, the gal vocalist contingent is virtually blanketing the wax hit lists by copping four of the first six positions. Only Don Cornell, Coral Records' recent acquisition, and RCA Victor's Eddie Fisher are holding up at the top against the competition of Kay Starr ("Wheel of Fortune"), Doris Day ("A Guy Is a Guy"), Georgia Gibbs ("Kiss of Fire") and Ella Mae Morse ("Blacksmith Blues").

More important than the best-seller battle of the sexes, the fact has been noted that none of the four femme vocalists is a newcomer. Trade execs have been encouraged to believe that this may signify a swing away from the recent disk cycle in which every newcomer with a freak style stood a chance of breaking through with a hit.

This notion has been further strengthened by the fact that Cornell and Fisher, although comparatively young, are both legitimate singers who don't have to rely upon gimmicks, echo chambers, and other "new sounds" techniques. Whether the new accent on legit vocalists will bring along with it a reversion to class songs, rather than novelty material, is too early to be counted on, it's believed.

The major diskers, of course, are not particularly concerned with which singer or what material is on top as long as they can sell their platters. The top publishers, however, have been hit badly by the off-beat trend in which most good songs proved to be bad gambles saleswise.

Birmingham Longhair Dates

Birmingham, May 20.

The Birmingham Music Club, which sponsors concert series at the Auditorium, has announced the line-up for 1952-53.

It includes the Danish State Oreh, Nathan Milstein, Robert Shaw Chorale, Ballet Theatre, Bidu Sayao and Jan Peerce, Philadelphia Symph, and the Met doing "Aida" and "Carmen."

Levy Buys Scot Tune

London, May 13.

Lou Levy, through his London outlet Pickwick Music, has acquired world rights of "The Parting Song" published by James S. Kern of Glasgow.

Tune, which was written about a year ago by Leslie Sturdy, is an adaptation of a Scottish folk song.

M-G-M MAKES EMI TIE FOR NIPPON DISTRIB

In a tieup with Electrical and Musical Industries, M-G-M Records will have its single releases as well as its soundtrack albums peddled in Japan. The disks and albums will be pressed and distributed there by Nippon-Columbia.

The soundtrack album from the Metro pic, "Show Boat," which marked M-G-M's Japanese debut, hit the market several weeks ago. Album is the same as the U.S. issue, of course, but the liner notes are penned in Japanese.

Paul Siegel Launches Symphony House Pub

Tieing up with South American publisher Cesar R. Bahar, composer Paul Siegel has formed a publishing firm, Symphony House, to handle the U. S. and Canadian rights of some of the Latino outfit's output. Firm will be licensed by the American Society of Composers, Authors and Publishers.

Siegel is the composer of the symphonic piece "Between Two Worlds." Bahar is director of the Brazilian music firm, Editorial Mangione. Doc Berger, formerly of Leeds Music, is also associated with the firm.

Utah Symph Lines Up Guest Longhair Names

Salt Lake City, May 20.

Utah Symphony Orchestra has inked four longhair guests for the 1952-53 season slated to kickoff Nov. 1. Vladimir Horowitz, pianist, will be the first to appear on Nov. 25, and will be followed on Jan. 7 by Artur Rubenstein, pianist; Tossy Spivakivsky, violinist, on Feb. 4; and Grant Johannessen, local pianist, on Feb. 28.

According to J. Allen Crockett, symphony president, one or two additional artists will be sought to round out the 10-program series. Regular concerts will be held at the Tabernacle, under the direction of Maurice Abravanel, inked for the sixth consecutive year. Plans also call for additional concerts to be presented in other towns in the state. Last year 40 concerts were played, in addition to 13 radio broadcasts sponsored by Kennecott Copper Corp.

M-G-M Inks Peggy King

Songstress Peggy King has been inked to a longterm pact by M-G-M Records. Miss King, who's also a Metro pactee, waxed her initial pressings on the Coast last week.

Thrush formerly vocalled with the Charlie Spivak orch and had appeared in New York recently at the Blue Angel nitery.

Al Donahue
and His Orchestra
Currently
RIVERSIDE HOTEL
RENO

Listen to
MARIO LANZA
Sing
"Somebody Bigger Than You and I"
on N.B.C.
Friday Evening, May 23
on the Mario Lanza Show
BULL'S-EYE MUSIC, INC.
6526 Selma Ave., Hollywood 28

Another BMI Pin-Up Hit!
HERE IN MY HEART
Published by Mellin
Recorded by
AL MARTINO.....(BBS)
ALAN DALE.....(Coral)
TONY BENNETT.....(Columbia)
BILL FARRELL.....(MGM)
DICK HAYMES-
ANDREWS SISTERS.....(Decca)
VIC DAMONE.....(Mercury)
Exclusively Licensed by BMI
BROADCAST MUSIC INC. 580 FIFTH AVENUE
NEW YORK • CHICAGO • HOLLYWOOD NEW YORK 19, N. Y.

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. I'M CONFESSIN' ..... Les Paul-Mary Ford
   CARIOCA
2. WHEEL OF FORTUNE ..... Kay Starr
   I WANNA LOVE YOU
3. I WAITED A LITTLE TOO LONG ..... Kay Starr
   ME TOO
4. BLACKSMITH BLUES ..... Ella Mae Morse
   LOVE ME OR LEAVE ME
5. OAKIE BOOGIE ..... Ella Mae Morse
   LOVE YA' LIKE MAD

COLUMBIA

1. GUY IS A GUY ..... Doris Day
   WHO WHO WHO
2. DELICADO ..... Percy Faith
   FESTIVAL
3. WHAT'S THE USE ..... Johnnie Ray
   MOUNTAINS IN THE MOONLIGHT
4. KISS OF FIRE ..... Toni Arden
   I'M YOURS
5. YOU ..... Sammy Kaye
   MISS YOU TONIGHT

CORAL

1. I'M YOURS ..... Don Cornell
   MY MOTHER'S PEARLS
2. I'LL WALK ALONE ..... Don Cornell
   THAT'S THE CHANCE YOU TAKE
3. GONNA GET ALONG WITHOUT YA NOW .. Teresa Brewer
   ROLL THEM ROLY POLY EYES
4. HERE IN MY HEART ..... Alan Dale
   I'M SORRY
5. IT'S SO LONG AND GOOD-BYE TO YOU .... Connie Haines
   ANYTHING THAT'S PART OF YOU

DECCA

1. BLUE TANGO ..... Leroy Anderson
   BELLE OF THE BALL
2. I'M YOURS ..... Four Aces
   I UNDERSTAND
3. UNDER HONEYSUCKLE VINE .... Bill Kenny and Ink Spots
   YOU MAY BE THE SWEETHEART OF SOMEBODY ELSE
4. BLUE TANGO ..... Guy Lombardo
   AT LAST AT LAST
5. KISS OF FIRE ..... Louis Armstrong
   I'LL WALK ALONE

MERCURY

1. KISS OF FIRE ..... Georgia Gibbs
   A LASTING THING
2. BE ANYTHING ..... Eddy Howard
   SHE TOOK
3. WHISPERING WINDS ..... Patti Page
   LOVER WHERE ARE YOU NOW
4. JUNCO PARTNER ..... Richard Hayes
   SUMMERTIME
5. JUST BECAUSE ..... Rusty Draper
   HOW COULD YOU, BLUE EYES

M-G-M

1. KISS OF FIRE ..... Billy Eckstine
   NEVER LIKE THIS
2. HEAVENLY FATHER ..... Fran Warren
   LEAVE THEM ALONE
3. HARLEM NOCTURNE ..... David Rose Orch
   ON A LITTLE COUNTRY ROAD
4. LET THERE BE LOVE ..... Joni James
   MY BABY JUST CARES FOR ME
5. YOU'LL NEVER BE MINE ..... Alan Dean
   DO YOU CARE

RCA VICTOR

1. I'M YOURS ..... Eddie Fisher
   JUST A LITTLE LOVIN'
2. THAT'S THE CHANCE YOU TAKE ..... Eddie Fisher
   FORGIVE ME
3. BUSY BODY ..... Pee Wee King
   I DON'T MIND
4. WHY DID YOU LEAVE ME ..... Perry Como
   LONESOME THAT'S ALL
5. BLUE TANGO ..... Hugo Winterhalter
   THE GYPSY TRAIL

New ASCAP Pub Plan

Continued from page 39

ability category. Although details of the new system are being kept under wraps, it's believed to be based on a system which would rate the value of old songs by a combination of two determinate factors: (1) The number of times the song is performed and (2) the age of the song. By weighting the average in favor of the song's age, the older tunes would still be paid off at a better rate per performance than a current number. The important thing, however, is that the payoff can be fully explained by objective factors.

Move to give a numerical base to the availability category is seen paving the way for an ultimate ASCAP switch to a complete 100% performance payoff system for publishers. That has been the battle-cry of most of the younger publishers and they have been encouraged by signs of weakening on the part of the oldline ASCAP pub execs. Even several of the latter have recently been advocating the 100% performance system.

The rigid ASCAP structure was initially weakened a couple of years ago when the writer-members set up a new rating system with the accent on performance. The cleffer distribution system put 80% stress on performances with 20% going for seniority. Under the present publisher system, 55% goes for performance, 30% for availability and 15% for seniority.

Disk Jockey Review

SABBY LEWIS
60 Mins.; Mon. thru Sat., 6 p.m.
Participating
WBMS, Boston

Sabby Lewis, colored band leader, has been installed as a deejay at Hub's indie, WBMS (formerly WHEE), and is filling his allotted hour with jazz platters interspersed with intelligent chatter. College bred, Lewis is articulate and his inside stuff on band biz and people identified with it delivered in a well-modulated voice adds up to interesting listening for hepsters.

Sticking mostly to blues and jazz platters, which he introes with bits of info calculated to hypo the listeners' interest, he does occasionally slip in a more commercial platter for change of pace. Visiting music biz celebs usually drop in for chitchat and when caught, Jimmy Tyler, a former Lewis sideman, currently maestro at Sugar Hill, dropped in to kick around a few reminiscences. Stint should catch on with that segment of public surfeited with current crop of pop disks, prefer the more tradition and/or progressive band.

Elie.

Ives' Aussie Tour

London, May 20.

After more than a month here during which he did two one-night stands at Royal Festival Hall, and filled radio and TV dates, Burl Ives planed for Sydney yesterday (19) for concert dates in Australia, New Zealand and Tasmania.

Tour opens in Sydney May 28 and includes 63 engagements. Folk singer will probably return to London and not the U. S. as originally planned. He is currently dickering for a West End show.

Last week, Ives recorded the Scottish folk tune, "The Parting Song," for Decca.

John Hershberger, N. Y. press rep for Little Orchestra Society and the Philadelphia Orchestra, will be boxoffice treasurer at Westhampton, L. I., Playhouse this summer.

TOPPING ALL LISTS
BLUE TANGO
By LEROY ANDERSON
MILLS MUSIC, Inc.

JUDY LYNN'S GREAT NEW CORAL RECORD
RIVERBOAT RAG
BY PAT BALLARD AND DICK MANNING
Hastings Music

AUDITION RECORDS
High Fidelity Disc and Tape Equipment
Steinway Grand
Studio and Tape
Facilities . . . $12 per hr.
GMS Recording Studios
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New York 11, N. Y.
OR 5-2317

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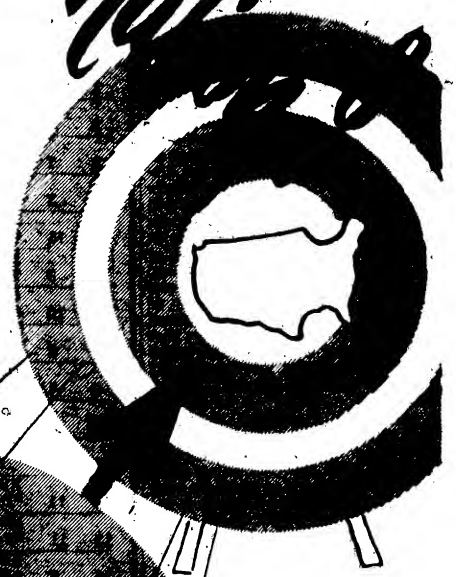
America's Fastest Selling Records!

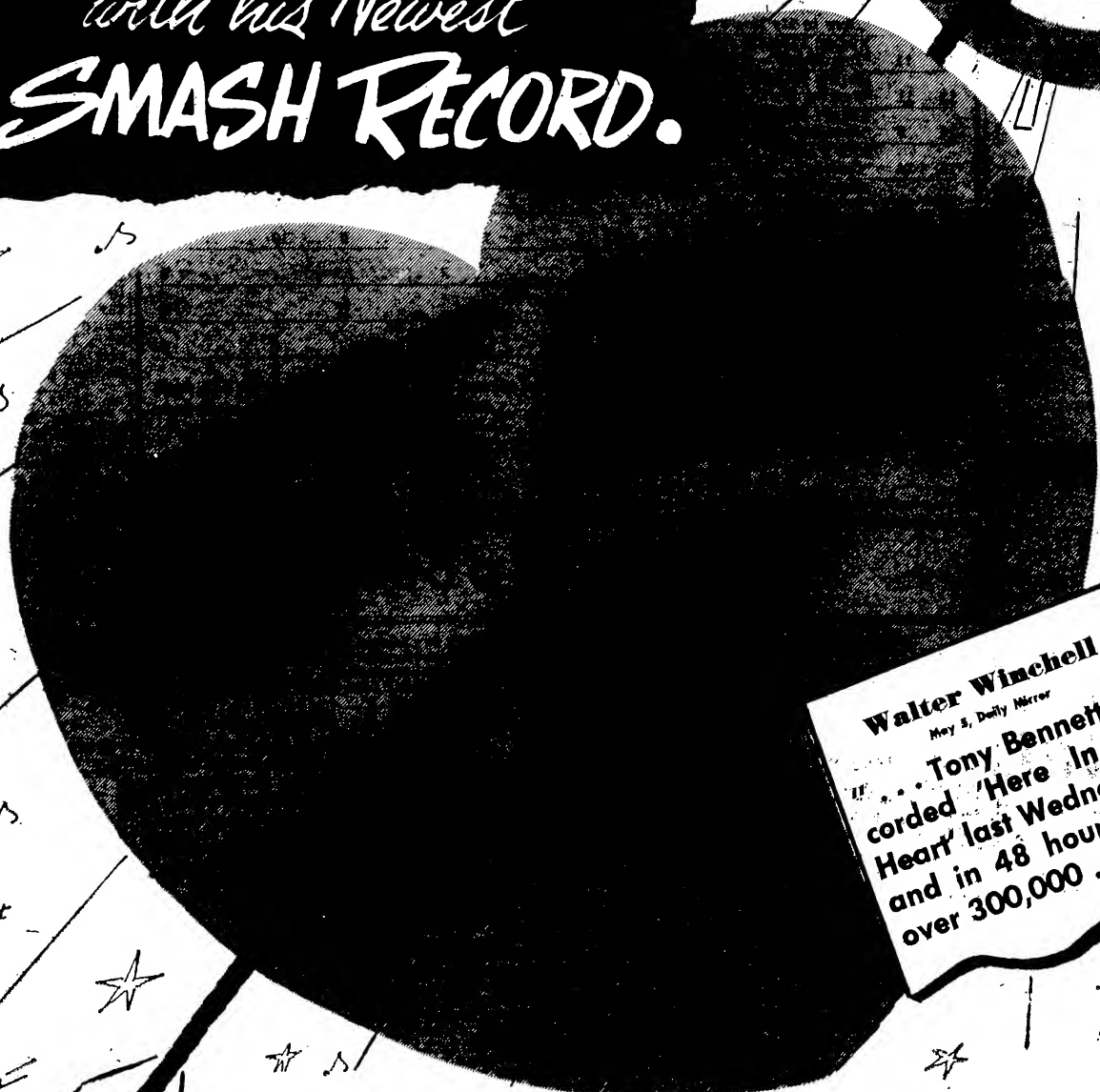
Hitting the Heart of the Nation

TONY BENNETT

with his Newest

SMASH RECORD.





Walter Winchell
May 5, Daily Mirror

"... Tony Bennett recorded 'Here In My Heart' last Wednesday and in 48 hours sold over 300,000 ..."

backed with "I'M LOST AGAIN" #39745

COLUMBIA RECORDS

Wax Works Burn At Squeeze For Cuffo Platters

Disk distributors, most of whom are digging in for the expected summer slump, are burning over the growing practice of retailers to ask for bonus platters with their orders. In recent weeks several distribs in the New York area have been hit with such requests as "I'll buy 75 platters if you send along 25 extras for promotion and exploitation."

Distribs admit that the practice, which they started themselves to hypo sales, now has gotten out of hand. With fewer disks breaking for hits these days, it's becoming more of hardship for them to shell out these cuffo platters. Some distribs already have alienated their steady retail outlets by cutting out the bonuses entirely while others have set up a sort of compromise plan in which a minimum order of 100 platters of a single etching is required before the cuffos are included. Latter group also is looking for an out since the bonus requests are only for waxings that are beginning to make some noise in the market and would probably move out without the cuffo platter hypo.

Retailers, meantime, maintain that the distribs should play ball with them during the summer doldrums. With the continuing price war cutting profit margin on long play disks, retailers feel that the bonus practice on hot items is one way to keep their heads above water—and that the distribs should cooperate.

WARING OUTING

Fred Waring's fifth annual outing for professional music men has been skedded this year for June 3. As in the past, outing will be held at Shawnee, Pa.

Golf and baseball tourneys will be the feature events.

A MERCURY ARTIST
VIC DAMONE
Thrilling Rendition of
"HERE IN MY HEART"
Recorded in Europe.
The greatest song he ever sang.
Record No. 5858 and 5858x45
P. S. Still serving with Uncle Sam.

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

Week Ending May 17

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Dene's Mus. Shop)	Denver—(The Record Shop)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(A. Williams Co.)	TOTAL POINTS
1	1	LEROY ANDERSON (Decca) "Blue Tango"—40220	3	4	1	4	1	..	1	1	2	3	1	10	90
2	2	KAY STARR (Capitol) "Wheel of Fortune"—1964	8	7	..	3	6	1	2	2	1	5	8	..	67
3	7	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	10	..	6	1	7	6	4	..	5	8	4	..	48
4	3	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	..	3	..	6	..	2	3	..	3	..	3	..	46
5	11	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	6	..	7	7	8	3	..	..	4	..	5	7	41
6	6	DON CORNELL (Coral) "I'll Walk Alone"—60659	2	..	..	..	..	4	..	8	6	7	2	8	40
7	10	G. MITCHELL-M. MILLER (Col) "Pittsburgh, Penn."—39663	4	..	..	9	..	..	6	4	8	..	7	1	38
8	5	PERCY FAITH (Columbia) "Delicado"—39708	7	2	8	..	9	8	..	6	..	2	..	..	35
9	4	DON CORNELL (Coral) "I'm Yours"—60659	1	5	..	..	..	9	..	..	7	1	..	..	32
10	..	JANE FROMAN (Capitol) "I'll Walk Alone"—2044	..	..	2	2	2	..	..	..	..	..	..	..	27
11	8	AL MARTINO (BBS) "Here in My Heart"—101	9	1	..	..	..	10	..	..	..	..	..	2	22
12	11	EDDIE FISHER (Victor) "I'm Yours"—20-4680	..	..	..	..	4	..	..	..	..	4	6	9	21
13	11	EDDIE FISHER (Victor) "Forgive Me"—20-4574	..	..	4	..	..	5	9	..	9	9	..	..	19
14	9	EDDIE FISHER (Victor) "Anytime"—20-4359	..	..	5	5	..	..	..	..	10	..	10	..	14
15	14	LES PAUL (Capitol) "Carioca"—2080	..	..	..	..	5	..	..	..	..	..	..	4	13
16	12	EDDIE HOWARD (Mercury) "Be Anything"—5815	..	..	3	8	..	..	..	..	..	..	..	..	11
17	11	JOHNNIE RAY (Columbia) "What's the Use"—39698	5	..	..	10	..	..	..	9	..	10	..	..	10
18A	..	BILLY ECKSTINE (MGM) "Kiss of Fire"—11225	..	..	..	..	3	..	..	..	..	..	..	..	8
18B	..	FOUR ACES (Decca) "I'm Yours"—28162	..	..	..	..	..	..	..	3	..	..	..	..	8
18B	..	NAT (KING) COLE (Capitol) "Somewhere Along Way"—2069	..	8	..	..	..	..	..	..	..	6	..	..	8

FIVE TOP ALBUMS	1	2	3	4	5
	SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113	WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036

On the Upbeat

New York

Johnny Hartman, RCA Victor vocalist, pacted by General Artists Corp. . . . **Ella Fitzgerald** into Storyville, Boston, May 24 for 10 days . . . **Gloria Wirfel**, secretary to **Frank B. Walker**, M-G-M Records topper, becomes a bride June 7 . . . **Fran Warren** booked into the Fox Theatre, Detroit, May 30. . . . **Billy May** orch begins an engagement at the Paramount Theatre, N. Y., May 28 . . . **Nat (King) Cole** into the Town and Country Club, Brooklyn, June 6 . . . clarinetist **Sol Yaged** plays a jazz concert at Birdland, N. Y., Monday (26) . . . **Eddie Chamblee** orch opens at the Town Casino, Cleveland, May 26 . . . **The Modernaires** begin a 10-day engagement at the Brown Palace Hotel, Denver, tomorrow (Thurs.) . . . **Ray Anthony** orch to play at the annual graduation dance at the U. S. Military Academy, West Point, June 2 . . . **Eileen Barton** into the Capitol Theatre, Washington, May 29 . . . **Eddie Heywood Trio** booked into the Howard Theatre, Washington, May 30.

Chicago

Frank York, band leader at the Sherman Hotel, Chicago, has formed Dash Records and is issuing two sides. He's also taken out a BMI publishing license and will publish four tunes to start . . . **Hal Munro**, former orch leader, has joined Associated Booking in the cocktail unit department . . . **Norman Dygen** has been held over at the Lookout House, Covington, Ky., until August. In the meantime, he'll fly to New York to do "Toast of the Town" teevee show May 25 . . . **Big Three** go into the Oasis, Muncie, Ind., May 19 . . . **Cy Clowns** stay on at Club Ritz, Clearlake, Iowa, until June 8 . . . **Billy Devero** inked for Clover Club, Peoria, May 25 . . . **Ken Griffin** returns to Teve's, Duluth, May 26 . . . **Sax Mallard** also goes back to the Crown Propeller Club.

Bob Vincent set for a month at the Rosebowl, LaSalle, Ill., starting May 23 . . . Baron's, South Haven, Michigan, is going on weekend policy with the **Paul Marr** office booking . . . **Ruth Nichols** joins the cast at the Club Alabam . . . **Lenny Colyer** up to Esquire Club, Montreal, May 25 . . . **Jeri Southern** pacted for Minnesotan Hotel, Minneapolis, for two frames from May 24 . . . **Jimmy Palmer** has stand at Peony Park dancery, Omaha, May 30 through June 8 . . . **Dante Trio** returns to Towne Room, Milwaukee, Sept. 16 . . . **Al Greenfield** got the Bandbox back . . . **Bud and Cece Robinson** are joining the **Johnnie Ray** package . . . **Mary Kaye Trio** into the Chicago Theatre, May 30 . . . **Russ Emery** contracted for the Edgewater Beach June 6.

Hollywood

Bing Crosby and **Peggy Lee** checked into Decca last week to wax several sides together . . . Pact filed in Superior Court for approval, would give trumpeteer **Rafael Mendez** and his twin-trumpeteer sons, **Ralph** and **Robert**, minimum of $6,000 a year from F. E. Olds, music manufacturers, for blurbing Olds instruments . . . **Dick Haymes** cut special album of **Johnny Burke-Jimmy Van Heusen** numbers for Decca, **Victor Young** conducting . . . **Cliffie Stone** orch cut four sides for Capitol.

Pittsburgh

Ray Anthony plays a one-nighter at the Sunset Ballroom in Carrollton, May 31 . . . **Walter Burleson** rejoined **Tommy Carlyn's** band on trombone. He hasn't been with the outfit in four years . . . **Larry Faith** winding up long stay at Vogue Terrace to take his orch back into the Melody Mill Ballroom in Chicago for another run May 28 . . . **Bob Aiello**, who left Pittsburgh to study music at UCLA, dropping studies to go with **Russ Morgan's** violin section. He played trumpet for both **Baron Elliott** and **Clyde McCoy** . . . **Whitey Scharbo's** band goes into the Colonial Manor, June 9, following the eight-week run of **Johnny Pineapple** . . . **Blue Barron** one-nights at Vogue Terrace (26). . . **Bob Sheets** replaced **Babe Fabrizi** on the drums with **Morry Allen's** band at Club Belvedere . . . **Gloria Seigle**, former Monte Carlo lull pianist, doing series of jazz concerts at the Y.M. and W.H.A. . . . **Luke Riley** resumed as leader of Casino Theatre orch after being on the shelf for several weeks following an operation.

Kansas City

Joy Cayler all-girl orch goes in for round of one-nighters in the midwest area after winding three week stand in the Terrace Grill of Hotel Muehlebach May 27. Later

(Continued on page 45)

Opposition Wins Clean Sweep In Philly AFM Vote

Philadelphia, May 20.

One of the most bitterly contested elections ever waged here brought out more than 2,000 members of Local 77, American Federation of Musicians, to vote for new officers.

In a balloting upset, the Yellow Ticket which opposed the incumbent group, made a clean sweep. Frank Liuzzi, former president of the local, received 1,064 votes, against 846 for Romeo Cella, acting president. Louis Ingber, a third candidate, trailed with 146.

Fred Calabrese was named vice-president with 900 votes, against 727 for John Riccardi, and Abe Neff, 401. In a two-man battle for the influential post of secretary, James Perri defeated incumbent Guy a Scola by 1,142 to 910. Louis R. Schvom, for treasurer, and Harry G. Kammerer, for assistant secretary, were unopposed.

$30,000 Fund Sustains Seattle Symph Season

Seattle, May 20.

Seattle Symphony has given the go ahead signal for at least a limited season next year, with approximately $35,000 sure as a sustaining fund to start off. Minimum season will include eight subscription concerts, with seven guest conductors engaged. Three will be conducting the Seattle orchestra for the first time—Leopold Stokowski, Milton Katims, and Arthur Rodzinski. Four have been re-engaged from just-concluded present season — Arthur Fiedler, Stanley Chapple, Maurice Abravenel and Alexander Hilsberg.

In announcing the decision, symph president Wallace Campbell said that new interest, shown by nearly 200 new memberships in the sustaining fund, led to the scheduling of a minimum season even though the sustaining fund was far short of that originally deemed necessary.

Freddy Martin is in for two weeks at the Shamrock Hotel, Houston, replacing Henry King.

MILT HERTH
his HAMMOND ORGAN and his TRIO
Currently PICCADILLY HOTEL NEW YORK
Direction: GAC RCA VICTOR RECORDS

It's Music by
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
WORDS & MUSIC, INC.

Inside Orchestras—Music

Unusual sound gimmick in the new Coral record of "Riverboat Rag" came about when writer Pat Ballard saw the pic "African Queen," and noted the effectiveness of the Bogart-Hepburn dialog against a rhythmic background of the chug-chugging of the river boat. Ballard found an authentic recording of a Mississippi boat sound, wrote the tune around its rhythm, and within 24 hours Coral went for the idea and set up a date with Judy Lynn and Norman Leyden's orch. Dick Manning collabbed on the ditty.

A big scramble among major publishers for rights to a tune developed last week as a result of Art Ford's airing of a new number, "The Mask Is Off," on his WNEW, N. Y., disk jockey show. Tune, coincidentally, was written by Ford in collaboration with Elmo Russ and was cut on the Pyramid label by Buddy Costa, a 23-year-old N. Y. stevedore with a Mario Lanza tenor style. Although the Ford-Russ team hasn't sold the number as yet, it's understood that Miller Music, one of the Big Three combine, has the inside track on the rights.

Songs With Largest Radio Audience

Survey Week of May 9

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
Ay-Round the Corner	Frank
At Last	Feist
Be Anything (But Be Mine)	Shapiro-B
Blacksmith Blues	Hill & R
Blue Tango	Mills
California Rose	Famous
Delicado	Remick
For the Very First Time	Berlin
Forgive Me	Advanced
Goody Goody	DeSylva-B-H
How Close	Life
I Could White a Book—*"Pal Joey"	Harms
I Hear a Rhapsody—†"Clash By Night"	Broadcast
If Someone Had Told Me	Witmark
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
It's a Sin To Tell a Lie	BVC
Kiss of Fire	Duchess
Lad, Love	Cromwell
My Mother's Pearls	Miller
Perfidia	Peer
Pittsburgh, Pennsylvania	Oxford
Singin' In the Rain—†"Singin' In the Rain"	Robbins
That's the Chance You Take	Paxton
To Be Loved By You	Remick
Up and Down Mambo	Life
What Good Is a Gal	Miller
Wishin'	Midway
You'll Never Walk Alone	Williamson

Second Group

And So I Waited Around	Pickwick
Be My Life's Companion	Morris
Broken Hearted	DeSylva-B-H
Dance Me Loose	Erwin-H
Festival	Bourne
Glorita	Life
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
Honest and Truly	Lion
I Understand	Feist
I Want a Girl	Von Tilzer
I'm Yours	Algonquin
Jeannine (I Dream of Lilac Time)	Feist
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Love Where Are You Now	ABC
Noodlin' Rag	BVC
One Little Candle	Leeds
Please Mr. Sun	Weiss-B
Sleepy Little Cowboy	Beacon
There's a Cloud—†"Son of Paleface"	Famous
Wheel of Fortune	Laurel
Whistle My Love—†"Robin Hood"	Disney

Top 10 Songs On TV

Anytime	Hill & R
Ay-Round the Corner	Frank
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Hambone	Rush
I Could Write a Book	DeSylva-B-H
Kiss Of Fire	Duchess
Perfidia	Peer
Wheel of Fortune	Laurel

FIVE TOP STANDARDS

By the Sea	Shapiro-B
Charleston	Harms
I Got Rhythm	New World
Tenderly	Morris
What Is This Thing Called Love	Harms

† *Filmusical.* *Legit musical.*

Listen to
JOHNNY DESMOND
Sing
"Somebody Bigger Than You and I"
on
Don McNeill's Breakfast Club
Conducted by Ed Ballantine
A.B.C., Friday Morning, May 23
BULL'S-EYE MUSIC, INC.
6526 Selma Ave., Hollywood 28

Music Upbeat

Continued from page 44

gals go to Dutch Mill, Lake Delavan, Wis., for three days opening June 13, and follow with the Vogue Terrace, McKeesport, Pa., June 16 . . . **Tiny Hill** orch doing one-nighters during May in the midwest, including Peony Park Ballroom May 24 in Omaha, and Laramar Ballroom May 25 at Ft. Dodge, Ia . . . **Frankie Rapp** into the Southern Mansion for a fortnight . . . **Frank Yankovic** and his polka orch set for Memorial Hall, Kansas City, benefits June 16.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 17

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Philadelphia, Charles Dumont	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Nelsner Bros.	San Antonio, Alamo Piano Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	**"Blue Tango"** (Mills)	1	1	1	1	2	1	...	2	2	5	1	1	102
2	2	**"Wheel of Fortune"** (Laurel)	5	4	4	8	1	3	6	1	..	4	2	5	78
3	6	**"Kiss of Fire"** (Duchess)	3	5	3	2	7	..	1	4	1	3	8	..	73
4	4	**"A Guy Is a Guy"** (Ludlow)	2	2	8	..	..	4	2	..	3	2	7	6	63
5	5	**"Blacksmith Blues"** (Hill-R)	8	9	6	5	4	2	8	6	..	7	3	2	61
6	3	**"Anytime"** (Hill-R)	9	3	10	..	3	..	5	3	..	1	6	4	55
7	9	**"I'll Walk Alone"** (Mayfair)	7	7	..	6	8	6	3	5	5	8	5	..	50
8	7	**"Be Anything"** (Shapiro-B)	6	8	7	3	10	..	7	8	4	9	9	8	42
9A	14	**"I'm Yours"** (Algonquin)	4	..	..	4	..	..	4	9	6	..	..	3	36
9B	8	**"Pittsburgh Penn"** (Oxford)	..	6	5	7	5	5	..	7	..	6	..	..	36
10	11	**"Please Mr. Sun"** (Weiss-B)	..	10	..	..	..	9	..	10	..	..	4	7	15
11	10	**"Be My Life's Companion"** (Morris)	..	..	..	..	6	..	9	..	..	10	10	9	11
12	..	**"I Hear a Rhapsody"** (Broadcast)	..	..	2	..	..	..	..	..	10	..	..	..	10
13	13	**"Forgive Me"** (Advanced)	10	..	..	10	9	..	10	..	7	..	..	..	9
14	..	**"Wishin'"** (Midway)	..	..	..	..	..	7	..	..	..	..	..	..	4

Band Reviews

JOY CAYLER ORCH (11)
With Shirlee Van
Hotel Muehlebach, Kansas City

An all-girl orch is a novelty in the deluxe Terrace Grill of the Muehlebach, but this one fits the room very well. Joy Cayler is longsince established for her top trumpet work and is an established orch leader both nationally and internationally. Dozen girls which make up her crew this time qualify as tops in musical ability, and a prettier crew of sidegirls would be hard to find. Biz in the Grill evidently will more than hold its own for the three-week stand.

Present crew has been under the Cayler baton since last fall, when she resumed the pop orch field after an interlude of a couple of years. In that time orch has made its mark on the Coast, in midwest dates, and is working eastward where it already is lined up for a string of stands.

Instrumentally, Miss Cayler has a lineup of four reeds, pair of trumpets, trombone, drums, string bass, piano and her own lead trumpet. This proves the basis for a good deal of versatility, with the general flavorings on the sweet side. The basic rhythms are embellished with a variety including plenty of Latins, pops of the day, standards, with a Dixieland arrangement now and then as an extra fillip.

An all-girl crew, naturally, could be expected to do much in the way of vocals and entertaining, and Miss Cayler has her crew well prepared in these departments. Vocals are headed up by pretty, blonde Shirlee Van whose warbling appears through an unusually husky quality. She tends mostly to the ballads and sweeter tunes.

Vocals are rounded out by a trio, with Pat Hunter of the sax section and Rusty Kelleher of the brass section, chiming in with Miss Van. Leader also can call on the entire crew for choral numbers. She likewise can round out a show with her own trumpet specialties, including a tiny soprano instrument, accomplished solo work by Pat Hunter on alto, Kay Carlson on drums, and others. *Quin.*

FRANK YORK ORCH (8)
With Yole O'Bryn
Sherman Hotel, Chicago

Frank York is nearing the two year mark at the Porter House Room, swank downtown eatery, which is making a pitch for the same type of trade as the Pump Room in the Ambassador East Hotel. There's an incongruous note of a society band garbed in these western clothes and housed in similar atmosphere, but the orch quickly overcomes this strangeness with a solid and unusual book.

Organization, which had its start in Gotham east side supper clubs, has a singular format with five fiddles in an eight piece band. The violinists all double, with the men taking turns on more than one instrument. The heavy string section, in addition to the bass violin, has a dual purpose, with the musicians walking around the room between dance sets and before the terping begins, playing most of the familiar show and standard songs.

Band doesn't really fall in the society classification, maestro disliking the sameness of the two-beat stuff. There's actually an attempt to veer away from the Porter, Kern sheets that fill the usual book. There are some highly commercial Latin numbers, but done in minor key, and from time to time, the band comes off with a minuet. Such things as variations on Haydn's lighter things are strange offerings, but the customers seem to like the interpretations.

Yole O'Bryn, attractively set off in cowgal dress, does the honors on the pop tunes and pretty brunet gets a nice hand for her efforts. *Zabe.*

Ken Harris orch has been booked for the Rice Hotel, Houston, opening **May 29.**

JONI JAMES
SINGS
LET THERE BE LOVE
MY BABY JUST CARES FOR ME
MGM 11223 78 RPM
K 11223 45 RPM
M-G-M RECORDS

Familiar Faces to Represent Branches At AGVA's June 5 Confabs on Coast

The American Guild of Variety Artists is casting virtually the same talent as delegates to its annual convention which will be held this year at the Roosevelt Hotel, Hollywood, June 5. Although this procedure assures the presence of delegates familiar with the union's problems, same faces also tend to provide the same viewpoints that prevailed in previous years.

Balloting was completed last week, with count made by the Honest Ballot Assn.

From the New York branch, Red Buttons, who collected the highest number of votes with 693, will be accompanied to the palaver by Dewey Barto, Jackie Bright, Peter Chan, Jack Gilford, Bobby Jordan, Syd Slate, Joe Smith, Russell Swann, Alan Walker and Jerry Wayne.

Chi representation will be by Bill Baird, Jack Gwynne, Tom Martin, Carl Marx, Sr., Joe Wallace and Dick Ware. Los Angeles voting powers will be delegated to Al Herman, Larry Rio, Harry Rose, Rex Weber and George West.

Jimmy Judge is the Baltimore delegate; Danny Creedon is the Boston rep, Lenny Paige the Buffalo delegate and Lester Lake and

(Continued on page 55)

The 1913 Bernhardt Bill

New York.

Editor, VARIETY:

My apology to the following great artists for not including them in my article on Sarah Bernhardt as having played on the bill with her at the Palace in 1913. The bill was as follows (not in running order):

Billy V. Van & Baumont Sisters, Ethel Green, Mr. & Mrs. Jimmy Barry, Isabelle D'Armond & Frank Carter, Wyckoff & Vanity, The Gee-Jays and motion pictures of Mme. Bernhardt at home in Brittany. Mme. Bernhardt played "Tosca" Monday matinee and night, "Une Nuit de Noel" Tuesday matinee and night, and "Camille" Wednesday matinee and night.

Joe Laurie, Jr.

Theatre Availability Cues Hypo in Omaha

Omaha, May 20.

What shapes up as the best local stage attraction season in a long time is in booking process. Tri-states Theatres is making 2,800-seat Paramount available for more stage fare than ever. The World-Herald Good Fellows has two shows booked already, an operetta and a ballet, and will put more into Technical highschool auditorium.

Wrestling is getting its biggest play in City Auditorium with one bout a week. Smallest crowd was 3,700 while as high as 5,000 have crowded in to see the grunters. Boxing is n.s.g., about 3,000 being the limit.

"Darkness at Noon" closed the Junior Chamber of Commerce series of three last Friday (9) at Central high auditorium. Western League baseball attendance is sharply off.

Dallas' New Icer

Dallas, May 20.

The new ice revue which opened last week (15) at the Century Room of the Adolphus Hotel has as its theme "Summer in Texas," produced by Dorothy Franey. Troupe includes Patty Greenup, Phyllis Kirby, Jane Zeiser, Val Ray, Gloria Kuenkel, Bobby Temple, Bill Jordan and Renny Roberts.

Herman Waldam plays for show and dancing.

Circus Acts to Retain AGVA Cards for Year

Ringling Bros. and Barnum & Bailey Circus and the American Guild of Variety Artists have worked out an agreement whereby acts in the circus will retain their membership in the union. Last season, performers joined the union prior to the New York opening, but sent back their membership cards as soon as the engagement was over.

This season, all new performers were admitted into the union at the old initiation rate of $50 since negotiations with the circus had been started when the old rate was in effect. The performers will be retained as members of AGVA during the entire year. It's believed that the circus, which ended N. Y. run Sunday (11), paid the initiation and first dues payments for the acts.

Agreement was made with the circus officials by Vic Connors, whose resignation as outdoor organizer was picked up recently, and AGVA national administrative secretary Jack Irving. Parleys were started during the winter when the show was in its Sarasota, Fla., quarters.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 20.

Birthday greetings to Robert Lewis Dutton and Charles W. Griffith, both Variety Clubites who are progressing nicely.

Ruth Burke, cashier of the Loop Theatre, Toledo, took 15 months to regain her health that rated her an all-clear to resume work.

Elsie Brennan shot in to celebrate the great comeback of her daughter, Audrey Lumpkin.

Al Brandt handed the observation department gang a snack buffet party on his birthday.

Among the new guests on observation who rated a top clinic for the first time are Thomas Lewey, Helen Vick and Raymond McCarthy.

Louise Noll, exec secretary to medical director Dr. George E. Wilson, back on the job after three weeks of vacashing in Pittsburgh, Washington and N. Y.

Eugena Meo, RKO staffer from the N. Y. office, took exactly six months to find out that she was in the pink and rated an all-clear.

Appointments that are equivalent to unlimited exercise, including all privileges, were granted to Ray Weese, Oklahoma City Warner Bros. manager; Paul Hein, N. Y. musician, and Stephen Baranek, WB manager in Yonkers.

Forrest (Slim) Glenn and Ray Weese have been appointed flagbearers.

Write to those who are ill.

Havana Prod. Building Unit for U.S.; Fla. Bow

A cafe unit is being packaged by Joe Carlyle, producer at the Sans Souci, Havana. Unit is slated to open June 12 at the Clover Club, Miami Beach. Talent hasn't been set yet, but Eddie Hine and Charles Shoyer have been signed to do the music.

Kenneth Later Agency will rep the outfit.

Ann Barrett's Pitt Preem Delayed by Mom's Illness

Pittsburgh, May 20.

Excitement over Ann Barrett's return to the hometown for an engagement at the Monte Carlo was apparently too much for singing comedienne's mother, who suffered a stroke soon after meeting her daughter at the station and was taken to the Allegheny General Hospital in a critical condition. Miss Barrett hadn't played Pittsburgh since the old Show Boat in 1943, shortly after closing in the touring "Panama Hattie," in which she had the original Betty Hutton role.

As a result of her mother's condition, Miss Barrett didn't open on schedule at Monte Carlo, but showed up a night late when some slight improvement was noted. The Monte Carlo date was the first regular cafe booking for comedienne in some years; she has been in retirement for some time raising two children. Her husband is Morty Bullman, CBS-TV staff musician.

N.Y. LQ Dickers Miranda

Lou Walters, Latin Quarter, N.Y., boniface, is currently negotiating for a July date for Carmen Miranda. If deal is completed, this spot will have a strong lineup which will last until the fall.

Slated to follow the Miranda date is Martha Raye, with Sophie Tucker scheduled for an October stand here.

Senor Carlos tops June 7 opening bill at Casino Delle Rosa, Rome, for two weeks.

This Omaha Promoter Grunts & Groans For B.O. While Others Moan

Omaha, May 20.

Max Clayton is about the only amusement man in town with a perpetual smile. Clayton holds the city auditorium license and runs wrestling and boxing matches there weekly and semi-monthly. While the boxing receipts haven't been anything to brag about, wrestling has been a consistent money-maker with attendance ranging from 3,000 to 4,500 whenever the grapplers meet. Particularly good at the b.o. are the lady wrestlers, but anything that grunts and groans gets by for big money.

Everything else in town is on the offish side. Film grosses have been anything but cheerful. And Memorial Day launches the seven-week Ak-Sar-Ben races which last year carted off nearly $11,000,000 via the mutuels.

San Antonio Hotel's Face-Lift

San Antonio, May 20.

The Anacacho Room of the St. Anthony Hotel will close June 1 for a facelifting and will reopen Aug. 9. Meantime, hotel will use the Peraux Room, rearranged to seat about 160 guests.

Bill McCune orch will play for dancing, opening June 3.

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NICK LUCAS
A REAL HOME SHOW ATTRACTION!
Thank you, AL LEARMAN, Managing Director of the Portland, Oregon, Home Show, April 18-27, for a wonderful RECORD-BREAKING ENGAGEMENT.
ALL ATTENDANCE RECORDS BROKEN AT THE PITTSBURGH, PA., HOME BUILDERS SHOW, Week of May 5.
Thank you, JOHN OWEN, Managing Director, for making it possible.
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N. Y. Garden Pacts Roy Rogers At $78,000 Plus % for 26 Days

Roy Rogers has been signed to star in the World Championship Rodeo to be held at Madison Square Garden, N. Y., next fall. Dates are Sept. 24-Oct. 19 and Rogers has agreed to play 42 shows in 26 days at the Garden. He'll bring with him his wife, Dale Evans, comic Pat Brady, plus an assortment of animals.

Rogers' deal is $3,000 per day plus a percentage of gross above $650,000.

This will mark the first time since 1945 that Rogers has appeared at the Garden. He worked the rodeo during the war when Gene Autry, who regularly headed the show until then, was in the Army. Autry resumed at his discharge from the service.

Ned Irish, Garden veepee, had been after Rogers for some months. He recently made a trip to Houston while the cowpoke was playing the Fat Stock Show there, in an effort to convince Rogers to work the Garden. Rogers grossed a record $468,000 in Houston. Deal was consummated last week in Chicago.

The Garden gross dipped 27% last year in the absence of a top cowboy film name. The Lone Ranger and Vaughn Monroe were the alternating headliners.

It's conceded in rodeo circles that a top sagebrush filmster is necessary in the east if high b.o. is to be achieved.

This year's purse will be about $84,000, against last year's $75,600.

Martin & Lewis Seek Shift To Coast for Hearing Of N.Y. Copa 'Breach' Charge

Dean Martin & Jerry Lewis have asked the American Guild of Variety Artists to transfer to the Coast any necessary hearings on the breach of contract they are charged with by the Copacabana, N. Y. Comics declared that inasmuch as they are under contract to Hal Wallis for two films, they cannot give the Copa any date in which they could play off a four-week contract they hold with the cafe.

Team was originally slated to work the Copa May 1 on a contract signed last year while they were working the spot. Deal stipulated four weeks at $6,000 per frame. In addition, Jules Podell & Jack Entratter, cafe operators, advanced $10,000 to Lewis.

Comics are said to be willing to pay the Copa the face value of their contract plus the $10,000 that was advanced in order to get out from under that deal. However, the Copa doesn't want to accept such a settlement.

A spokesman for Music Corp. of America, comics' handlers, admitted the existence of the contract but that no playdate can be given now in view of duo's pact with Wallis.

Garland Solid $55,600 In L.A. Finale; 'Ice' $117,600

Los Angeles, May 20.

Judy Garland wound up her four-week date at the Philharmonic Aud, with a solid $55,600 for the last stanza, to make for a grand total of $224,200 during her stay here. She gets 70% under a deal with the Civic Light Opera Assn., and pays the bill, budgeted at around $9,000. House goes dark for a week, then reopens with "Song of Norway."

After grabbing a solid $85,000 its first four days, "Ice Capades" boomed to a hefty $117,600 the past week at the Pan Pacific, a strong figure, although the house is not near capacity.

N.Y. LQ's 12-Day Fix-Up

Latin Quarter is slated to close for 12 days during the summer for renovations. Spot's wiring will be done over and decor will be given a refurbishing with Franklin Hughes in charge.

Boniface Lou Walters has set Aug. 15 as shuttering date. Some banquet bookings had to be shifted to other dates.

Ginny Baxter Replaces Donna Atwood in Icer

Pittsburgh, May 20.

John H. Harris, Pittsburgh showman and producer of "Ice Capades," last week okayed a leave of absence for his femme star, Donna Atwood, who's Mrs. Harris in private life. She's expecting a baby in October. The Harrises already have twin boys, about two years of age.

To replace Miss Atwood, Harris has signed Ginny Baxter, 19-year-old Detroiter who won the 1952 free-style championship. Miss Atwood went into the cast right after the "Ice Capades" opened in Hollywood.

'Paris in N.Y.' OK With 60% U.S. Acts —AGVA to Martini

The American Guild of Variety Artists is demanding predominance of U. S. performers in the show to be imported for the Casino de Paris, N. Y., to be located in the defunct Diamond Horseshoe of the Paramount Hotel. Union wants 60% of the performers to be of U. S. origin. Nachot Martini, who will operate that spot, had planned to import an entire show from France.

With the union demand, it's not known now what he will do, inasmuch as it will be impossible for him to rehearse the unit in France. Under those circumstances, it's doubtful whether he'll be able to open June 5, as slated, because of the difficulty in fusing both U. S. and Parisian performers.

Martini operates three cafes in Paris, the Place Pigalle, Eve's and the Sphinx. He had been planning to import around 65 performers, including a large chorus, for the opening show.

Preponderance of U. S. players has been the stumbling block in effecting a contract with AGVA. Martini already had agreed to a scale which calls for $150 for principals and $100 for chorus (highest regular cafe scale), along with a six-day week for the line. He had also agreed to minimum employment of 45.

The negotiations are in charge of the Theatrical Fact Finding Committee which comprises the major theatrical unions. Solly Pernick, of the International Alliance of Theatrical Stage Employees, is chairmaning the dickering. Ben White is repping AGVA.

Jo Baker and Ex-Mgr. Hit With Suit on Book Sales

Hollywood, May 20.

Arthur Michaud, former manager of Tommy Dorsey, filed a $7,650 breach of contract suit in Superior Court here against Josephine Baker and her ex-mgr., Ned Schuyler, charging they reversed an oral agreement on the sale of souvenir programs.

Plaintiff entered into an agreement with them last July for sale of programs at clubs and theatres where she performs, advancing them $1,250. He claims that last January they told him they would not recognize the pact under which he was to get 25% of retail price of book. He asks return of $1,250 plus $6,400 damages.

Ed Wynn's Vegas' 1-Shot

Ed Wynn will open with a unit at the Last Frontier, Las Vegas, May 30.

No other cafe dates are contemplated by the comic for the time being.

Sidelle to Harry Adler Agcy.

Ira Sidelle has joined the Harry Adler Agency.

He was formerly an indie per-center and prior to that was in the cafe department of General Artists Corp.

Johnny Hamp Quits MAC For Willard Alexander

Johnny Hamp has resigned Mercury Artists Corp. to join the Willard Alexander Agency. He will handle cocktail units and will book several spots in Wildwood and Atlantic City.

Prior to joining Mercury, Hamp was with General Artists Corp.

100G Texas Bid For Arnaz-Ball

Hollywood, May 20.

Desi Arnaz and Lucille Ball, as a result of ratings on their teleshow, "I Love Lucy," have been offered a $100,000 guarantee against 70% of the gross for a 16-day stand at the Texas State Fair, Dallas. Arnaz said they'll probably accept.

Fair, held annually in October, has consistently booked such top attractions as "Oklahoma," "South Pacific," Spike Jones, Tommy Dorsey, etc. If deal is consummated, Arnaz says he'll probably take his orch, video regulars William Frawley and Vivian Vance, and some additional acts. Date won't interfere with his CBS show which is now shooting six weeks ahead. Texans had made a pitch for Judy Garland, but her other commitments interfered.

Arnaz and Miss Ball were scheduled to play the Roxy Theatre, N. Y., during the summer, but shooting schedule of their tele series prevented that. Roxy salary would have been $57,000 and overages for the two weeks.

N.Y. Copa's Low Budget Summer Prowl; Fall Names

Copacabana, N. Y., is likely to package a series of moderate-priced performers for the summer layouts. Paucity of top headliners is causing bonifaces Jules Podell & Jack Entratter to look around for lesser-priced talent than that to which the spot has been accustomed. Copa has options on Luba Malina, Mary Kaye Trio, and De Marco Sisters.

Copa will get the fall season rolling in high Sept. 4 with eight weeks of Joe E. Lewis, to be followed by two weeks of Danny Thomas, and repeat dates for Johnnie Ray and Billy Daniels. Jimmy Durante would go in toward the latter part of the year or early next year, if his video show originates from New York.

MAROUANI-FRERES SET U.S. NAMES FOR FRANCE

French percenter Felix Marouani, together with his brother, Daniel, who conducts an agency in Monte Carlo, sailed last week to Europe after completing several deals. Felix pacted Ethel Smith, current at the Pierre, N. Y., to start at the Rex Theatre, Paris, July 4, and then tour the south of France under Daniel's auspices. Yma Sumac will do a series of concert dates along with a stand at the Lido, Paris, June 26, for Felix.

Daniel Marouani signed Jerry Bergen, Hershey & Weismuller, and Jane Scott for tours in southern France. Hazel Scott has been pacted for two weeks at the Drap d'Or, starting Sept. 15, and a pair of concerts at Salle Pleyel, Paris.

AGVA Taps Ben White For Nat'l Office in N.Y.

Ben White, who has been an organizer in the New York branch of the American Guild of Variety Artists, has been shifted to the national office there. He'll take over some of the duties of Vic Connors, who left the union several weeks ago.

White was previously with the union in New Orleans and served in AGVA's southwest region.

Hildegarde London Click

London, May 20.

A celebrity audience gave Hildegarde a sock welcome-back ovation at her opening yesterday (Mon.) at the Cafe de Paris here. Singer did a hep 60-minute stint which resulted in a click.

She's in for four weeks.

Bookers, Burned, Now Steering Clear Of Disk Clicks at Stratosphere Fees

Heller Won't Say It With Music in Pitt

Pittsburgh, May 20.

Deal for Kay Thompson & the Williams Bros. to play Jackie Heller's Carousel the week of June 2 was kayoed when Miss Thompson said she'd have to have six more musicians, in addition to the nitery's regular five men. Informed that the Carousel bandstand could only accommodate the quintet, entertainer suggested building a platform extension to the bandstand.

That did it for Jackie Heller, who owns the Carousel and had agreed to pay them $4,500 for the date, more dough than the spot has ever shelved out for an act. He told Miss Thompson's reps to forget about his place.

Omaha Class Cafe Sets Name Acts To Square Covers

Omaha, May 20.

Angelo's, class spot near downtown sector, is determined to pioneer top attractions in a tryout via the covercharge route. Spot has worked out a sliding schedule for the hitherto touchy cover situation. Customers here are not accustomed to planking down money at the club gates for attractions, but Angelo believes they will do so for the orch and other lures he is bringing in. He gave the name policy a lengthy workout to whet appetites before giving them the news about the cover.

Acts that cost in the $2,500 weekly bracket, house figures, ought to get $1 at the gate. The $1,750 attractions should pull 75c. and below that, 50c. It's going to be a matter of education here but as the customers have flocked to the names so far, it's figured they'll continue.

Mary Kaye Trio closed last week. Current is Pee Wee Hunt and band. Set to open for a week May 29 is George Shearing Quintet. Muggsy Spanier & Dixieland Band opens June 5; Red Ingle, June 19; Billy Williams Quartet, Art Tatum, Slam Stuart, Oscar Moore and Ronnie Eastman will follow in succession. Others booked for later are Ella Fitzgerald, Sarah Vaughan, Nino Nanni, and Nellie Lutcher.

Omaha, with its 350,000 metropolitan area population, ought to come through for these attractions, Angelo believes. If the cover tariff idea succeeds, Angelo says the sky's the limit.

Tony Martin, Other Names Set for Hawaiian Time

Hollywood, May 20.

Tony Martin goes to Hawaii in September in one of a series of quick deals set over the weekend by Fred Matsuo, Hawaiian show promoter. Others set are Frankie Laine, July; Weavers, August; Johnnie Ray, and Les Paul & Mary Ford. Frank Sinatra recently completed a trek there.

Acts play 2,000-seat McKinley Auditorium, Honolulu, at $3 top and $1.50 bottom, doing six shows, then six more in nine-day tour of islands.

Friars Re-Elect Berle

The Friars Club N. Y. branch has re-elected Milton Berle, abbot; Harry Delf, dean; Alan Corelli, secretary, and Carl Timin, executive director.

The new prior and treasurer, respectively, are Joe E. Lewis and Dr. S. L. Meylackson. New members of the board of governors are Robert Alda, Fred E. Ahlert, Frank Gallop, Louis Schenfield, Ed Weiner, Earl Wilson, Myron Cohen, Dr. George H. Solomon and Jack E. Leonard.

Antonina, formerly featured vocalist with Al Donahue orch and now doing a single, goes into the Silver Slipper, Las Vegas, Friday (23) for two weeks.

Vaude bookers are beginning to shy away from the record name packages. The talent pacters, having taken a lacing on some of the setups that have been peddled, are now extremely wary of booking vaude bills merely on the strength of a name who has crashed through with one or two disks.

The bookers feel that they have been taken—but good—by some of the packages advanced by the percenteries. The standard fee for the units, which usually include merely one disk name plus three supporting acts, has been going at $7,500 plus overages. In many situations the losses have been extremely heavy.

The sole exception, these days, is Johnnie Ray, who has been hitting SRO biz in most situations. Otherwise, the bookers haven't done too well with most disk-evolved personalities. Loew circuit has been the major sufferer.

The agencies are still concocting some packages, but the takers aren't as numerous. For example, Music Corp. of America is building a unit around the Four Aces. That office has been probing the buyers, but hasn't come up with a taker on those terms. As a result, they'll try to offer the layout to arena and auditorium managers on a one-nighter basis.

Failure of the bookers to take to the platter name bait is seen causing some difficulty among agencies in more ways than one. Aside from not being able to move the diskers into theatres, danger lies in the fact that the percenteries won't be able to pay off on promises made to some of the personalities. The offices have been telling acts to come under their wing. With the first record that hits they'll put them into the cushy brackets. It's not likely that they'll be able to get these top dates at prices that have prevailed, since bookers won't take a chance.

The only possibility seen open is for the record acts to come in at straight percentage deals. When that happens, the act with a top etching will feel that it's being sold short, and there will be considerable dissatisfaction.

The one solace is moving singers with one or two records into cafes. There are many niteries shopping for record toppers exclusively. These spots comprise considerable playing time, but they aren't paying the coin that the disk-clickers feel they are entitled to.

Tennessee Govenor & Co. Threaten to Whoop It Up For 'Opry's' N.Y. Astor Bow

Nashville, May 20.

"Grand Ole Opry" headliners' invasion of New York via summer stand at Astor Roof beginning May 26 may be attended by a planeload of Nashville boosters, including Tennessee's governor.

Gov. Gordon Browning is scheduled to make the trip to appear briefly with "Opry" personalities who lead off series of two-week bookings at the Astor. Talk here is that 50 or more Nashvillians plan to fly to Gotham for opening night. The governor will appear on several radio shows and visit Mayor Vincent Impellitteri during his two-day stay.

First contingent of entertainers from 22-year-old hillbilly radio show originating in Nashville includes Rod Brasfield, Whitey Ford (Duke of Paducah) and Minnie Pearl. Portions of the Saturday night "Opry" in which they appear will be broadcast May 31 and June 7 from NBC's Belasco Theatre.

Not known whether Presidential candidate Sen. Estes Kefauver (D., Tenn.) will be on tap with his coonskin cap.

MCA's Staff Pep Talks

Music Corp. of America will hold a staff meeting in Detroit at the end of this week to discuss band and act problems in that area. Larry Barnett, MCA veepee, will chairman the palaver.

Attending will be Charles Richter, of the Minneapolis staff; Verle Bogue, of the Detroit office; Bill Breitel, Cleveland, and Jim Breyler, Chicago.

Night Club Reviews

Hotel Plaza, N. Y.

(PERSIAN ROOM)

Lisa Kirk (with Sid Bass at piano), Bambi Linn & Rod Alexander, Dick LaSalle's Orch, Mark Monte's Continentals; $2-$2.50 cover after 9:30.

For a two-act bill, the current Persian Room bill should justify most tastes, especially in the showcasing of a new dance team in Bambi Linn & Rod Alexander (New Acts). The headlining act is Lisa Kirk, the slender ex-chorine who made good in the Broadway legit musicals.

Miss Kirk has gained considerable stature since she made her first Broadway appearance a few years ago in the Rodgers & Hammerstein musical, "Allegro," and along the way she has gotten a lot of confidence. Perhaps a little too much confidence.

As a singer Miss Kirk knows her way around a lyric, though at times she oversells. But her main fault is in doing a recap of her brief career with the sort of references to Rodgers & Hammerstein and Cole Porter that only an established star could make. Miss Kirk may one day be that kind of star—but she hasn't yet reached that stage. And come to think of it, the greater the star the greater the humility.

Miss Kirk has a well-studied repertory of rhythms, ballads and special material, in addition to a couple of tunes that she introduced in "Allegro" and "Kiss Me, Kate" ("Gentleman Is Dope" and "True to You in My Fashion"). It's all well-routined though she overtalks her announcements and needs more polish in handling the audience bits. Her topper is a special-material lyric ("Gable Is as Able as Ike"), based on the current Presidential race, a good idea that falters lyrically.

Miss Kirk is nicely costumed to show her physical attributes. Sid Bass does a neat job as the piano accomp.

The Linn-Alexander team opens the layout. Dick LaSalle's band does a nifty overall musical accomp, with the maestro at the piano, while Mark Monte's Continentals handle the Latin rhythms.

Kahn.

Ambassador Hotel, L. A.

(COCOANUT GROVE)

Los Angeles, May 15.

Frank Sinatra, Eddie Bergman Orch (12); $1.50-$2 cover.

Frank Sinatra has opened a three-week stand in this plush hotel room as his first local nitery appearance. Singer, working hard to better his public relations, should move a step further along that road during the local run if the impression created at the opening continues. However, it doesn't seem probable that any cover records will fall or be approached during the engagement.

Opening night, Sinatra gave out with a well-mixed catalog of 12 songs, including a medley of three, to a varied reception. He was up to his old mark on the soft, romantic numbers, but they drew the least response. The typical Hollywood opening-night group that had the Grove's 900 capacity about two-third full went more for the faster numbers and two special-material tunes.

These are a takeoff on Judy Garland's "Dear Mr. Gable" special, "You Made Me Love You," and "The Wild Goose Mule Train," in which Sinatra speaks his piece about the current rave gimmick singers like Johnnie Ray. There are some good chuckles in the latter parody, abetted by Sinatra's donning of a coonskin cap and snapping a whip for the Frankie Laine takeoff. "Birth of the Blues" gives singer a chance to display enough force to vibrate the mike and it is well received. The opener, "I've Got the World on a String," reveals a nervous Sinatra, but by the time he goes into "I'll Walk Alone" the assurance is back and maintained.

For those who remember and liked Sinatra at his peak, he is best on the medley of "I'll Never Smile Again," "I've Got a Crush on You" and "Someone to Watch Over Me," although this reception was not general among the Hollywood crowd. He took several hands to round out the 45-minute stint and begged off after "When You're Smiling," "September Song" and "Come Rain, Come Shine."

Sinatra breaks up his songalog with patter intended to be witty. In this department he can show improvement. If the humor's his own, he needs a comedy writer. If it's purchased material, he needs to change scribes.

Brog.

Hotel St. Regis, N. Y.

(MAISONETTE)

Roger Dann, Milt Shaw and Horace Diaz orchs; $4 minimum.

A comparative newcomer in the American French-singer sweepstakes, Roger Dann acquits himself creditably with his good looks, pleasant voice and personality. Dann doesn't indicate a great future as a song personality, despite his salesmanship, but his forte might lie in the thesping end. He has a neat dramatic quality in selling the lyrics.

Dann is tall, suave and has a great deal of charm for the dames, though at times he is overselling a little too much; especially when he leaves the mike and patrols the room with a too fragrant charm that glistens along with his equally charming white teeth. It's a mistake in this room for a singer of Dann's type to roam the area without a handmike, since there are too many dead spots here that demand use of a mike at all times.

Dann is dishing out nothing more than a standard routine of French tunes intermixed with American. A fault lies in his lack of novelty or special material, though, overall, Dann goes over, suggesting, in fact, that he might be a bet for films. He has somewhat of a dramatic background, having been in "Happy Time" on Broadway, in addition to having done straight dramatic parts as well as his own musical show on TV.

Milt Shaw and Horace Diaz are the longtime holdover bands, playing neatly for show and dancing.

Kahn.

Embassy Club, London

London, May 8.

"Fiesta," with Maria Aranda, Ramon Almeda, Esmeralda, Jose de la Mota, Rosario Caro, Ricardo Blasco; Don Carlos Samba Band, Billy Sproud Orch; $4.50 minimum.

The Embassy Club is going through a phase of favoring colorful dance units for its cabaret and finding it quite profitable. Started it at the beginning of the year with the engagement of the Claude Marchant company and the run, originally scheduled for some six weeks, was extended to almost four months. Now it has a Spanish company that shapes up strongly to repeat that initial success.

It's a small company comprising four dancers, a vocalist and guitarist, but altogether they bring all the traditional Spanish style rhythm to their presentation. Scintillating hoofing routines, vivid flamenco numbers embellished by the use of castanets, and a guitar solo, are the basic ingredients in a program pruned to 40 minutes.

Early part of the act, however, could be strengthened by remodelling. After the opening number, there is too long a gap before the next dance is staged, with intervening time taken up by the guitarist and chantoosey. Another dance routine interspersed between these items would give the production a livelier start. The final conception of Ravel's "Bolero," however, more than makes amends and is an exciting finish to the show.

Four dancers, Maria Aranda, Ramon Almeda, Esmeralda and Jose de la Mota, reveal perfect precision with unique rhythm effect. Rosario Caro is a powerful warbler who comfortably dispenses with the mike, and Ricardo Blasco is a top-grade guitarist.

Show, which was doing near capacity biz on opening night, is admirably backed by Billy Sproud's orch, who also offer terping music with the Don Carlos Samba band.

Myro.

El Rancho, Las Vegas

Las Vegas, May 14.

Celeste Holm, Buddy Ebsen, The Vierras (2) with Tippy & Cobina, Jerry Bresler, Joy Walker, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.

Ultra-smartness of certain songspiels almost had Celeste Holm roped and branded as too Gothamish for this larrupin' town on opening show. However, the chirping blond comedienne noticed how far some of her little dogies were straying, so reformed her layout. Holm is definitely on the range now, and riding high with homespun comic Buddy Ebsen and the Vierras' ribtickling simians, Tippy & Cobina.

Jump from musicals to nitery floors can bring on palpitations, even among the topmost. Once established and feet planted firmly, going is a breeze for Miss Holm. She brightly howdies with "Most Unusual Night," then plucks a ringer from "King and I," the light-hearted "Getting to Know You." Bells ring and whistles go off during her reprise of "Girl Who Can't Say No," clinching any doubters remaining. First hunk of special material hits all types of tablers with clever verbiage about psychotics in general entitled, "I'm Normal," and good for way above normal mitts.

Tanget into romantic monology is encased within choruses of "Where Or When," a boy-meets-girl scripting. Rollicking "No Business Like Show Business" sets up another type of gab between verses—an actress receiving three people backstage in her dressing room. Types wow the house with "you don't remember me, but—," including woman from hometown, another actress with an adder's tongue, and a cornball. Serves as bowoff, but repeated applause and cheers bring her back for brief spell in blue spot, "Wish We Had a Clock That Had No Hands."

El Rancho Vegas, being the hotel nitery of continual surprises, adding and subtracting acts almost at moment's notice, latched onto Buddy Ebsen couple of days before opening. He crammed a bunch of ideas together for a full turn, only to be notified upon arrival that his was a brief opening slot plus emceeing. He does okay in his prime notch, warbling, terping and chawing a few crackers over the barrel. (See New Acts.)

Doubtless, by now, Tippy & Cobina have heard of the Lew Lehr line and have switched it to their own purposes, "People are the cwaziest monkeys." Whether they use it or not is difficult to surmise, the act cavorting along in pantomime, with Manuel & Marita Vierra doing what talking there is.

The monkeys have been trained to a T, exhibiting a musical fillip with maracas and bongos, headstand by Tippy, another tune joust via a samba with instruments a ukulele and tiny toy piano. Cobina's running gag mugging at ringsider who holds a couple of bananas is side-splitting. Eating contest between the pair (of monkeys) finishes that. Topper is Tippy's temperamental musicianship at a special electric organ, fingering special stops and bringing forth "People Will Say We're In Love." Nothing but yocks all the way.

El Rancho Girls fire off cap pistols in salute to Helldorado days, town's annual frontier hoopla, and perky Joy Walker romps like a cayuse. Production number featuring Buddy Ebsen, Joy Walker and all chicks winds up in a terrif Charleston.

Will.

Town Casino, Buffalo

Buffalo, May 17.

Hazel Scott, Bud & Cece Robinson; Lenny Paige, Lew Seiler, Frank Palmer, Wallace & Gale, Tic Toc Timers, Meyer Balsom Orch, no cover or minimum.

Town Casino is coming down the seasonal homestretch with a number of banner attractions which should keep the spot high in the running until its announced closing date in mid-June. Current bill headed by Hazel Scott is mostly a routine runoff, but the provocative and hard-working star still whams the proceedings for the diners and carries off the show for fine returns.

Bill is paced by Lenny Paige who is just completing his steenth season as m.c. here. Bud & Cece Robinson, who open the show, are warmly received as familiar favorites. Act is now w.k. hereabouts and the two fresh-appearing youngsters could do with a spot of novelty in their routine.

Frank Palmer, uncovers a powerful baritone to excellent advantage in four well delivered numbers, including "Donkey Song." Wallace & Gale's ballroomology is strictly conventional and Lew Seiler contributes his standard comedy turn, embracing some character songs and a Sotch drunk bit for bow-off.

Recently back from a European and Israel jaunt, the sultry and dynamic Miss Scott, backed by bass and drums, proceeds to get the customers off their seats. Pianist is going stronger than ever and continues to be an inimitable performer in her own idiom. There are few artists who can hold

(Continued on page 50)

DARVAS
SEE BACK PAGE
and JULIA

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HOLLYWOOD REPORTER
April 29, 1952

• PICTURES •
"Yankee Doodle"
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"Shine on Harvest Moon"

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(Musical Comedy)

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Will,
VARIETY, April 30, 1952

TV
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"WAITING FOR TEDDY"
March 17

Variety and Concert Tours

IRENE MANNING
—Enchantress of Song

SINCERE APPRECIATION TO HAL BRAUDIS OF THE THUNDERBIRD HOTEL FOR HIS KINDNESS and to Ken Later for arranging the booking through the Baum-Newborn Agency. Thanks to writers Willard Robison and Bobby Kroll and arrangers Albert Arkus and Ralph Douglas for an outstanding routine.

Personal Management: HAROLD C. MEYERS & COMPANY
35 West 53rd Street, New York 19, N. Y.

Night Club Reviews

Continued from page 48

Town Casino, Buff.

a nitery crowd transfixed with a 25-minute piano routine, interspersed with only a couple of songs. It's an effort—physically and artistically—which only a top performer could unleash.

Her "St. Louis Blues" (recently recorded for French Decca) and "Chicago Fire" are shining examples of the Scott metier, and her closing "Tea for Two" theme song, with its original variations, is distinctly trade-marked. The two vocal numbers are delivered in peak form. "You Better Go Now," from "New Faces," is done with especially telling tonal effects, and the Rodgers & Hart "Little Girl Blue," the encore, is even more so. Miss Scott drew heavy palms from the diners and was forced into half a dozen bows at show caught.

Meyer Balsom's house crew paces the show musically and the Tic Toc Timers take care of the customer dancing. *Burton.*

Palmer House, Chi
(EMPIRE ROOM)

Chicago, May 15.

Dorothy Shay (with Russell Black), Bobby Winters, Merriel Abbott Dancers (8), *Marshall Gill, Eddie O'Neal Orch* (12); $3.50 *minimum*, $1 *cover.*

Dorothy Shay, the city-wise country gal, is making her annual stand here, seventh since she was first seen by Merriel Abbott, Hilton Hotel's entertainment director. Southern miss is expensively gowned and full of new special material about the foibles of the sexes, but it's still the earthy "Uncle Fud" that gets the best response.

Most of her new songs are in the more sophisticated vein and don't gather as many yocks as the tales about the mountain folk which made her famous. Of the newies, "A Real Big Spender" seems to have the most appeal. Chanteuse gets a real big mitt for her chatter asides and quips at the photogs and other help.

Bobby Winters, the only other act on the bill, does the standard tennis ball juggling for a starter but turns to some strong tricks with his Indian clubs to get better attention. He makes a few intentional misses and then sews things up in fine fashion with some rapid switches of tambourines.

Merriel Abbott Dancers have only one number, but it shows imagination telling about the life of a hat from babyhood to old age. There's good vocal backing by Marshall Gill and the gals step out for pleasing specialties. *Zabe.*

Havana-Madrid, N. Y.

Carlos Ramirez, Luis & Leonore, Hank Whitehouse, Guy Martin Line (5), *Rene Touzet and Jose Curbelo orchs*; $3.50 *minimum.*

The Havana-Madrid is currently going through a programmatic metamorphosis. Spot is making a bid for the tall coin with this bill via the booking of Carlos Ramirez, who has been a lure for the Latin wine trade in the past. At the same time, boniface Gene Vogeler is attempting to infuse some new life into Broadway showcasing with new talent and set Lupino & Urbina for this show. Unfortunately, femme sprained an ankle and couldn't open. Juan Luis & Lenore (New Acts) subbed.

Ramirez has worked many top rooms in New York. He's a class baritone with highly cultivated pipes of concert calibre who brings a thoroughly commercial sense to cafe work. Repertoire in this instance is topped by "Granada" and there are subordinate works including a newcomer, "Hipocrita." This program proves okay for the dinner trade, although for later showings he'll have to include some of his pashier notes such as "Beguine," which is one of the toppers in his catalog. Ramirez hits it for top palmings.

There's a departure here with the booking of Hank Whitehouse, a corn-rigged comic dancer. Mayhaps it's an attempt to get the peasant parties that formerly hit the nearby Iceland, now defunct. Whitehouse does the comedy hoofing that has been a staple for many years, in the groove that goes with derby and oversized garb, and it works out fairly well.

The Guy Martin-routined line is well costumed and numbers go off well. Rene Touzet does fine at the showbacking chores and Jose Curbello provides a lure for the rhumbaddicts who frequent this spot. *Jose.*

Thunderbird, Las Vegas

Las Vegas, May 15.

Rex Allen, Irving Fields Trio, Les Bassis (3), *Walter Long, Johnny O'Brien, Kathryn Duffy Dansations* (7), *Normandie Boys* (3), *Al Jahns Orch* (11); *no cover or minimum.*

Booking the divers western plainters, twangers, bleaters, sawyers, and live operas sans hosses for annual Helldorado frontier week is okay, but many Vegas niteries have been stuck with their boots off after the shootin' fades. Not so the Thunderbird in preeming Republic's Rex Allen for his first nitery yodel. With a solid corps of supporting acts, the cowboy pic star seems destined to bring in capacity biz for the full fortnight.

Garbed in outfits no self-respecting poke would scare a range horse with, Allen makes a colorful splash. Warmth and open personality, withal wide-eyed and eager to please attitude, puts the former Phoenix radio warbler into the winner's circle. (See New Acts).

Irving Fields Trio continues through the current casement, ropping in the same peak huzzahs. Fields' florid pianistics tantalize table-sitters into foot-tappings and glass-plinking as he zips "Mambo Jambo" for opener. Followup is much too involved for this room—a concertized "Gershwin Medley," thickly virtuoso and requiring much band brass. Inserts a new keyboard etching, a 25-year piano cavalcade. In this he harks back to Confrey, Lopez, Little Jack Little, Duchin, Waller, Basie, and closes in with Carle, Cavallaro, August, Barclay Allan, and Del Woods. Many receive mitts, but Fields' in-between gab stops the progression and spoils entire effect. Should keep fingers going on keys while chattering, or change conception to let audience do a bit of guessing. Winds up with his fancy "Oye Negra," with Henry Sargent's bass orgies.

Les Bassis are another sock import. Two guys and a gal undergo the greatest caper in foot-juggling seen on this nitery belt. Showstopping act rivets every eye from first pedal balances to flash finale. (See New Acts).

Walter Long is a polished hoofer in search of an act. Held over into current cycle, Long is expanding his legmania, and should have perfected a pretty fair routine by close of his Vegas showcasing. Every click and nuance are crystal clear as he steps off to "Save Your Sorrow" after a tossaway vocal.

Neat way of getting about and still making every tap count is revealed in "Wilhemina," reprise of Long's pic chore in "Wabash Avenue." What may develop into his best whirl is called, "39 Steps," utilizing flashbacks into types of terps and accomping music. Leads into a leggy Charleston for solid palms.

Kathryn Duffy Dansations put on some fetching haymow costumes for curtain-raiser, "Havin' Any Fun." Finale is carry-over "On the Town," which had to be dropped past two weeks because of show length. Revival has Long inviting Thelma King, Anita and Babs for a bit of schmoos. Johnny O'Brien and Normandie Boys fill in vocal gaps capably. Al Jahns Orch solid, with special kudos to 88'er Fritz Becker. *Will.*

Hotel Nicollet, Mpls.
(FLAME ROOM)

Minneapolis, May 17.

Stoner & Dennis, Lou Wills, Jr., Cecil Golly Orch (8) *with Mildred Stanley*; $2.50-$3.50 *minimum.*

Two acts traveling as a package deliver satisfactorily to give this smart bistro pleasing floor entertainment. Singing comedians Stoner & Dennis vigorously and effectively assault the risibilities and somersaulting, dancer Lou Wills, Jr., finds the range to provoke customer gasps.

Song, for the most part, is Stoner and femme partner's medium for amusing domestic bickering in their roles of the Joneses. Losing no time in getting down to spatting, they tee off with a lively and clever exchange of melodic domestic repartee, "You Do, I Don't." They vary the vocal pattern occasionally by tossing in verbal brickbats about matrimony. Stoner also breaks away from the quarreling long enough to lampoon a borscht hotel circuit square dance caller and deservedly lands heavy laugh dividends.

Sensational spot front and back somersaults and amazing full-twisting butterflies punctuate the fast tapping of personable Lou Wills, Jr. Versatile performer also demonstrates plenty of ability to handle a song number and has a knack for comedics. His Ray Bolger impression, acrobatic conversation and his mirthfully plaintive song, "Nothing," all ring the bell.

Cecil Golly orch with singer Mildred Stanley again are in the groove. *Rees.*

Biltmore Hotel, L. A.

Los Angeles, May 14.

Jon & Sondra Steele, Dave Barry, Whitson Bros., Billy Reilly & Bonnie Menzis, Bob Hoffman, Dorothy Dorben Dancers, Hal Derwin Orch; $1-$1.50 *cover.*

"Sugar 'n Spice" show, topped by Jon & Sondra Steele, presents well-balanced hour of entertainment for clients of this mammoth bowl, and opening show wound up clicko after a slow start.

Steeles had to beg off after some socko vocalizing, and terrif ivory ticking by Jon, but act had to warm up the audience, due to poor selection of material at outset. Titian-haired Sondra tees off with "September Song," and while she gives it top handling, it earns only a polite response. Hubby half of team clicks on "Blue Tango" and a jazzed-up Chopin's "E Minor Waltz." Duo smashes over "You Can't Take It With You," special routine, to get big house completely on its side. Team encores with its disclick, "My Happiness," which is strong.

Comedian Dave Barry, a familiar face in L. A., wows them with new monolog material. Particularly good are impressions of British thesps, Arthur Godfrey, a private eye, and a Chicago politico. A routine on current politicos, now standard part of every comic's equipment, misfires somewhat as house takes his sallies too seriously, but he makes strong returns pay off on his impresh of Sen. Estes Kefauver, which brings top yocks.

Whitson Bros., comedy-acro team, miss all the way, with both their stunts and material anemic. Billy Reilly & Bonnie Menzis display sharp precision and coordination with top terping, Bob Hoffman's pipes are powerful and pleasing, and the Dorothy Dorben terpers are striking in three spectacular production numbers.

Hal Derwin's orch, backing the show and providing the dance music, does a capable job. *Evad.*

Mt. Royal, Montreal

Montreal, May 17.

Clark Dennis, Raymond Chase, Rita & Alan Farrell, Max Chamitov Orch (8) *with Norma Hutton, Dick Marshall Trio*; $2.50 *minimum.*

The standard formula for a cafe show is offered this week in the Normandie Room of the Mount Royal Hotel. The vocal corner is taken over by Clark Dennis who is making his initial bow to Montreal; Raymond Chase and his collection of straight and gimmicked concertinas takes the novelty spot and the ballroomology is cared for by Rita & Alan Farrell in average fashion.

Tenor Dennis, who recently switched from Capitol to Decca, has an unlimited repertoire and a voice that is surefire for those who want true piping without any of the fake vocal calisthenics now being displayed for bobbysox wails. Arrangements for the most part are above average and guy handles some eight numbers without forcing or straining. A breezy version of Gershwin's "S'Wonderful" and a sympathetic treatment of "September Song" draw okay mitting. Gabbing between songs is kept to a minimum as are the dramatics.

Raymond Chase in the second spot has an interesting enough act, but a group of three regular concertina numbers leaves something to be desired as nitery entertainment. On the second show of opening night, Chase eliminated a lengthy half-talk, half-song item which sharpened routine considerably, but it wasn't until he brought out his two midget concertinas that the mob took more than casual notice. Introducing this part of his act earlier would do much to emphasize his more serious sides. Dancers Rita & Alan Farrell do four with their oldie group, their reprise of the cakewalk, etc., rating best plaudits.

Norma Hutton adds much visually as the femcee and then does a few vocals with Max Chamitov's orch between shows. Dick Marshall's trio takes over from Chamitov in the interlude spots. *Newt.*

Sheraton Plaza, Boston
(HUB ROOM)

Boston, May 17.

"What's New!" with Elise Rhodes, Hal Hackett, Billie Hayes, Jack Marlin, Richard Goltra, Doris Schmitt. Composed and produced by Wilson Stone. Harry Marshard Orch (7), *Ted Rolphe*; $1 *cover Mon. to Thurs.*, $1.50 *Fri.-Sat. in Oval Room.*

Showcasing the talents of six slick-looking youngsters, this capsule revue adds up to lively, fresh entertainment with apparent enthusiasm of kids reflecting solidly on reaction of first-nighters. While its neither sophisticated nor indigo-tinged, the most hard-boiled and jaded nitery habitue should enjoy the brightness purveyed by the talented youngsters in the brief (40 minutes), well-balanced production.

Teeing off in typical revue fashion, the cast, three gals and three boys, prance around while vocaliz-

(Continued on page 53)

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Frank Sinatra . . .

A Smash Hit
at the
Ambassador
Cocoanut Grove
Los Angeles

"Frank Sinatra, making his first local night club appearance, should hold his old fans, win some new ones, if opening night impressions continue. Singer was up to his old best on the soft, romantic ballads. However, it was the faster tunes and novelties that rated the best response. Brought back for a beg-off, Sinatra closed his stint with 'September Song,' and 'Come Rain, Come Shine.'"

DAILY VARIETY

"Frank Sinatra is a real click at the Cocoanut Grove . . . nothing but sincere raves."

HARRISON CARROLL,
L. A. Herald Express

"Sinatra has put together a fine solo act for his first Los Angeles nitery appearance. And the patrons are plenty enthusiastic in their reception. There just isn't any crooner around that can bend a note like Frank, who is still the master of phrasing as far as we're concerned. It's really enjoyable to hear a good vocalist do justice to some of the all-time song-hits, and when Frank does them—they are done right."

HOWARD McCLAY,
L. A. Daily News

"Frank Sinatra made his first local cafe appearance in the Cocoanut Grove last night. Perhaps his bobby-sox trade has strayed to the more hysterical appeal of mental wreck Johnny Ray but Frankie won't miss them. His Grove engagement must win him a whole new audience. Sinatra was a tremendous hit . . . a relaxed and thoroughly delightful performer. A lot of them have come up since Frank Sinatra first started with Tommy Dorsey, but of them all, Frank is the boy who's really got it."

PAUL COATES,
L. A. Mirror

"Frank Sinatra's smash success at Cocoanut Grove woweeee!"

EDITH GWYNN,
L. A. Mirror

"Frank Sinatra made his initial appearance at the Ambassador Hotel's Cocoanut Grove a successful one with a display of smoothly sung swoon tunes that were excellently suited to the romantic decor of the famed spot. In his usual easy-flowing, friendly style of singing, he soon proved that he lost none of his showmanship effectiveness."

HOLLYWOOD REPORTER

Thanks, Fellows

New Acts

BAMBI LINN & ROD ALEXANDER
Dance
14 Mins.
Hotel Plaza, N. Y.

Not since Marge & Gower Champion stirred show biz with their vitality and imagination has there been a dance team with the youthful verve of Bambi Linn & Rod Alexander (Mr. and Mrs.), who are making their first bigtime nitery appearance currently at the Hotel Plaza's Persian Room. They are somewhat rough in spots, but within the next few months, with additional playing, they should reach their peak.

Both Miss Linn and Alexander manifest ballet backgrounds, and they have strong personalities to match. They're expert on the precision stuff, and their routines show considerable imagination in the musicomedy idiom. Alexander is the pair's choreographer.

They're a goodlooking team, neatly costumed, and their numbers reflect their versatility. They go all the way from straight terps to ballet, including a syncopated satire on oldtime vaude, the various styles of musical shows, mambo, etc. They're proficient in all the dance forms, though Alexander shows one weakness, in the lifts.

This duo can fit anywhere. *Kahn.*

REX ALLEN
Songs
24 Mins.
Thunderbird, Las Vegas

There is almost an echo of some western plainters extant as Rex Allen takes to his guitar and moans the Tin Pan Alley ditties conceived for the cornbelt. In the Wakely-Tennessee Ernie-Arnold-Williams school, Allen's nitery debut sets him up as a contender for such bookings. Republic pic background in their stable of "he went thataways" goes a long way in marking Allen as a good lure in many locales. For novelty, he might even be a good draw on the Main Stem.

He's goodlooking, friendly mannered, youthful, and togs himself in the accepted fashion for cowboy celebs, with penchant running to "designed" outfits, holster, boots, Stetson, etc. Vocally he's not a mark above the others mentioned, but since requirements for such ditties do not call for Met timbre, the Allen pipes will suffice.

Steps off with "Plain Old Country Boy" and "Tumblin' Tumbleweeds," both pops in the western catalog. Palavers briefly about life on the old ranch down in Phoenix, using such typical grazers as "We had one old cow who didn't give any milk at all, so we sold him."

Resumes with a yahoo of "Wabash Cannonball" shoots off his 45s in midst of more recollections, leading into "Gotta Have My Baby Back." Receives accolades from Texans present during "San Antonio Rose," then goes folksy with "Streets of Laredo." Begoff tune, "Tuck Me to Sleep in My Old Kentucky Home," is stomped with Dixieland beat for rousing returns from tables. *Will.*

JUAN LUIS & LEONORE
Dance
10 Mins.
Havana-Madrid, N. Y.

Juan Luis & Leonore are Cuban imports who work out an expert set of flamenco routines. At this point, work looks like they've made too many concessions to commercialism. Routines lack some of the color of the more authentic practitioners.

Their heel-clicking is okay, and there are some colorful passages. Male's solo, although vigorous, is marred by a femme choreographic conception. Team's garb is authentic and their musical scoring makes excellent listening since it includes such faves as "Fire Dance," "Malaguena" and "La Vide Breve." *Jose.*

JEAN LEON DESTINE
Haitian Dancers (6)
Dance
5 Mins.
Roxy, N. Y.

Jean Leon Destine and his Haitian Dancers have been imported by 20th-Fox to hypo exploitation on "Lydia Bailey" which opens next at this house. They have made tele appearances and show a concert style which could work out well in class as well as mass situations.

Unfortunately, at show caught, Destine and his cohorts were limited to one number, a colorful voodoo-tinged routine that gave only an indication of the contingent's possibilities. Work looks like it's well disciplined and has authentic background. The short space of time wasn't sufficient to provide enough variety to point up their full potential. Since there's enough personnel in this troupe, Roxy's surrounding production obscured team's full value. *Jose.*

BUDDY EBSEN
Dance-Songs-Comedy
12 Mins.
El Rancho Vegas, Las Vegas

Buddy Ebsen has been around for a long while dishing up his drawling jokes, clod-hopping terps and twangy ditties. Vet of musicals, pix, etc., humorist works on a nitery floor in the same unhurried fashion that has marked his other ventures. He's almost a bit too easygoing in his El Rancho Vegas stint, particularly as a prime act.

Last-minute booking had him reach in his satchel for a routine which might suffice, only to have some of the ideas chopped upon arrival. Not only did he undergo the rigors of re-routining, but had the chore of emcee foisted upon his burly shoulders.

He's not a show skipper in any sense of the word, lacking that effervescence needed to keep things moving. In his own department as a homespun character, he's okay. Leads off with a couple of fair stories into soft show fling, spiced with comedics. Chants a tune called "Alimony," containing chuckles, then calls for some "goofus" music to back his clogs. Gets in some funny hoof licks while rounding the floor.

Getup is western, with incongruous note of brown and white sport shoes adding to his whimsical manner. In production number with line, dons striped blazer and straw topper for ensemble soft shoe, duo-terps with Joy Walker, and bowout 'Charleston' for big mitts. *Will.*

SUNNY GALE
Songs
10 Mins.
Paramount, N. Y.

Sunny Gale is another in the long line of warblers who've hit personal appearance paydirt via a click waxing. Current bigtime spotting comes on the heels of her standout etching of "Wheel of Fortune" for the indie Derby label. Although rendition of the same number here doesn't hit with the same sound excitement projected on wax, Miss Gale displays a neat visual-vocal appeal for good vaude-TV results.

She's a blonde with lots of bounce, attacking each number with a contagious ebullience. Her voice fits into current pop pattern, sounding at times like a mixture of Johnnie Ray and Dinah Washington. It's big, tricky and emotional and hits with impact. Belts out "Please Don't Talk About Me When I'm Gone," "Out In The Cold Again," "Them There Eyes," "Wheel of Fortune" for solid response.

Her stage deportment is first-rate but she should try to back away from the mike when she hits the big notes. Pipes are strong enough to carry across without this mechanical crutch. *Gros.*

JOHNNY CONRAD DANCERS (5)
Dance
25 Mins.
Chez Paree, Montreal

Johnny Conrad and his four pocket-sized dolls are a cinch to bolster any big revue, and their off-beat choreography and precision hoofing should be an asset to visual medium, particularly video.

Conrad, of course, takes all the solo spots and the obvious interplay between him and his deadpan cuties, although based primarily on the innovations of Jack Cole's cafe efforts, maintains ringside attention at all times. Following a lengthy opening stint, Conrad returns midway to display his tap talent with a fast interpretive number and then a soft-shoe version. Guy has plenty of terp savvy but can cut offerings considerably without losing effectiveness. Their final try to "Song of India" shows off the femme side of act to best advantage. *Newt.*

GAIL PALMER
Songs
15 Mins.
Chez Paree, Montreal

Gail Palmer, making her local debut in current Chez Paree layout, shows definite possibilities as a production or solo chirper, granted a little more experience and a more relaxed manner around the mike. Miss Palmer has a flair for clothes, her figure is okay and trim appearance offsets a surprisingly big voice which registers easily in all corners of the room. Material being used at the moment is suited only to the big, brassy type saloon. If gal wants a crack at the intimeries she will have to switch from the "Get Happy" and "Them There Eyes" kind of number and introduce a torchant or two.

Apparent nervousness and anxiety to please on this showing tend to throw thrush off stride and she rushes through songs with hardly a break, which destroys general pacing. *Newt.*

Unit Review

Mardi Gras in Rio
(ALPINE VILLAGE, CLEVE.)
Cleveland, May 12.

Diosa Costello's "Mardi Gras in Rio," with Miss Costello, Roberto & Alicia, Lola & Lita, Don Reynolds, Fabio, Line (8), Davis Ennis Orch; produced by Mervyn Nelson for Frank Sennes; choreography, Peggy Genders; $1 cover, $1.50 weekends.

On its opening night, Diosa Costello's new revue ran close to 90 minutes. That was too long—and it's been tightened considerably since then—but even in its original form the remarkably versatile star, her fast-stepping dancers and their color-splashed numbers made the show zip along.

After being doctored by Mervyn Nelson, who produced unit for the Frank Sennes agency, production comes closer to being as explosive as its former Bloody Mary singer from "South Pacific."

There's a real passionate Latin flavor that goes further than mere fanny-shaking. Acts are adroitly routined in a contagiously high-spirited fiesta atmosphere that is made picturesque by hoofers' unusually large wardrobe of flashy tropical costumes and constant swirl of feet flying in rhumba or mambo time.

Miss Costello herself seems to be all over the hydraulic-rising stage, changing costumes at least five times. This raven-haired, half-pint spitfire keeps things hopping with her amiably salty humor, her friendly kibitizing with ringsiders and vivid showmanship in many widely contrasting specialties.

Doubling as an exuberant emcee, she shifts from a sleek white evening gown to the drab makeup of a squatty, homely-faced Tonkinese crone from "South Pacific." This Bloody Mary transformation in the fifth act is such a dramatic surprise that her beautifully rendered "Bali H'ai" brings a rafter-shaking salvo of applause.

Grouping of four young men is just a bit self-conscious or hammy for a few seconds, but star's appealing voice and Don Reynolds' warm tenoring of "Younger Than Springtime" in brief prolog sets the scene most effectively. Line of eight exotic looking senoritas add more atmospheric help by hula-hipping around two gobs and GIs in silvery fluorescent outfits.

Making another fast change, the star bounces back an act later in a black-and-white sequin gown to shout a Puerto Rican version of "Be-Bop Rhumba." She also does an extravagant takeoff on Johnnie Ray while doing her fiery "Babalu," before going dramatic again in a "mamma" song medley. She chants it with rich-toned, touching intensity in Latin, English and Yiddish, for a sock finish in "Yiddishe Momma."

Another phase of the fantastic Costello personality emerges in a rather spectacularly staged "Peanut Vendor" closer, when headliner goes tomboyish in white pedal pushers to teach male ringsiders how to rhumba in one quick lesson. This is a throwback to the era when she and Desi Arnaz heated up New York's old Conga Club. She loads the number with bottom-waggling horesplay, informal repartee of an impudent sort, and leaves the breathless visiting firemen convinced that she's a great personality gal. Corny it may be, but deftly handled with amusing mockery.

Roberto & Alicia in the trey spot give it an unusual vividness as a hep Spanish ballroom team. Dashing flamenco rhythms and fiery gypsy dances are executed by this handsome, youthful couple who have fortunately escaped Broadway's stylicizing influence. Their graceful air of vitality and enjoyment seems to be as authentic as their fascinating peasant dances.

Slapstick stuff is broadly delivered by Lita, the wackier half of the Lola-Lita novelty duo. Skidding around on ski-like shoes, hoking up ballet dancers and keeping a half-dozen dishes spinning, he is an antic pantomimist of the robust old school who grabs a satisfactory number of yocks. His buxom blonde partner pushes too hard for them as his assistant.

Fabiola, one of three male dancers, with the femme line, catches plenty of attention with his incredibly nimble, free-wheeling native terps. Eight coryphees look pretty and spirited in colorful numbers created by Peggy Genders. Vocals for them are furnished by Don Reynolds, whose clear, engaging tenor is not drowned out during all the hub-bub.

Sounding like Tony Martin at times, Reynolds is an extremely personable, personality boy whose chantings of "Old Black Magic," "Beguine" and others in his own act are nicely sold. Dave Ennis' house orch, augmented by Miss Costello's personal music conductor, has a lot of tricky rhythms to handle, but it comes through admirably in the rhumba-samba-mambo department. *Pull.*

E. Liberty, Pa., Spot Bought by Tyro Duo

Pittsburgh, May 20.

Johnny Brown's Club in East Liberty has changed hands again, with a couple of newcomers to the nitery field taking it over this time. They are Emory Neubauer, a former New York dentist who recently settled in Pittsburgh after being mustered out of the Army, and Anthony R. Syzmanski, a local man whose father once ran a tavern on Diamond St. They bought the spot from Nat Moss and are changing the name to the Famous Door when they begin operating it, end of this month.

Johnny Brown, who had previously peddled the place to Moss, refused to permit the continued use of his name following the sale.

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and JULIA

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Gratefully,
Al Berkman

Night Club Reviews

Continued from page 52

Sheraton Plaza, Boston

ing, with fast segue to bit spotlighting attractive thrush Elise Rhodes and baritone Hal Hackett, who warble "When I See Him." A quick followup intros Billy Hayes, a pint-sized, uninhibited blonde who romps through "The Nation's Getting Giddy over Video," with Richard Goltra, Jack Marlin and Elise Rhodes postoring as cowpoke, wrestler and cooking expert as depicted via TV. Jack Marlin solos with sesh of carbons of Laine, Eckstine, Vallee and a baritone who'd spent nine years in cast of "Oklahoma," for nice results.

Other ensemble bits include a serio "One for the Road" type tabbed "Swell, Wasn't It?", featuring the chirps of Elise Rhodes and interpretive terping of Doris Schmitt and a fast windup, "Back in the Old Routine," with zany Billie Hayes, in circa 1920 costume, Charlestoning madly. Music, written by Wilson Stone, is fairly tuneful and production simple but effective. Musical backgrounding is handled by Marchard crew with Stone augmenting at 88. Ted Rolphe keeps the customers happy during intermissions playing and singing requests. *Elle.*

Mocambo, L. A.

Los Angeles, May 13.

June Hutton, Frank Fontaine, Eddie Oliver Orch (6), *Felix Martinique Latin Band* (4); $2 *cover.*

An hour of pleasantly diverting entertainment is on display at Charlie Morrison's Mo that should well fill the wait until Joe E. Lewis moves in for a stand. Two singles comprise the full bill, June Hutton supplying the songs and Frank Fontaine the comedy. Sans big names, they overcome that with palatable fare and satisfying results.

Miss Hutton, a personable singer with a selling style, is playing a return in the spot where she broke in and the training by her husband, Axel Stordahl, arranger and music director for Frank Sinatra, is evidenced by improved artistry. There's pace and spirit to her singing and her pop styling suits well the mood of this clientele. Special material on her takeoff of Broadway musicals tops her repertoire and gets her off to resounding applause. Her warm personality and bright gowning are a pretty picture in the spotlight's glare.

Fontaine is new to this nitery set and shapes up as a comic of undoubted talent. He combines monology with mimicry to good effect and would have come off even better had his material been sharper. His impressions of Arthur Godfrey and Winston Churchill provoke a good round of laughs and he wins over the packed room with his John L. C. Siboneey, character from radio, imitatively close to Red Skelton's dopey bumpkin. He'll be coming up on radio this summer in his own CBS show, but TV would show off his talents to much better advantage. *Helm.*

Chez Paree, Montreal

Montreal, May 17.

Merry Mutes (2), *Johnny Conrad & Dancers* (5), *Gail Palmer, Ricky Hale, Boots McKenna Line* (7), *Palm de Luca Orch* (8), *Peter Barry Quartet with Maria Blanco;* 85c *admission.*

Although heavy on the dancing side, the current layout at Chez Paree is one of the best in some time. Because of the seemingless endless parade of guys who do impresh stuff to records, there was a sort of ho-hum attitude by the crowd when the Merry Mutes (Phil Erickson and Dick Van Dyke) made their appearance on the floor and announced they had a few platters they thought might amuse. And amuse they did. For a solid 25 minutes, the team ran the gamut from the inevitable "Baby, It's Cold Outside" to a hilarious takeoff on Johnnie Ray which got them off to biggest reception of night. The Mutes have developed this particular form of entertainment to it's peak; they manage to twist the off-the-cob stuff with some surprise gimmicks that register solidly. Their caricatures of such personalities as Bing Crosby, Mary Martin and Nelson Eddy are standout.

Teeoff in revue goes to Johnny Conrad and his handsome foursome of femme hoofers (New Acts), who do two big numbers laced with a solo session by Conrad, who clicks with some nifty tap arrangements. Chirper Gail Palmer (New Acts) makes her Montreal preem in this show and essays a rousing group of songs that please.

House singer Ricky Hale is adequate in the Boots McKenna routines which are the most ambitious to date, despite confliction with the Conrad outfit. Palm de Luca's orch is steady with both the show and dansapation stuff and Peter Barry's rhumba combo keeps the Latin-inclined patrons in the right groove. *Newt.*

Satchmo's Detroit Week

Detroit, May 20.

Louis Armstrong and his Dixieland jazz concert group will headline a Fox Theatre show beginning Decoration Day (30) for a week's engagement.

Others on the bill will be Fran Warren, Ben Beri, and Wells & the Four Fays.

HAZEL SCOTT

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Last Frontier, Las Vegas

Las Vegas, March 21.

Hazel Scott makes a long jump from cafe society uptown to this major western nitery outpost, and scores a click. Indications already are present that she will have roped up all the way through her two-frame semester.

Known principally for her "Bach to Boogie" subtitle, Miss Scott surprises table-sitters with some pleasing vocalistics. Accent is on keyboard manipulation, and in this department the sepia artists excels. From a varied "Body and Soul," at all times underlined with a beat, Miss Scott chirps and patters "Hazels Plays Piano," sliced with amusing wordage and mild terps. "Minute Waltz" exceeds the usual time allotted by Chopin by two minutes, but plenty of improvisation is swung into the classic. With "Something I Dreamed Last Night," she sings huskily, putting customers into reverie.

Leaps from this into boogie on "St. Louis Blues," followed by witty "Tea for Two," in which she counterpoints snatches of w.k. melodies. Original "Chicago Fire" is flaming boogie which heats up the Ramona Room with wild finish joined by hot brass work from Millar orch. In spite of cheering and whistling, Miss Scott stays off after putting the crowd in a frenzy.

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Roxy, N. Y.

Georgia Gibbs, Jean Leon Destine & Haitian Dancers (6), Jimmy Nelson, Steve Condos & Jerry Brandow, Gae Foster Line, H. Leopold Spitalny Chorus, Paul Ash Orch; "Kangaroo," reviewed in current issue of VARIETY.

The Roxy's programming for his session is predicated largely upon the lure of video. This batch of talent set by booker Sammy Rauch are tele staples. Apparently theory is that TV trailerizes the shows. For example, Georgia Gibbs and Jean Leon Destine (latter New Acts) were on "Toast of the Town" the preceding Sunday; Jimmy Nelson is a regular on the Milton Berle show and Steve Condos & Jerry Brandow are frequent tele guests.

Production coupled these with acts makes for an entertaining stanza. Miss Gibbs, whose Mercury platter of "Kiss of Fire" is on the bestseller lists, provides the major name value. She is no stranger to this house, being best remembered for her appearance with Danny Kaye. She works up to "Kiss" in easy stages, preceding that topper with "Live Till I Die" and "Cry." In the finale, she fronts the entire cast for a getaway in some cute terping.

Jimmy Nelson works as though he's used to longer stretches of time. Style is leisurely, but ultimately this ventriloquist gets the crowd. His gab is bright, and he manipulates a trio of dummies in a manner that ingratiates itself with the crowd. He's off solidly.

Steve Condos & Jerry Brandow are vigorous terpers who throw in a little instrumental work for successful results. They are fine tappers and their work is appreciated by this house.

Most of the acts should have worked longer, but obviously the length of the pic, "Kangaroo," militated against stretching the vaude presentation. The line routines come off well and the H. Leopold Spitany Chorus provides vocal punctuation for the acts. *Jose.*

Empire, Glasgow

Glasgow, May 15.

John Calvert Productions presents "Fantasy," starring John Calvert, and featuring Ann Cornell; scenery, Hollywood Scenic Studios; gowns, Adrian; costumes, Jacques, Gordon Rolf, musical director; twice nightly.

Six-footer John Calvert, American magician and film actor, presents his one-man magico here, with assistance from loads of glamour gals and using considerable audience participation. Show is fairly entertaining and causes much puzzlement among stubholders, but is obviously drawn out to include more-than-normal aud participation and finishes earlier than other vaudery at this No. 1 Scot music-hall.

Calvert is dapper and confident, and frequently descends from the stage to make friends with patrons. He does this right at start, a forced procedure with a house not yet warmed up. Throughout the show, his femmes make frequent descents into the auditorium to bring up young men as witnesses. Thanks to gracious ways of the gals, this persuasion is not as embarrassing as it might be to many in the audience. Switch-on of house lights and mustering of stubholders for stage participation is frequently carried out with awkwardness and embarrassment for all.

Twenty-one scenes are run off, majority with skillful manipulation by Calvert. He produces lighted cigarets by the score, yards and yards of silk material, makes a borrowed handkerchief dance spook-style on the stage, and presents "Halley's Comet," conjuring memories of the late Howard Thurston.

Not nearly enough is seen of Calvert's leading lady, a sweet-smiling looker, Ann Cornell, who has one singing spot though she does appear in other scenes. Her "Celestial Melody" stint, in which she swings aloft on a moon crescent, owes much to neat lighting.

Throughout the production, skillful lighting plays a large part in adding to the deception. Highlight is Calvert's "Television Eye Mystery," in which he offers £1,000 to anyone proving that secret assistance is rendered him during presentation. Star invites two gents up from audience who plaster his eyes with adhesive tape. Then he proceeds to identify articles held up by members of the audience. He succeeds with most of the articles, failing, at show caught, only with unfamiliar articles like marbles and pencil-sharpeners.

Daringly defying current public feeling against stage hypnotism in Great Britain (following recent mishaps and Parliamentary debate), Calvert seemingly hypnotizes, or puts to sleep, three young males from the audience during one routine, following this by producing from their mouths a series of white ping pong balls. During this act he makes a subtle crack about stage hypnotism in the U.K., which garners not unfriendly laffs.

Second half of show is poorer in quality, and the finale is a bit of a letdown. Calvert brings on an elephant named Jumbo, introduces it to crippled moppets brought up from auditorium, then lowers a curtain and shows the elephant and its shadow. There's a blinding flash, a bang, the white curtain is raised and, presto, the pachyderm is gone. Trick is done so suddenly there's a little chance for audience to appreciate its effect. *Gord.*

Casino, Toronto

Toronto, May 16.

The Four Lads, Larry Storch, Chuck Brown & Rita, Bobby Clark, Madeline & Linder, Jimmie Cameron, Archie Stone House Orch; "Chicago Calling" (UA).

On their own since February, the Four Lads, who jumped to attention as background to Johnnie Ray, are headlining at the Casino here but join the "Cry" baby for a seven-week contract in New York, this starting next week (28) with teeoff at the Paramount. Quartet (Jimmy Arnold, Con Codarini, Frank Busseri, Bernie Toorish) are on to a rousing ovation that is packing in the jean-teens, but also gaining appreciative applause of adults.

Nice-looking youngsters, in Gordon tartan mess jackets, open big with their bouncy "Shine" and go into "Cloud" and "Wabash Cannonball" to terrific applause from an audience that periodically breaks into tempo hand-clapping plus those sighs and/or squeals from the down-fronters who, when they are not sitting through two or three sessions, are jamming the stage alley.

On the bouncy numbers, the boys are hep with the collegiate concerto calisthenics, but group for the more restrained "Turn Back" written by Bernie Toorish. Top request numbers, and the ones the customers are waiting for, are their trademarked "Sit Down, You're Rockin' the Boat" and their plaintive "Just Say I Love Her." Lads are on to salvo reception and carry this through for some 40 minutes of the 72-minute stage package to ovation begoff when caught. Here is an act for any medium.

Whole surrounding bill is swift-paced on diversity, notably Larry Storch for his travesties on BBC sports announcers; Chuck Brown & Rita for their comedy bar work; Bobby Clark for his clever puppet manipulations, complete with balloon-blowing and a clever striptease finale; Madeline & Linder for their clever terping in the Latin manner. *McStay.*

Apollo, N. Y.

Louis Jordan & Tympany Five, Willis Jackson Orch (11), Three Rockets, Shoareguard Dancers (4), Jackie Davis Trio, Bob Bailey, Jordanettes (8); "Savage Splendor" (RKO).

Sepian revue, sparked by the music and comedy antics of Louis Jordan (reviewed at the Earle Theatre, Philly, in last week's VARIETY) is one of the best layouts to hit this Harlem flagship in some time. It's a fast-paced bill that abounds in rhythm, humor and terps.

Jordan has surrounded himself in a top production that fills the non-Jordan lulls with exuberance. He comes on in the closing spot with a flock of tunes which feature him in comedy vocals. Best of the lot are "Junco Partner," "My Baby's a Sooner," "Hold On" and a Calypso item, "You'll Always Have a Friend." Two femme warblers, Anne Bailey and Elaine Robinson, who were recently added to his outfit, hit with a risque "Natural Man."

Willis Jackson orch, comprised of three rhythm, four brass and three reed plus the maestro on sax, belts out its driving rhythms to generate lots of excitement. Jackson displays his frenetic sax licks in a wild version of "Gator Trail." Another rhythmic set by the Jackie Davis Trio also clicks. Davis is at the Hammond organ and is backed by drums and guitar for the three-swingy-tune offering.

Change of pace is supplied by the Three Rockets, excellent tapsters who purvey precision stepping, and the Shoareguard Dancers (three guys and one femme), who displays an interesting Balinese-styled routine. The Jordanettes (eight lookers) are okay in a pair of production numbers. Bob Bailey makes an affable emcee and scores nicely with a "Kiss of Fire" vocal. *Gros.*

Paramount, N. Y.

Nat (King) Cole (4), Sunny Gale, Alan King, Johnny Coy, Russ Case Orch (15); "Rancho Notorious" (RKO), reviewed in VARIETY *Feb. 6, '52.*

Nat (King) Cole carries the ball for this Paramount bill, racking up a big score in a smash closing niche songalog. Supporting acts on the bill blend into a pleasant appetizer, but the main course dished out by Cole is the big draw and it doesn't disappoint. His turn, which runs a little under 30 minutes, never lags and sends the stubholders away happy.

Backed by a trio of rhythm instruments, Cole moves in fast with a bright "That's My Girl," which wraps up aud and sets pace for a steady stream of mitt approval. His relaxed, stylized pipings click effectively as he belts out a mixture of rhythm, ballad and novelty items. Cole tune trough includes "Unforgettable," "Walking My Baby Back Home," "Mona Lisa," "Too Young," "What Does It Take To Make You Take To Me?" "Calypso Blues," "Route 66" and "Summer Is A-Comin' In." It's a hefty offering without a single weak spot and it's to Cole's credit that the aud was mitting for more as he closed.

Johnny Coy's speedy terp display gets show off to an okay start. His nimble footwork builds lots of excitement in the opening number, but he fails to maintain pace in the closer, a pretentious choreographic effort titled "Tapdancer's Nightmare." His mixture of ballet and taps doesn't jell and fails to hold aud who want more of his machine-gun tapwork.

Alan King, a young comic of borscht belt styling, comes across excellently in the trey. King's stage savvy and genial personality are sock assets and the gab is of a personal nature pegged around yarns about his boyhood, his mother-in-law, his wife, his children, etc., but it's all bright stuff and nabs solid yocks all the way.

Songstress Sunny Gale is reviewed in New Acts. Russ Case, who fronts an orch comprised of five reed, six brass and three rhythm, opens with a brassy "Great Day" and then is relegated to nothing more than a backing job. It's handled adequately. *Gros.*

Capitol, Wash.

Washington, May 18.

DeMarco Sisters (5), Benson & Mann, Rudy Cardenas, Three Hollidays; "Red Ball Express" (U).

This is an unusually solid lineup, with punch in every act. Crowd responds enthusiastically, coming through with hefty mitt action for each of four acts.

DeMarcos, bouncy quintet of singing sisters, rate their headline billing with a near showstopping routine of sings-with-motions. Gals show result of their Hollywood experience with more showmanship and a more highly stylized act than the one seen here last year. The girls have youth, verve, and plenty talent, so they can't miss. Their teamwork is flawless, sans any pushing for place so often seen in similar units.

Except for some feature work by the youngest in "Little Girl From Little Rock," it's an ensemble type of act. They add color to their tunes with some bellringing arrangements and their own unique way of adding meaning to the lyrics with their line work. They're a fast and flashy outfit, with the special appeal their ingenious costumes and looks give them.

They sock across footlights with a localized version of "I'm Late," then give that modern touch to the sentimental oldie, "Pretty Baby." Bring down the rafters with a comic, lively adaptation of "Little Rock" and come back with "Kentucky Babe." Appearance is timed to exploit Metro's "Skirts Ahoy," in which sisters are featured, due here next week. Their stint should hypo interest in film.

Juggler Rudy Cardenas vies with sisters in audience appeal, garnering running accompaniment of mitt action to his top-drawer act. This human version of perpetual motion is sure fire b.o. here, with his gravity defying series of tricks and his deft flair for showmanship. The little Mexican is a near showstopper, and was called back four times at show caught.

Comics Benson & Mann do well with an earthy line of gags, interspersed with a few songs and some terping. There are laughs in contrast between the pair, the tall, goodlooking Mann and the pint-sized, sad-faced clown. They complement each other as straight man and funster in a routine more varied than most. Their hearing aid gags impress as tasteless and likely to offend the handicapped, though customers seem to like it. On the whole, humor is harmless and ribtickling. Best bet is the series of inane takeoffs by Benson, and the by-play between the two, with the rational Mann at the mike and the little scrappy comic off to the side sans mike. Audience responds with plenty enthusiasm.

Three Hollidays, team of male precision terpers, have a slick act which rates as one of best pace-setters here in recent weeks. Galleries go for their colloquial type of stepping, beginning with a "Top Hat" tap number, then on to a soft-shoe routine, and winding up with a "choo choo" series of steps livened by novel fluorescent costumes. *Lowe.*

Pavilion, Glasgow

Glasgow, May 14.

Tommy Morgan Productions presentation of "The Morgan Show of 1952." Production by Jeanette Adie. With Nicky Kidd, The Four Kentones, Jimmy Neil, Noel Talbot, Grace Calvert, Brogden Millard, Margaret Milne, Tommy Yorke, Frank Parr, Irene Campbell, Billy Cameron, Ronnie McCulloch, Betty Melville, Harry Hankin, Arthur Roynon, The Morganettes, Tommy Morgan, Arthur Roynon Orch; costumes, Mabel Holland; dancing ensembles, Billy Cameron; additional comedy, Bert Bendon; twice nightly.

This is a good vaude, well produced by femmegger Jeanette Adie. It has pace and brightness, is well sprinkled with strong native Scotch comedy, and features several acts with star possibilities. Dancing reaches a high standard, and the wardrobe is topflight.

Show is held together by the warm, friendly personality of Tommy Morgan, a tall, broad-shouldered Scotch comic who wears outsize clothes and has been featured at this house for years. He comics in a bluff Glasgow-accented style, and is seen to advantage in several sketches, notably as a warden in a jailbird sequence.

Morgan is well supported by foils, who include a dumpy femme named Margaret Milne (who speaks in the best Aberdeen dialect), vet actor Tommy Yorke, and a breezy Englishman, Frank Parr. His impersonation of Oliver Hardy, with Yorke as Stan Laurel, is a fine piece of pantomine.

Morgan promotes his own shows and, unusual for top artists, isn't afraid to feature new and younger performers of promise. One of these is a youthful harmony group, the Four Kentones, three lads and a lass. They are sprightly in pop numbers, the femme member being particularly bright and chirpy, but working her shoulders excessively while thrushing. She has a definite personality, however, that centres interest on an act that's smartly dressed.

Singing pianist Nicky Kidd has more star value, exuding a warm personality in current numbers and purring over his songs while handling the ivories. Singer, who wears rimless specs, has lately been boosted by British radio songster Donald Peers and is now recording widely.

Homely comedy comes from Jimmy Neil in a manner almost reminiscent of the late Will Fyffe. Red-haired Scot, smooth and polished in appearance, is a goodlooking youngster who appeals purely by his naturalness. He tells homely Scottish stories in homely style, sings a few Scotch numbers, and ends with monologs about simple domestic things. Artist has much native appeal, but would improve act if he talked less rapid-fire pace, balancing his phrases more.

Femme producer has concentrated strongly on eye-catching scenes, especially in "Maytime," a pleasing stanza that's enchantingly costumed. The Morganettes dance well, and the principal terping of Billy Cameron and Irene Campbell is an attraction.

A zany new comedy act, a la Donald O'Connor, is that of slim Lancashire lad Noel Talbot who does a standout impression of Carmen Miranda. This is a useful comedian singer whose versatility is of value in any production.

Laugh spot worth noting is "Home Again," in which Tommy Morgan impersonates a British soldier coming home from Korea to find his wife waiting for him. In an "Up Your Street" episode, skit on the British radio program, "Down Your Way," company is given large opportunity for individual talents as impressionists, and a newcomer to vaude ranks, legit player Harry Hankin, offers a clicko cameo as an Austrian talking about football.

Musical side is adequately attended to by Brogden Millard. Grace Calvert and accordionist Ronnie McCulloch, whose Scotch airs on the squeezebox have the audience joining in. Betty Melville does the soubrette chores. *Gord.*

Palace, N. Y.

Ferdinand & Jerry, Ted Lester, 3 Chocolateers, Marilyn, Martinez & Iris, Tommy Hanlon, Jr. (2), Leni Lynn, Steve Evans, Bobby Whaling & Yvette, Joe Lombardi House Orch; "The Lion and the Horse" (WB), reviewed in VARIETY *March 26, '52.*

For the Palace's second week of its vaudfilm renewal, booker Dan Friendly has assembled another winning layout, and Dave Bines has staged it with crafty attention to values. A minor criticism is that it runs past 80 minutes, but this is something with which the house's regulars won't find fault. While there's no sock turn in the eight-act setup, every entry is a pleaser.

The comedy elements occupy four niches and are well-spaced. Steve Evans is around, in next-to-closing, with his clicko drunk routine, surgery stuff and types of audience yocksters. Tommy Hanlon, Jr., starts almost negatively with jokes but builds niftily via his guillotine gadget and running gag on interrupted salesman yarn. Genial comic's aide, "Murphy," is a well-stacked femme who's more than a prop. Three Chocolateers have weak entry patter but their slapstick shenanigans and trick terp session at finish save the day.

Fourth in the laugh array are Bobby Whaling & Yvette, bill's closers. This is one of the best trick and fancy comedy bike acts in the business, and Whaling's panto-cycling plus holding stunts with Yvette are high scorers on both the regulations and one-wheelers.

Proceedings are opened by Ferdinand & Jerry, hand-to-hand specialists. Their teeter rolls provide a base for some neat gymnastics climaxed by feet-to-shoulder work and difficult lifts while seesawing. Deucer is silk-hatted Ted Lester with his schmaltzy tunes on undersized instruments which he draws from inside his cape. He's an ambidextrous musician whose best is a hotcha clarinet.

In fourth spot are ballroomologists Marilyn, Martinez & Iris, latter also on vocals. Their butterfly finish, with the male holding, wraps up an otherwise conventional terp turn.

Sole femme single is Leni Lynn, a slim lass with a big coloratura soprano in musicomedy style. She's better than okay on "Man I Love" and "Cumbachero," and a solid mittearner with encore—first a soft version of "Cry," then the Johnnie Ray screamola edition. Her technical equipment exceeds her salesmanship.

Joe Lombardi's house orch cuts the show in fine style. *Trau.*

Chicago, Chi

Chicago, May 16.

Four Aces, Margaret Whiting (with Lou Busch), Wally Brown, Harold & Wanda Bell, Louis Basil Orch; "Deadline-U. S. A." (WB).

This is a pleasant musical package that should pull. Show is well paced, and after the usual cuts, should run even better. While the accent is on the music end, there's enough comedy running throughout to balance.

Four Aces have done more than just grab quick dates while hot on records. Youngsters have worked up a good routine, with choreography by Jon Gregory, and while there are still some rough spots, especially in overstylized hand movements, they look fresh and sound ditto.

Lads tee off with a jump version of "All of Me" and then beat up "Begin the Beguine" which features the talents of leader Al Alberts. Current record release, "I'm Yours" is followed by another beat tune, "Perfidia," which has the individuals going through some formations in the background. Group gets a big response for curtain-closer and their bestseller, "Tell Me Why."

Margaret Whiting is undergoing a change of act, which is embellished with her husband and conductor, Lou Busch. As it stands, there's a little too much song accent at present, but with slicing and re-routining this might turn out okay for vaude, cafe and TV. Singer is learning to unbend and makes a gracious appearance, getting off well via some kidding sessions with the stubholders. She starts with a special "hello" and then does "Wheel of Fortune" which, unfortunately, has been done in about same style every week here for the past month. She goes into a medley of her top platters and audience gives her a good mitt for "It Might As Well be Spring," "Slipping Around" earns some seatholder reaction, but she registers best with her usual bows to her father, Dick Whiting, in a group of his cleffings.

Lou Busch (Joe "Fingers" Carr) is the surprise of the show with

(Continued on page 55)

VARIETY BILLS

WEEK OF MAY 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 22
Tony Starman
Hal Norman
Mickey Deems
Frank Molesine
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 24
G & A Oliver
Jimmy Jemal
Burton & Janet
Sylvia & Christian
Jackie Bright
White & Wyman
Lee Davis
Prof Keller
Paramount (P) 21
Russ Case Orc
Nat King Cole & 3
Alan King
Johnny Coy
Sunny Gale
Roxy (I) 22
Jean Leon Destine
Haitian Tp
Jeanne Ramon
Alphonse Cimber
Jimmy Nelson
Georgia Gibbs
Warner (W) 23
Asia Boys
Beachcombers
Elaine Dunn
Alan Carney
Mindy Carson
CHICAGO
Chicago (P) 23
Margaret Whiting
4 Aces
Joe Fingers Carr
Wally Brown
H & W Bell
PHILADELPHIA
Earle (W) 23
Co-ops
Wini Brown
Conway & Parks
4 Buddies
Illinois Jacquet Orc
Nixon (P) 24 Only
Texas Tommy
Dog & Pony Show
UPPER DERBY (Pa)
Tower (P) 24 Only
Texas Tommy
Dog & Pony Show
WASHINGTON
Capitol (L) 22
Park & Clifford
Ella Mae Morse
Georgie Kaye
4 Bartons
Howard (I) 23
Jimmy Tyler Orc
Chris Powell Co
George Kirby
McHarris & Doloris
Tony & Ruby
Billy Russell
J W Jackson Gls
NORWICH
Hippodrome (I) 19
Jimmy Gay
Barbara Ford
Jean Dene
Anita & Charles
Terry Stunt
Phyllis Fisher
Michael Ormond
Margot Austin
Bennie Humphrey
Derek Denn
Marie de Vere
Midinettes
NOTTINGHAM
Empire (M) 19
Frank Randle
Gus Aubrey
Kay Sothern
Sonny Roy
Peters Bros
3 Palmers
Stan Stafford
Sally Summers &
Dizzy
Bob Hulme
Rita Shearer
Wood & Rufford
Dagenham Girl
Pipers
Mandalay Singers
Whiteley Zio
Angels
PORTSMOUTH
Royal (M) 19
Bartlett & Ross
Kenne Lucas
Jones & Foss
SCUNTHORPE
Savoy (I) 19
Arthur Lucan Co
SUNDERLAND
Empire (M) 19
Lesters Midgets
Coopers Festival
Fountains
Henry Behrens
Leonard Seamon &
Sonia
Percy Pride
El Voleros
Glorias Dogs
WALTHAMSTOW
Empire (I) 19
Tex McLeod
Frank Formby
Harry Tate
Garvan
Fe Jover & Jack
Billy Gray
Georges & Dorina
Stone & Austin
WOLVERHAMPTON
Hippodrome (I) 19
Roy Barbour Co
WOOD GREEN
Empire (S) 19
Turner Layton
Hetty King
Georgie Wood
Albert Whelan
Dick Henderson
Marie Lloyd Jr
Shane Sis
Keefe Bros &
Annette
YORK
Empire (I) 19
Harry Shiels
Prince Nareda Co
Van Luin
Vera Demonte
William Greer
Rex Deering

BRITAIN

ASTON
Hippodrome (I) 19
Radio Revelers
Sheik Ben Ali
Terry O'Neill
Jackie Allen &
Barbara
Ringle Bros &
Bee
Potter & Carole
B & R Rema
Kizma & Karen
BIRMINGHAM
Hippodrome (M) 19
Winifred Atwell
Jack Jackson
Fayne & Evans
3 Monarchs
Peter Raynor
R & M Lamar
Jimmy Wheeler
T & G Dube
BLACKPOOL
Palace (I) 19
Mitchell Choir
G H Elliott
Puposy Marionettes
Struthard Co
2 Alfredos
Andre Twins &
Eddie
Nicol & Kemble
Billy Matchett
Tower Circus (I) 19
Charlie Cairoli & 1
Smiths
Knies French
Horses
Oscar Konyots
Lions
Gt Alexander Tp
Victor Julian &
Pets
Enics Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes
BOSCOMBE
Hippodrome (I) 19
Rhodes & Lane
Guy Euridge
Glamourettes
Melody & Joy
John Baldwin
Denwys Hackett
Marche & Braun
Carolyn & Richards
Sydney Glen Girls
BRADFORD
Alhambra (M) 19
Fred Ferrari
Ken Morris
Len Marten-
Cassandras
Downey & Daye
De Vere Dancers
Gordon & Colville
BRIGHTON
Empire (M) 19
Max Wall
Dick James
Beryl Reid
Hedley Ward 3
P & P Page
Hassan Ben Ali Tp
Jean Paul
Sherman Fisher Gls
BRISTOL
Empire (I) 19
Tanner Sis
Ken Barnes &
Jeanne
Maurice French
Ray Allen
Aristocrats
BRIXTON
Empress (I) 19
Joe Stein
Louis Hayden
Tih-Boulit
Max Carole
Eric Lloyd
CHELSEA
Palace (I) 19
Reg Varney
El Granadas &
Peter
Earl & Oscar
Peter Dulay
Ballet Montmartre
Michaelle Margot
De Vere Dancers
Les Cavaliers de
Chanson
CHISWICK
Empire (S) 19
Derek Roy
Eve Boswell
3 Falcons
Downey & Daye
Charles Stephens
Shirley Williams
Whiteley Girls
DERBY
Hippodrome (S) 19
Eddie Gray
Arthur English
Peggy Powell
Cycling Astons
Butlin Dancers
2 Playboys
Donovan & Hayes
Viking 3 &
Charmaine
Brian Kent
Eileen Regan Girls
EAST HAM
Granada (I) 19
Evy & Everto
Rex Jameson
Annie & Ruddy
Les Morrellys
Rex & Bess
Charmony 3
Metropolitan (I) 19
George Doonan
Eva May Wong
Syd Jackson
Vicky Burns
Nancy Miller
Francis Gaston
Gene Anderson
3 Karloffs
10 'S Fisher Girls
Dick Collins
Palace (I) 19
Carroll Levis Co
Peter Sinclair
Allen Bros & June
Jose Moreno
Mundy & Earle
3 Oxfords
FINSBURY PARK
Empire (M) 19
Mills & Bellta
Terry-Thomas
Angelos
Wilson Keppel &
Betty
Paula Coutts
A & L Ward
Joe Black
La Esterella
GLASGOW
Empire (M) 19
Vic Oliver
Les Rayner & Betty
Seaton & O'Dell
2 Eddies
Gail Kendal
Victor Seaforth
GRIMSBY
Palace (I) 19
Neal & Newton
4 Musical Dereks
Ford & Beimaro
Winters & Fielding
Joe Harley
Phil Lester
Frederick Owen
Marie de Vere Gls
HACKNEY
Empire (S) 19
4 Graham Bros
David Keller
Bertie Sellers
Tommy Graye
Joan Keen
Babs Douglas
Syd Jeffery
Marie Orisetta Gls
Irene Dickson
Peggy French
Girls
LEEDS
Empire (M) 19
Phyllis Dixey
Gwen Liddle
Jack Tracy
2 Condons
Morecambe & Wise
3 Saytons
George Martin
Eddie Arnold
LEICESTER
Palace (S) 19
Davies & Le
Leslie Adams
Street Singers
3 Leroys
Case & Roberts
Malcolm Thomas
Betty Morton
Bernard & Barry
Johns
Astra Sis
Elizabeth Bozsi
Florence Whiteley
Girls
LIVERPOOL
Empire (M) 19
Laurel & Hardy
Lonsdale Sis
Lorraine
Kenways
Saveen.
Cingalee
Jimmie Elliott
Mackenzie Reid &
Dorothy
LONDON
Palladium (M) 19
Jimmy Durante
Harrison & Fisher
Pat Kirkwood
Alan Clive
Rob Murray
Evy & Everto
P Grant Ballet
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 19
Anne Shelton
Max & Harry
Nesbitt
Jack Watson
Benson Dulay
Frinton & Willis
Slim Rhyder
Richard Sis
Alan Kay & Gloria
NEWCASTLE
Empire (M) 19
Donald Peers
Cyclo Bros
Godfrey & Kerby
Ossie Noble
Arthur Worsley
Nino

AUSTRALIA

ADELAIDE
Royal (T) 19
Lowe & Ladd
Bobby Limb
Bert Duke
Halama & Konarski
Olgo Co
Carls Ames
Los Briellos
Babs Mackinnon
Peter
Celebrity Singers
Les Nouvelle Eves
Tivoli Adorables
MELBOURNE
Tivoli (T) 19
Jimmy Hanley
Jim Gerald
Rosemary Miller
Letty Craydon
Margaret Roberts
John Clifford
Kevin Brennan
Peter French
June Luisell
John Godfrey
SYDNEY
Royal (T) 19
Black & Dundee
Marquis & Family
Wally Boag
Rosita Alexander &
Violette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron
Dancing Boys
Tivoli Ballet
Tivoli (T) 19
John Brownlee
Raymond Beatty
Yvonne Marotta
Maria Tauber
John Dudley
Alan Coad
Barbara Wilson
John Young
Mario Collier
National Opera
Chorus

NEW ZEALAND

WELLINGTON
St James (T) 19
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

Cabaret Bills

NEW YORK CITY

Birdland
Kai Winding
Blue Angel
Eartha Kitt
Stuart Ross
Ellis Larkin Trio
Bon Soir
Mae Barnes
Kirkwood &
Goodman
Jimmy Daniels
3 Flames
Norene Tate
Garland Wilson
Chateau Madrid
Harry Mimmo
Felo & Bruno
Carlo Buti
H. Warringer
Copacabana
Billy Daniels
Benny Payne
Bobby Sargeant
Harbers & Dale
Peter Hurley
Betty Johnson
Madills
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy
Embers
Eddie Heywood
Joe Bushkin
Havana-Madrid
Carlos Ramirez
Rene Touzet
Lupino & Urbino
Jose Curbelo Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray
Schramm
Manuel Del Toro
Hotel Pierre
Ethel Smith
Fisher & Ross
Chico Reali Orc
Stanley Melba Orc
Hotel Plaza
Lisa Kirk
Bambi Linn
Rod Alexander
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Roger Dann
Milt Shaw Orc
Horace Diaz Orc
Village Vanguard
Richard D Bennett
Wally Cox
Royce Wallace
Clarence Williams
Waldorf-Astoria
Denise Darcel
Bobby Maxwell
Nat Brandwynne O
Mischa Borr Orc
Sherry-Netherland
Dick Estes
Emil Coleman Orc
Hotel Statler
Paul Neighbors Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Darvas & Julia
Royal Ashtons
Danielle Lamar
Steeplechase
Jackie Kannon
Marilyn Ross
Collette Fleuriot
Marilyn Hightower
Andre Philippe
Art Waner Orc
La Vie En Rose
Charlie Farrell
Jana Jones
Pat Morrisey
Eddie South Trio
Van Smith Trio
Le Ruban Bleu
Ronnie Graham
Ellen Hanley
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
The Rogers
Mark Stewart
Bobby Ramsen
Oliver Deas
No. 1 Fifth Ave
Bibi Osterwald
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Two Guitars
Arcna Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Polidansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Skirts & Skirt
Bill Norvos &
Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Miles Bell
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Barl
Bamboy Hotel
Nino Rinaldo 3
Joe Harnell
Casablanca Hotel
Benny Youngman
Terry Swope
Alex Shay 3
San Kanez Orc
Zig & Vivian Baker
Clover Club
Stan Nelson 3
Raul & Eva Reyes
Selma Marlowe Line
Woody Woodbury
Tony Lopez Orc
Gene Griffin
Gaiety Club
Tommy Raft
Mastine
Louise Angel
Olga Barrett
Lori Iris
Georgia Peech
Cleo-Che
Lynn Clayton
Gaiety Girls
Ernie Bell Orc
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Mary Joyce
Leonard Boe
Mother Kelly's
Day, Dawn & Dusk
Joe Casella
Ginny Lowry
The Melodairs (3)
Monte Carlo
Steve Gainer
Day & Alva
Arne Burnett 3
Nautilus Hotel
Guy Rennie
Beth Challis
J & S Reyes
Freddie Calio Orc
Robert Richter Hotel
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hinze Orc
Sans Souci Hotel
Eddie Snyder
Sacasas Orc
Herman-Wagner
Dancers
Julio Quartet
Del Breece
Saxony Hotel
Henri Rose
Val Olman Orc
Barry Douglas
Tano & Dale
Sea Gull Hotel
Faith Condullo
Mae Silva Ders
Norman Lester
Charlie Parre
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Deauville
Joe Mooney
Hughie Barrett
Delano Hotel
Rita Prinzell
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Johnina Hotel
Tony Matus
Harry Taylor
Helene Rejoire
Jewel Box
Francis Russell
Bobby La Marr
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Shelbourne Hotel
Alan Kole Orc
Shore Club
Haven & Held
Sager Dancers
Arthur Wynn Orc
Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Margo
Hayes & Ders
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Joan Barton
Jane Colonna
The Townsmen (3)
Mary Peck
Johnny Conrad Ders
Frank Linale Orc
Marla Veglia
Sherry Frontenac
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Jackie Small
Chi-Chi Laverne
Kitty O'Kelly
Jamie Lynn
Pat Pascell
Kenny Lynn
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Ders
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Shecky Green
Russ Sobey
Ben Yost 5
Len Dawson Orc
Harem Club
Sherry Panay
Lynn Starr
Bobby Barton
Jeanne Christian
Wilhemina
Lora Barry
Frolic Club
Myra Davis
Jimmy Day
Princess Tulane
Dorie Dale
Mozelle
Schaw Puppets
Freddie Daw Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Mariann D'Or
Henry Brandon Orc
Chez Paree
Jane Froman with
Burt Farber.
Larry Thompson
(One act to fill)
Johnny Martin
Chez Adorables (6)
Brian Farnon O (8)
Edgewater Beach
P Spitalny Orc (24)
With Evelyn, Rose
Marie, Viola,
Jena & Janet
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)
Palmer House
Dorothy Shay
Bobby Winters
Merriel Abbott
Ders (8)
Eddie O'Neal O (12)

LOS ANGELES

Ambassador Hotel
Andrews Sis (3)
Eddie Bergman Orc
Bar of Music
Doodles & Spider
Sheilah Barrett
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Pepper Sis (3)
Bob Durwood
Bill Howe
Biltmore Hotel
Jon & Sondra
Steele
Dave Barry
Whitson Bros (3)
Hal Derwin Orc
Cafe Gala
Fifi D'Orsay
Noble & King
Bill MacArthur
Ciro's
Josephine Baker
Dick Stabile Orc
Bobby Ramos Orc
Macambo
June Hutton
Frank Fontaine
Eddie Oliver

LAS VEGAS, NEVADA

Flamingo
Jerry Colonna
Isabel Randolph
4 Step Bros
Flamingo Starlets
Stewart Rose
Matty Malneck Orc
Bobby Page Orc
Desert Inn
Copa City Revue
Jack Carter
Betty Reilly
Les Diagoras
Copa Girls
Carlton Hayes Orc
Last Frontier
Hank Williams
Willie Shore
Stringbean
Ken Marvin
Gil Johnson
Devlyn Girls
Bob Millar Orch
Thunderbird
Rex Allen
Irving Fields Trio
Les Bassis
Walter Long
Johnny O'Brien
K Duffy Dansations
Normandie Boys
Al Jahns Orch
El Rancho Vegas
Buddy Ebsen
Celeste Holm
Tippy & Cobina
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Flo Rito Orc

Bishop Sheen

Continued from page 1

he's well satisfied with DuMont and that, since it was the latter web which took the original gamble on him, he'll stick with it. Since NBC would not be able to sell the bishop's show if it succeeded in luring him away from DuMont, it's believed the web wants him for prestige purposes. At the same time, however, it's pointed out that Sheen has whittled some points off Milton Berle's Tuesday night rating, so pulling him over to NBC would also help protect the Berle show.

Direct from the green hills of Southern Ireland, this homespun vaude company, normally used to touring the villages of Eire by caravan, comes to this historic Seot theatre where the late Sir Harry Lauder first trod the boards professionally. It is pure native entertainment, as Irish as the accents of its company, as honest and genuine in its approach as the motives of the players.

The green garb is everywhere. The stage is so Irish you expect shamrocks to start sprouting on the boards. Irish tunes abound, and nostalgic sentiment is conjured up for older stubholders by songs about little villages by the shore and green fields in the glens of "ould Oireland."

Proof that there are Irish all over the world is shown by generous and sympathetic audience reaction. Entire production, while rough and earthy in parts, is the genuine article from rural Eire, and garners warm mitting.

Irish dancing is well featured in scenes devised by Pat McKay, a neat and lithe stepper, and shows to advantage the terping talents of Jean Elliott, Jimmy Kennedy, Mai Giles (a blonde looker with an attractive Irish brogue), Lillian McEvoy, Pat McKay and the Shamrocks.

Comedy in the Irish manner comes slickly from Dave & Joe O'Duffy, a genial duo from Belfast. Latter cashes in neatly and humorously on his height of six feet six. Pair have a friendly, pleasant approach, dress cleanly, and deserve more vaude success.

The balladeer is George Daniells, who renders songs and patter about Ireland and extends his numbers for as long as audience wishes. He runs this homely family show, in which his 74-year-old father, Bracey Daniells, and his wife, Margo McLean, also take part.

Second half is devoted to melodrama, changing weekly. "Wearin' o' the Green" is in nine scenes, and describes the escape from the military of Irish hero Myles O'Byrne (George Daniells) and his love for Kathleen (Mai Giles). Piece, while corny for modern tastes, is acted with spirit and verve, and holds the attention. The villainous Jacob Daly, played by vet actor Frank Howard, is so offensive and miserable a characterization that, at show caught, he was on receiving end of ribald remarks from members of the audience. Some actually stood up and unleashed their feelings. For 1952 sophisticates this is a novel experience.

Gord.

House Reviews

Continued from page 54

Chicago, Chi

the conductor and composer taking over the piano to bat out some fine backroom ragtime and boogie. However, it's in the humor department that he shows off well and he gets chuckles quipping with his frau. They pair up to sock across "Down Yonder."

Wally Brown continues to get laughs with his standard incomplete-sentence act, and even some real yocks when he veers to the tinged edges. Biggest response is on his middle-age finish that's rigged with blue stuff.

Harold & Wanda Bell are an excellent balancing turn with pretty blonde executing some air somersaults to partner's shoulder. Louis Basil does his usual competent job backing the revue.

Zabe.

Earle, Philly

Philadelphia, May 17.

Pearl Bailey, Chris Powell & Blue Flames (6), *Bobby Lucas, Fox & White, The Dassies, Frank Juele's House Orch* (16); *"Finders Keepers"* (*UI*).

Pearl Bailey's relaxed stage presence is the main event in the new variety at the Earle. The highly individualistic songstress-comedienne handles the stubholders in this 2,700-seat house with the same ease that she manages the smaller and more intimate nitery crowds. Her skillfully simulated off-the-cuff style gives each performance a fresh quality. The adlibs, neatly set in her songs, seem impromptu, and her laconic description of a hassle with the manager over salary comes across so realistically that she is forced later to deny it.

Audience keeps yelling for old favorites and Miss Bailey doesn't get off without her two best known recitatives, "Tired" and "That's Good Enough for Me." In line with her studied fatigue, songstress settles down on piano bench—"why should I stand, everybody else is sitting"—and does plaintive version of "Birth of the Blues." More in character is her "Toot, Toot, Tootsie, Goodbye" in which she recalls the frenetic dancing and song stylists of song's period. Singer opens with the amusing "I Had a Wonderful Time Last Night" and closes with "Frankie and Johnny." It's a class act all the way.

Chris Powell & Blue Flames, with the leader doubling at the drums and vocals, is a big fave in this area. Combo is at its best in a Calypso item, "I Come from Jamaica," that builds rhythm and vocals in solid fashion. Powell also scores with his wordy version of "I'm in the Mood for Love," the platter edition of which is already getting strong play on local jukes and deejay shows. Song has good sight laugh with its response sung by Johnny Echo, member of combo, with remarkably femme pipes.

Bobby Lucas is well received in a vocal spot. Singer has fine voice but actions and style are too reminiscent of Billy Daniels, which gives his "Old Black Magic" closer a road company appearance. Lucas can come in strong enough with his own voice and doesn't need the duplication. His numbers include "Zing Went the Strings of My Heart," "Be Anything" and "Joshua Fit the Battle of Jericho."

Other acts on the bill are Fox & White, comedy duo whose delivery is superior to their material, and the Dassies, a clever and fast-moving pair of tumblers. Frank Juele's house orch mounted on stage, backs up all the acts.

Gagh.

Metropole, Glasgow

Glasgow, May 12.

George Daniells presents "Sprigs of Shillelagh," with George Daniells, O'Duffy Bros., Douglas & McEvoy Trio, Silvio, Noel D'Alton, Mai Giles, Oolagh Herrietty, Frank Howard, Bert Shaw, George Quinn, Billy Dunphy, Margo McLean, Sally Devine, Pat Makcay, Jimmy Kennedy, Bracey Daniells, The Shamrock Girls, Jack Masterson orch; "The Wearin' o' the Green," historical Irish melodrama; twice nightly.

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Gord.

AGVA Confab

Continued from page 46

Wally Lane are Cincinnati's choices.

Other representatives are Linda Compton, Cleveland; Cal Emmett, Dallas; Tiny Grant, Denver; Harry Borden and Lillian Palmer, Detroit; Dave Workman, Kansas City; Buddy Walker, Miami Beach; Theresa Daly, Montreal; George McQueen, New Orleans; Joe Campo and Frankie Richardson, Philadelphia; Lou De Paul, Pittsburgh; Pat Kelly, Providence; Red Gordon, St. Louis; Vince Silk and Jimmy Jamerson, San Francisco; Billy Bishop, Seattle, and Joe Murphy, Toronto.

One of the oddities of the voting comes from the union's recently organized Florida outdoor branch in Sarasota. No formal nominations were made and elections were on the basis of write-ins. There were 61 write-in candidates and circus performer Karl Wallenda and clown Emmett Kelly, each with 10 votes, won the berths.

Sugar Ray-Maxim

Continued from page 4

Omaha and it is contracted for by the broadcast networks.

Fight will not be available to home video, a fact which is expected to increase materially the theatre grosses. Exhibitors, per usual, are expected to have the choice of carrying the fight only on that night, or accompany it with a regular film program. On the basis of returns of most fights provided theatres last year by TNT, it's anticipated that most of the theatres will hike their admission scales, since that's the only way in which they can show a profit for the evening.

Fact that the fight is being staged on a Thursday night is believed to have figured in TNT's closing a deal for exclusive TV rights. This necessarily excluded the bout from the Wednesday night fight series sponsored on CBS-TV by Pabst Beer. Since the networks have their usual commercial commitments for Thursday nights, they would have been forced to preempt time from their sponsors if they wanted to carry it. TNT, as a result, had almost a clear field in tying down the rights.

N. Y. Drama Critics

Continued from page 1

theatre, but when they constitute the major portion of a season's worthy items, well, the situation is definitely unhealthy."

The Morning Telegraph's Whitney Bolton took a swipe at unions in commenting that there's need of "a realization by the whole theatre that in greed there is destruction. If the theatrical unions would realize that they are eating themselves out of work they might sober up and cut their demands, thus making enterprise and production easier and more frequent."

The Journal-American's John McClain was annoyed at the "scarcity of exciting new talent; even most standbys failed to come through," he said. As suggestion, he said, "Find some new playwrights; get the established ones to write. Not one fresh and notable musical in a whole season!"

Surprisingly, two reviewers liked the season, the Daily News' John Chapman terming it "not too bad" and the AP's Mark Barron qualifyingly stating it was "excellent, except I think we need more beginning playwrights who don't go to movies and television once they have a Broadway hit."

But the season struck Cue mag's Gilbert Gabriel "with a deadly force—as the worst ever"; was "very weak" to Time mag's Louis Kronenberger, "horrifyingly bad" to Bolton, "depressing" to Kerr, "sad" to the Compass' Arthur Pollack, "feeble" to Miss Colby, "deplorable" to McClain, "anything but impressive" to the Mirror's Robert Coleman, and "louse" (French-accented) to the Times' Brooks Atkinson.

$2 Top Seats

In fact, the season made Atkinson so giddy that when asked for any suggestions for remedies, he airily replied "Raise everyone's pay, reduce taxes and ask Stalin to abandon Communism and disband his armies." Chapman was just as light-headed on the subject: "Get the national treasury back on the 100-penny dollar and get orchestra seats back to a $2 top."

A few other crix were a little more serious, as they chimed in with Chapman's idea on cheaper seats. "The public would frequent the theatre if the astronomic costs of production could, but some miracle, be reduced and seats were popular priced," said Women's Wear's Thomas Dash. "With overhead in its current swollen state, little can be done to encourage managers or producers to give newcomers a chance," added Miss Colby.

Coleman thinks the way to lure customers back to the theatre "may be to encourage more ex-legit players to return from Hollywood in good vehicles, revivals or new ones. Unfortunately," he added, "too many Hollywood players come to us ill equipped for the stage. And too many of them want stage assignments to bolster their popularity and asking prices on the Coast. We admire the courage of the former, but wish they were better prepared to help us in our time of need. Judy Garland and Betty Hutton are outstanding examples of what topflight, firstrate Hollywood stars can do at the boxoffice."

"The theatre," advised Kerr, "is too self-conscious about its intellectual superiority to other forms of entertainment—this leads to windiness, back-patting, moralizing, editorializing and pompous self-indulgence. It needs to rub its nose in the dirt a little and try competing with the circus again. It's too far away from its roots."

Critics themselves were taken to task by a couple of reviewers. "We are not going to get better plays if we do not encourage the younger playwrights," Tom Dash declared. "I think that the critics have been too harsh with a number of promising ones. The critics are not helping to encourage young playwrights such as George Tabori, Truman Capote, Sigmund Miller and Irving Elman by helping to murder their plays. The only one to escape unscathed was Joseph Kramm." Miss Colby wondered how, "with costs so high, is any one manager able to chance the speedy losses that have been meted out by the diverse reviews this season?" She feels that "papers can harm, but not help a show."

At Variance on ANTA

Question on what the critics thought of the ANTA Play Series this year drew some interesting replies. Atkinson termed it "excellent"; Chapman, "swell"; Gabriel, "the only hope of the year." Kronenberger thought that "unlike the year before, it at least made sense, but it has still to make history."

Nathan complained that "except for 'Desire Under the Elms,' the selections were highly questionable." Miss Colby called the series "uninspired, but serviceable." Kerr, calling the series "generally very good," thought that "the contributions would be greater if the pieces revived were less recent and less familiar."

Queried on whether repertory at City Center and ANTA was a good idea, Coleman answered, "Most certainly. If there aren't enough good new plays to go around, then we must do revivals of good old plays. In the days of our great actor-managers, such as Edwin Booth, Sothern & Marlowe, etc., repertory was tremendously important from both the artistic and financial standpoints. How are the small fry going to learn the great traditions of our theatre, our literature, unless we have repertories? How are our young actors going to develop their techniques if they never get a crack at the classics? The Metropolitan Opera Co. and the Sadler's Wells Ballet Co. do okay with classical repertories."

Nathan thought that repertory's success would depend on the kind of plays and casting. Gabriel likes the repertory idea, but suggests combining ANTA and City Center. Barron thinks the shows should be moved over to Broadway theatres if they prove hits. The New Leader's Joseph T. Shipley said: "I think ANTA should encourage other groups (including off-Broadway) to put on plays, rather than putting on plays itself." Kronenberger advised: "It's a good idea if it's good repertory—which means sufficiently high intentions and the judgment to match them." Dash thought that "since we have no repertory theatre, these revivals afford the only opportunity to see some of the better plays of other years."

Lecture Novelty

Critics were asked their reactions to the development of lecture-style theatre, a la "Don Juan in Hell" and Emlyn Williams' Dickens readings. "Shows like Emlyn Williams' can only be novelties," wrote Kronenberger, "but work susceptible of treatment like that in 'Don Juan' can have a real value, by' (1) reducing production costs on Broadway, and (2) making possible road tours that—with nothing but the cast's luggage to move—can play profitable one-night stands in college towns and other particularly literate communities."

"I think," said Kerr, "the platform style is in itself a good thing, and I see no reason why it shouldn't crop up as a more or less regular, if minor, aspect of the theatre. The danger now is that everybody is going to rush into the act so hurriedly and so little prepared, that the form, legitimate enough in itself, will be killed off again.

"What is more important—the direct address (to the audience) and the absence of heavy and immobile scenery should shock a lot of people into the realization that a tremendous amount of regular theatre can be done this way. Let's start with Shakespeare, and get rid of all that junk. In any event, it should loosen up the theatre, give it some air and elbow-room."

McClain said he "would oppose the trend to reduce all production to an austerity basis. A good show, well mounted, still makes plenty of glue. Ask Leland Hayward." The UP's Jack Gaver saw "readings" as "interesting in small and expert doses. But Lord save us from a deluge of such. Eventually it will pass, at least from the Broadway scene." Bolton, however, found it "a healthy thing and a good thing . . It makes the finest in theatre available, which is what is important."

"Readings have never died out," claims Shipley. "They are far from a passing fad." Gilbert agrees with Shipley. But Barron doesn't think they're theatre "in the Broadway sense of the word." Coleman claims "this type of performance (readings) requires something resembling genius to click. It is not for neophytes or incompetents." Pollack says "It's a spur. I hope it presages resumption of the dramatist's dominance—though I don't believe it does." Cooke thinks it ought to be expanded.

Chapman shrugs it off. "Nothing new here," he says. "Sir Henry Irving and other hams did it in the 18th century whenever they got hungry. Present significance is that people are hungry again."

"I hope it (readings) continues and expands," writes Atkinson, "always provided that the actors are able enough to do the job. Expensive physical productions are no substitute for a script and a performance and can destroy both."

"It proves that people are word-hungry," advises Sheaffer. "But if someone hopes to cash in by corralling a few theatre or film names in an expensive 'reading' of a play, or script excerpts, that doesn't lend itself to such treatment, he'll discover that 'Don Juan's' success doesn't rest on the fact that it happened along at the right time and caught the public's passing fancy."

'Sorry Note'?

Asked if they deemed it a "sorry note" that the best musical Broadway could whip up this season was a revival ("Pal Joey"), critics answered variously. "I'm not disturbed by a barren season or two," advised Shipley; "I think there should be more revivals of musicals." Nathan thinks that "the decline in musicals is probably only a temporary one." Dash thought it a mistake of the critics to award a citation as year's best musical to "Joey." "If the purpose is to encourage creative effort in the theatre," he said, "that purpose is defeated by ignoring the new works."

"Yep, it's a sorry note," reported Chapman. "No talent today."

Oops, Sorry

The N. Y. Drama Critics Circle, in April, picked the "Pal Joey" revival as the best musical play of the season on Broadway. Asked what he thought of the idea of the "best" musical being an oldie, the N. Y. Times' Brook Atkinson advised:

"Since the April meeting of the Circle, the constitution has been found. It provides that the annual citation must go to 'the best new musical of the year'."

Use No Substitutes

Asked his opinion on whether repertory at N. Y.'s City Center and ANTA was a good idea, the Herald Tribune's Walter F. Kerr snapped back with:

"What do you mean 'repertory'? I wish ANTA would develop a first-rate and specially trained American acting company capable of doing something more than contemporary realism. When we want to send a reputable company abroad, we have to send a ballet company. I would like to see ANTA create a genuine National theatre in this respect."

Sheaffer, on the contrary, says, "I don't think there is any cause for mourning on this score." "This is just an off-year," believes Cooke. "I think that the musical quality of the past 10 years or so is way above the average for the '20s and early '30s." "Costs being what they are," said Gaver, "there is too little chance for new talent in the musical show field to get a hearing."

"Is the musical situation any different from the dramatic?" asks Kerr. "The impoverishment is general, it seems to me. My own notion is that old set forms have now broken down, as they do about every 30 or 40 years, and we're waiting for a new impulse. So long as we believe in certain established methods of doing farce, melodrama, musicals, problem plays or whatever, the writer proceeds with confidence. At the moment, the writer seems to me to have lost confidence—he's poking gingerly at the stuff, partly confused, partly hopeful as to what will work—but he isn't sure. It's a transitional time; we're in the last gasps of one cycle and waiting, puzzled, for the next one to turn up."

Bolton advised that "the frightening and paralyzing costs of any kind of production, and most especially musical production, are such that most producers, librettists and composers have been scared away to working in more reasonable fields such as films and television. The unions, probably, are to be blamed for the costs existing today, and which costs forbid the production levels of previous seasons. The only union that isn't contributing to this paralysis is Equity. The actors, as usual, are pathetically eager to help and, consequently, get jobs."

The aisle-sitters were asked whether Broadway angels—outside money backing shows, instead of the producer's coin, as formerly—had hurt the theatre. Gabriel agreed. "The worst thing about the present situation is the abundance of other people's money (and usually theatre-ignorant people's money) which is involved." Shipley disagrees. "Most backers are gamblers, anyhow," he says. "Let them do it on Broadway instead of at Jamaica."

Nathan volunteered that "the money has to be raised somehow, and producers today are not as rich as were those of the past." "Unquestionably, this is not a good trend," reported Dash, "but unfortunately, under the present setup, there is no way of avoiding the pool of backers." Barron doesn't see the theatre hurt, although "a show today is often a community project where the ones participating are gambling their prospective salaries against their own show being a hit."

"The new method of financing," says Coleman, "is harmful. For one thing, it forces producers to budget productions at twice what they really cost. In return for finding a script, a director, a cast and backing, the producers want—and in many instances should get—50% of the take for their efforts. Rodgers & Hammerstein, Leland Hayward and a few other topflighters usually put their own money behind their shows. But they know they are good. Personally, we prefer the old method because it would lower, by 50%, current exorbitant production costs. But those who don't have big bankrolls must turn to angels. And they are certainly entitled (I mean the producers) to a good part of the take for maintaining an office, auditioning angels, etc."

"Angels are a pain," declared Bolton. "Angels are a pest. And no longer a plethora."

Angels, Poor Dopes

Chapman sees nothing wrong with today's setup. "The angels, the poor dopes, are keeping the theatre alive." Atkinson disagrees. "The backers' situation is harmful," he said, "but I'm not expert enough to know how to improve it." Sheaffer, however, feels that "production costs have become too high for one or two men to underwrite them."

The reviewers were asked their thinking on what looks like a monopoly—"the Wonder Boys of Broadway." VARIETY thought "it's so dominantly Rodgers & Hammerstein, or Leland Hayward, or Lindsay & Crouse, that only occasionally do a Feuer & Martin, or a Levin & Smith, or a Subber & Ayers, break through." Gabriel answered that "the wonder boys are still all too few"; that R&H and L&C "do have the top layers nowadays, but they deserve it. They have the taste, the talents, and a genuine love of the theatre. Would you rather go back to Klaw & Erlanger?" Shipley isn't worried about "monopoly." He says "there'll be plenty of musicals (good and bad) by new names in the 50s."

"The reason so few super-producing firms arise today," says Coleman, "is probably that the standard of competence is higher. With competition from other media what it is, it seems to us that the calibre of the newcomers is excellent. It has to be. Many of the producers who were greats in the days of little or no competition, might easily be flops today. You have to have intelligence, taste and vision to succeed today. You have to be something of a creator. You have to develop ideas and find exactly the right scripters for them. You can't wait for profitable properties to fall into your lap."

"It's just too tough to raise the dough for one thing, as far as musicals are concerned," advised Gaver. "The smart people lay off. There aren't over five persons active with musical production (producers, I mean) who know what it is all about. And some of the inept are veteran showmen. It is alarming and pathetic."

"The wonder boys on Broadway," wrote Barron, "are in that category because they became experts in every field of the business. They didn't try to remain composers, playwrights, actors or in whatever particular field they started. They went out and learned about how to handle a boxoffice. They learned about staging shows. They learned about audiences. They learned about writing plays and musicals. They learned about producing and how to book theatres. Even Russel Crouse, the world's worst actor, I think, could go on and pinch-hit for Ethel Merman tonight if necessary. And he could do it because he has studied every branch of show business just as have Rodgers & Hammerstein, Leland Hayward and the other successful ones. The wonder boys weren't content to be merely impresarios like the producers of 20 years ago. And that is the difference between today and the 1920s on Broadway."

Underplaying

Critics were also queried as to the modern emphasis on naturalistic acting, or "underplaying." "Modern drama seldom calls for so-called 'acting in the grand manner'," replied Nathan. "Imagine Robert B. Mantell in 'Jane'."

"I'm for bravura acting in scripts that require it," advised Atkinson. "But I don't think 'The Shrike' could be acted in any style except realism. There is some mighty fat acting in 'Don Juan in Hell,' and there would be no play if anyone tried to underplay that romantic declamation."

"Let us hope to God that the grand manner never comes back," said Bolton. "I don't see any chance of acting in the grand manner coming back," wrote Cooke, "but I do believe that a little more ham will do no harm. . . . The theatre needs blood." "Underplaying still holds sway," advises Chapman. "The only acting in the grand manner was done by Betty Hutton at the Palace."

"I'm all for what might be described as 'heroic' style," Kerr advises. "We've been scared to death of 'ham' for years and have diminished performance scale to the point of almost psychopathic introversion. The actor has pretty much curled up into his own private world, and, as a result, been left to it. I suspect that the kind of open, direct vigor that Boyer and Laughton have got into 'Don Juan' would bring a lot of excited people running back into the theatre."

"I think the modern theatre is drawn too fine," says Coleman. "That goes for writing as well as acting. It's become too darn subtle. It's afraid to show a decent, honest emotion. The solution would be to recapture some of the vitality of the past and still retain the present-day polish."

Closing note was sounded by Shipley. "High prices mean that, for sheer entertainment and nothing else, more and more people will turn to television. This may be good for the theatre, forcing it to respond to richer needs and deeper values. Entertainment, enlightenment, exaltation—these will all come from the effective theatre, as no other of the public arts can give them."

Olney Preps New Season With Revamped Lineup

Olney, Md., May 20.

Advance interest in Olney Theatre's subscription series plan is best in several seasons, despite lift in scale from $3 to $3.60 top, according to producer Evelyn Freyman. With an almost complete new lineup, topped by NBC radio newscaster Kenneth Banghart, who has joined Mrs. Freyman as partner and co-producer, the strawhat has teed off a stepped-up program of exploitation.

The 15-week season will be launched by Eva Gabor in a 10-day run of "Cardboard Lover," beginning June 6. Joan Blondell in "Come Back, Little Sheba" follows June 17, with the Olney pattern of Tuesday openings prevailing after the preem.

Other attractions on the agenda are Slavenska-Franklin Ballet, July 1; "The Man," starring Dorothy Gish, July 15; Carol Bruce in "One Touch of Venus," July 29, and "The High Road," new play-with-music, based on life of Scottish poet Robert Burns, Aug. 26. Other shows tentatively inked in with no dates set, include Walter Pidgeon in "Second Threshold"; Constance Bennett in "A Date With April"; Faye Emerson, in a play to be selected, and Jackie Cooper in "Remains to Be Seen."

Warren Munsell, Jr., takes over as new house manager, with Robert O'Hearn, of the Brattle Theatre, handling set design chores.

Stock Mgrs. Stick to 3-Actor Package Limit; Equity Snag Still Snarled

Despite one open break in its ranks, the Stock Managers Assn. is apparently sticking to its three-actor limit on touring package shows. Although there are unconfirmed reports of full-cast companies being booked, at least one new play being given a tryout tour is using only three permanent players, and numerous star revivals are conforming to the rule.

Resignation of Milton Stiefel last week from the SMA is figured primarily a protest against the three-actor rule. In a letter to John Huntington, SMA president, announcing his withdrawal, Stiefel declared, "I am not leaving for any one particular reason. On the contrary, there are several reasons." However, Stiefel is reportedly booking several full-cast touring shows for his Ivoryton (Conn.) Playhouse and is said to have been particularly critical of the three-player limitation.

Richard Aldrich has scheduled at least one full-cast show, a legit edition of the "Mama" television stanza, at his Cape Playhouse, Dennis, Mass., although there's a question of whether that may technically fall within the package rule. Similarly, the Westport (Conn.) Country Playhouse will open its season with the Brattle Theatre revival of "Heartbreak House" and later play a tryout of the Clifford Goldsmith comedy, "Then One Day," both presumably exceptions to the rule.

After protesting the package limit, Constance Bennett is abiding by it with her tour in a tryout of the George Batson comedy, "Date with April." Using Edmon Ryan and Herbert Evers as permanent featured players and Arthur Sircom as advance director, the star will pick up the remaining cast members at each stand. The tour, booked by Maynard Morris, of Music Corp. of America, will open June 2 at the Ann Arbor Drama Festival and then play single weeks at Hinsdale, Ill.; Fayetteville, N. Y.; East Rochester, N. Y.; Worcester, Mass.; Olney, Md.; Dennis, Mass.; Fitchburg, Mass.; Princeton, Andover, N. J., and Newport, R. I.

Matters are apparently still at a standstill in the controversy over the new Equity regulations covering stock. A few barns are sticking to their announced determination to remain dark, but others participating in the recent ultimatum to the union are believed to be quietly planning to reopen under Equity rules. Several managers object violently to the new requirements about supplying board and lodging for actors, saying the setup is unworkable.

Name Policy Mapped For Summer Stock at Miami Under Scott-Condos Mgt.

Miami Beach, May 20.

Cameo Playhouse, newest legit venture in this area, will inaugurate a 10-week summer season beginning June 9, with Franchot Tone starred in "Petrified Forest." Producers are Sandy Scott and Nick Condos. Plans also call for a winter schedule of Broadway clicks and several tryouts.

Theatre is located in heart of Miami Beach. Former groups attempting establishment of a legit house had to be content with outlying locations, militating against sustained patronage.

Lineup of names involved is impressive, with Jed Harris advising, Jean Dalrymple handling the bookings and castings and Guy Thomajian directing, plus—in the negotiating stage—John Garfield in "Postman Always Rings Twice"; Mae West in "Sextette," Charles Boyer in "Accent On Youth" (Samson Raphaelson revising the original); Judy Holliday in "Dream Girl"; Martha Raye in "Annie Get Your Gun," and Bette Davis in "Black Chiffon."

Cameo Playhouse is expected to seat 1,050, once stage is enlarged and dressing rooms built. It is part of the Wometco filmhouse chain. Scott produced 10 weeks of summer stock featuring top legit names at Copa City two seasons ago. Condos, with his wife Martha Raye, operates the Five O'Clock Club.

Winter season plans are being formulated.

'Fourposter' Paid Profit Now 100% With 20G Divvy

Payment of a $20,000 dividend last week on "Fourposter" brings the total distributed profit to 100% on the $40,000 venture. In addition, the Playwrights Co. production has about $17,000 in assets, including approximately $10,000 cash reserve and $7,000 in bonds. The Jan de Hartog two-character comedy, currently in its 31st week at the Barrymore, N. Y., is netting around $5,000 on its $21,000-odd weekly gross.

Jessica Tandy and Hume Cronyn, co-starred in the play, withdraw June 7 for a vacation, after which they will tour in a second edition, opening on the Coast late in June. Betty Field and Burgess Meredith will succeed as stars of the Broadway production.

Traube May Tour 'Shrike' in Fall

"The Shrike," Jose Ferrer's production of the Joseph Kramm psychological melodrama which closes May 31 at the Cort, N. Y., may be taken over by Shepard Traube for reopening in the fall. Traube, whose touring edition of "Bell, Book and Candle" has made a cleanup, figures on sending Kramm's Pulitzer Prize-winner on the road, perhaps after a limited tuneup engagement on Broadway.

There's still no indication who would take over the leading male role created and now being played by Ferrer, who also directed. Various Broadway and Hollywood names have been sought for the assignment, and an undisclosed star reportedly planed in from the Coast over the weekend to see the show. But Traube is confident of being able to get a suitable name. Ferrer, who produced the play in association with Milton Baron, is exiting for a film assignment contracted last fall.

Presumably at least partly due to its Pulitzer citation, "Shrike" took a $4,000 boxoffice jump last week, to a gross of about $24,000. Although the pace would probably taper off a bit with the approach of hot weather, there's apparently ample margin to insure the show's continuance.

The production has thus far earned an estimated profit of about $30,000 on its $50,000 investment. It has returned the original $50,000 capitalization and has a cash reserve of about $20,000, plus $9,260 in bonds. Still to come is the show's 40% share of the $150,000 film sale.

JACOBS AIMS 'FIRE' FOR TRYOUT WITH BARTER

"Sweet Fire," Lee Marlon comedy about the first femme actress and including Shakespeare as one of the characters, has been acquired by Irving Jacobs and will be tried out the week of July 28 at the Barter Theatre, Abingdon, Va. Margaret Perry will direct. If the show is sufficiently promising, Jacobs plans to bring it to Broadway late next winter or early spring.

Already on Jacobs' schedule for next season are three plays. First will be "Bernardine," by Mary Chase, author of "Harvey" and "Mrs. McThing." The show, to be directed by Guthrie McClintic, is already capitalized at $60,000. Next will be "Preacher Boy," by William McDowell Stucky, to be staged by David Alexander. The remaining item is "Monsieur Lautrec," Edward Chodorov's drama about the late French artist.

Dallas Civic Preem

Dallas, May 20.

The Civic Playhouse will stage a premiere next month with "Five Wives Had Father," a new three-act comedy by Ted Wynn, set for a June 23-28 run. Wynn is a former Detroit newspaper critic and RKO scripter in Hollywood.

Canton Show Shop Set For 12 Weeks Under Somerset

Hartford, May 20.

Canton Show Shop, at nearby Canton, gets underway June 9 for a 12-week season under the banner of Joseph Somerset. Strawhatter will be Equity. Stanley Cobleigh, for several years operator of the barn, will be one of the members of the resident cast. Vinnie Rourke, w.k. character actor, rejoins the company for the summer.

Opening play will be "Private Lives." One or two new plays may be tried out this summer. House is keeping to its formula of presenting well-known vehicles.

$72,605 Deficit on 'Joan'; Guild to Pay Fire Loss After Backer's Protest

Although there's little prospect of the revival being sent on tour as originally planned, the Theatre Guild will either replace or pay for the "Saint Joan" scenery, costumes and props destroyed in the recent fire at the Kaj Velden Studios, Fort Lee, N.J. According to Lawrence Langner, Guild co-director, he and Theresa Helburn, his colleague, feel a "moral responsibility" in the matter, since they cancelled the "floater" insurance on the physical production when they had it placed in storage.

The Guild's intention of making good the loss of the "Joan" production became known last week after one of the show's backers had protested various matters connected with the venture. Langner explained that the decision to drop the insurance policy on the scenery and costumes when "Joan" was put in storage at the close of the New York run last February was in line with standard Guild policy in such matters.

"When Miss Helburn and I learned of the destruction of the production, however, we agreed that we had made a mistake in not continuing the insurance, so we were morally responsible," he says. "But until Margaret Webster returns from England we won't be able to decide whether to replace the production or pay for it—and if the latter, how much the payment should be."

The Guild official points out that the "Joan" revival was presented in partnership with Edward Choate and George Ross, using much of the physical production, including nearly all the costumes and props, from the edition Miss Webster had done in Woodstock, N. Y.,

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D.C.'s Child Actor Ban Seen on Way Out Soon

Washington, May 20.

Legislation to permit child actors on Washington stages is beginning to move through Congress. Because children under 14 have been barred from appearing, such productions as "South Pacific," "Member of the Wedding" and "King and I" cannot come into this city.

Last week the House District Committee, which had conducted hearings earlier, voted an okay for the bill of Rep. Emanuel Celler (D., N. Y.). The bill is slated to be voted in the House on May 26. An identical bill, introduced in the Senate, won the approval of a Senate District sub-committee last week, following hearings in which 14 witnesses appeared in support and a few opposed.

There appears an excellent chance that the measure will become law within the next few weeks.

New Strawhat Venture On Balto-D.C. Highway

Baltimore, May 20.

A new entry to the strawhat picture here was announced this week for location on Route 1, Baltimore-Washington Highway, one mile south of Laurel, at Avondale Farms. Organized by Rudolph Pugliese, of the U. of Maryland Drama Dept.; Borah Z. Burman, of same school with strawhat experience at Mt. Kisco and Saratoga under his belt, and J. Allen Bowers, of Ohio State and Wisconsin, the group, to be known as the Pine Tree Players, will use talent of some 50 universities in the east.

Set to open July 1, repertory will include Broadway hits, some art stuff, an original manuscript and a musical comedy possibility. Theatre will seat 350.

'Affairs,' 'Wedding' Pay Off Plenty, But 'Aisle' Ends $260,000 in Red

Terrell Skeds Dance Co. After Equity Alien Tiff

Because he was unable to get a waiver for an alien player to appear in a contemplated revival of "Fledermaus," St. John Terrell has switched to a non-legit bill for the week of Sept. 23-28 at his Lambertville (N. J.) Music Circus. Alternate show will bring Jose Greco's Spanish dance troupe in the start of a new U. S. tour. It will be the first non-legit offering for the spot.

Terrell had previously sought to star Rita Strich, of the Berlin State Opera, in the "Fledermaus" production for the closing bill. However, Actors Equity refused to waive its alien rule on the ground that plenty of American singers are available for the assignment.

'Darkness' Fades To $25,300 Loss

"Darkness at Noon," the Playwrights Co. production of Sidney Kingsley's dramatization of the Arthur Koestler novel, wound up as a $25,300.51 loss, according to an accounting sent to the backers last week. Accompanying the statement was a $30,000 capital return, making a total of $70,000 repaid to the investors in the $100,000 venture. A balance of $4,699.49 is being retained by the management to cover possible future expenses.

The statement shows that the anti-Communist drama had an uneven financial record for the last weeks of its tour. For example, it grossed $19,424.68 for a profit of $717.88 the week ended April 5 in Seattle; drew $10,388.50 for a loss of $2,189.83 for seven performances ended April 12 in Minneapolis; got $8,829.50 for a loss of $2,310.27 the week ended April 19 between Minneapolis and Milwaukee; pulled $19,951.10 for a profit of $945.78 the weak ended April 26 in Cincinnati, and played a one-nighter April 28 in Huntington, W. Va., for a $3,500 guarantee and a profit of $1,714.63, giving it a net loss of $1,121.81 for the 32-performance period.

Closing expenses to date are $1,658.77, but there was $258.51 income from royalties. Although the project represents a sizable loss on its Broadway run and road tour, there's still a possibility of it getting into the black via a film sale and/or a British production. Claude Rains starred in the show on Broadway and Edward R. Robinson on the road. Adaptor Kingsley staged it.

45G PROFIT SO FAR ON TRAUBE'S 25G 'CANDLE'

"Bell, Book and Candle," Shepard Traube's touring edition of the John van Druten comedy, represents a profit of around $45,000 thus far on its $25,000 investment. It has distributed $18,000 in profits, has approximately $17,000 in cash reserve and about $10,000 in bonds.

The show, currently in its 13th week at the Selwyn, Chicago, is apparently due to remain there through the summer. After tapering off recently, it took a sizable boxoffice jump last week in the face of a general downward trend locally. The advance sale, reportedly about $10,000, is said to be building.

Joan Bennett and Zachary Scott have recently taken over as stars of the production, succeeding Rosalind Russell and Dennis Price, who went out in the parts played by Rex Harrison and Lilli Palmer in Irene M. Selznick's original Broadway production.

Jarmel Out as Press Head Of Columbia Artists Mgt.

Dorle Jarmel has resigned as head of the press department of Columbia Artists Mgt. as of June 1.

She'll remain in charge of publicity for the N. Y. Philharmonic-Symphony. Her husband is Dario Soria, president of Cetra-Soria Records, of which she is veepee.

Last week's six closings included three on Broadway and three touring productions. Two of the shows were big-money smashes, one had registered a Broadway run but represented a huge loss, and the others rate as boxoffice failures, although one is a prospect to clean up on the road next season.

The three Broadway closings were "Candida," "Conscience" and "Paris '90." The tourers were "Affairs of State," "Member of the Wedding" and "Two on the Aisle." The two hits represent a combined profit of about $430,000, while the four other entries, involving an aggregate deficit or around $322,000, include "Two on the Aisle," "Candida," "Conscience" and "Paris '90."

"Affairs," which folded in Rochester, represents a profit of about $230,000 on an original $50,000 investment. The Louis Verneuil comedy, with Celeste Holm as initial star and June Havoc taking over during the 610-performance New York run, had distributed $206,000 profit by the time it went on the road last spring. At that time there was about $34,000 in additional assets, but the Richard Krakeur-Fred Finklehoffe production lost about $20,000 on tour. If a suitable star can be obtained, the management plans to send the show on tour again in the fall.

"Wedding," which closed at the Windsor, Bronx, N. Y., after a final two weeks on the subway circuit, also represents about $230,000

(Continued on page 60)

Nederlanders May Pull Out of Mpls. Lyceum Due To Losses; No Taker Seen

Minneapolis, May 20.

Minneapolis, with a population of 520,000, may be without an operator for its legitimate theatre henceforth, and road attractions desiring to play the city may have to come in and rent the house or other premises and themselves handle the necessary preliminary details which a resident managership looks after.

After four seasons of unprofitable operation, the Nederlanders of Detroit, where they're veteran operators of the legit Shubert theatre, are undecided whether they'll lease the Lyceum here for another season, according to Jimmy Nederlander, who has been the Lyceum manager. Nobody else is remotely in sight to take the house over.

In view of the small number of touring attractions available profitable operation of a legitimate theatre is practically impossible, Nederlander says. The theatre was losing money the past season as a whole, he said, while at least three of its attractions, "Guys and Dolls," "South Pacific" and "Gentleman Prefer Blondes," carted away large profits for their local engagements.

"We had 16 legitimate shows and 20 weeks of them the past season, more than the previous season, which had the fewest in the four-year period we've been here," said Nederlander. "But that's not nearly enough to maintain a legitimate theatre, even with an occasional picture, outside rentals and concert attractions available and profitable."

Another $6,000 Divvy For Backers of 'Kate'

Another $6,000 dividend was recently paid by "Kiss Me, Kate," bringing the total distributed profits on the 1948-49 musical to $1,038,000 thus far. As of April 30, there was an additional $14,388.44 in profits available for distribution.

Recent income on the Cole Porter-Sam and Bella Spewack show has included $1,784.88 royalty from the British production during February, $966.17 advance royalty from the Australian company, $2,187.59 royalty from the Swedish edition for February-March, $120 for rental of a celeste, $1,400 broadcast fee from the "Railroad Hour" and $5,000 for sale of scenery and props to the San Diego Civic Light Opera Assn. There were also expenses totalling $4,021.92 during the period.

Plays on Broadway

New Faces of 1952

Leonard Sillman production of revue in two acts (26 scenes), with music and lyrics by Ronny Graham, June Carroll, Arthur Siegel, Sheldon Harnick, Michael Brown; sketches by Graham, Peter De Vries, Melvin Brooks. Overall direction by John Murray Anderson; choreography and staging of musical numbers, Richard Barstow; sketch staging, John Beal; scenery, Raoul Pene du Bois; costumes, Thomas Becher; orchestra conductor, Anton Coppola; orchestral arrangements, Ted Royal. At Royale, N. Y., May 16, '52; $6 top ($7.20 opening).

Cast: Virginia Bosler, June Carroll, Robert Clary, Allen Conroy, Virginia de Luce, Michael Dominico, Alice Ghostley, Ronny Graham, Patricia Hammerlee, Eartha Kitt, Joe Lautner, Carol Lawrence, Paul Lynde, Bill Mullikin, Carol Nelson, Rosemary O'Reilly, Jimmy Russell.

This new (and fourth) edition of Leonard Sillman's intimate revue series is the best of the lot and may be the first one to pay off. A bright, brisk and generally original show, it proves a captivating evening for the escapist-minded and supplies a needed lift to the waning season. As the first apparent musical click in months, it's a cinch for a healthy run, and may even refute the current credo that television has outmoded the stage revue.

The element that distinguishes this "New Faces" from previous Sillman ventures is its professional slickness, verve and pace. As before, Sillman has rounded up a fresh, handsome and talented cast. But this time the material has been skillfully edited, the overall production has been brilliantly conceived, the decor is no less than inspired and the entire show has been staged with stunning effect. The weaknesses are relatively minor.

As with most revues, the material is uneven, with the first half definitely better than the second. Also characteristic of the revue form, the greatest variability in the material is in the sketches, which range from original and incisive to imitative or obscure. The music is generally acceptable without offering any items of smash potentiality. The dancing is exceptionally proficient and stimulating, however, and there is an extraordinary amount of talent and personality in these new faces on the Broadway scene.

The novel opening brings an infectiously grinning Ronny Graham to promise that the revue is going to top the recent trend toward small-cast, small-production shows by dispensing with the entire troupe and physical setup, while he merely reads the script. "Faces" then skampers through a roughhouse comedy sketch in which Graham is a bop musician at a Congressional hearing, offers a laughable song by pint-sized Robert Clary as an oh-so-French lover with three adoring femmes, and then an eloquently understated dramatic song, "Guess Who I Saw Today," sung by June Carroll.

Among the superior numbers thereafter are a song, "Love Is a Simple Thing," with several singing combos and dance teams; a laughable jape of Laurence Olivier and Vivien Leigh getting their "Caesar" and "Antony" performance schedule mixed up; a hilarious satirical song, "Boston Beguine," sung by Alice Ghostley; a nice sentimental sketch; "Nanty Puts Her Hair Up"; a satire by Graham of the Truman Capote literary boom; a sulphurous song, "Bal Petit Bal," by Eartha Kitt, and a moderately funny "Death of a Salesman" takeoff.

In the milder second half, the standouts are an amusing spoof of the canasta and kindred crazes; a poignant schoolboy number, "I'm in Love with Miss Logan," sung by Clary; an explorer-lecturer satire enacted by Paul Lynde; a caustic song quartet titled "Convention Bound"; a diverting travesty on Gian-Carlo Menotti, and a torchy song, "Monotonous," rousingly put over by Miss Kitt.

There are no tunes in the show that keep a patron humming after he leaves the theatre, perhaps because the arrangements and staging aren't calculated to plug the tunes. On the other hand, in some cases the performance of the songs is memorable and/or the lyrics are standout. Although none of the small company now has the authority or personal impact of a star, there are some notable talents and attractive personalities present, and it seems likely that several of these oncomers will before long hit stardom.

Graham, besides writing some of the music, lyrics and sketches, is a personable comic whose chief need at the moment is to learn to take things a little easier. Miss Ghostley combines a serviceable voice with a terse comedy style and a knack for charactericazion. Clary has an artful way of putting across comedy within an as-yet limited orbit; Paul Lynde can register broad character-comedy, and Virginia de Luce combines nifty looks with a droll comedy touch.

Among the agreeable singers are June Carroll, Rosemary O'Reilly, Miss Ghostley and the sultry, decorative Miss Kitt. The standout dancers are Jimmy Russell, Allen Conroy, Michael Dominico, Virginia Bosler, Carol Nelson, Carol Lawrence and Patricia Hammerlee. But this all-featured company is primarily an ensemble enterprise, with the individuals in most cases subordinate to the overall group and the material.

Few shows are so blessed in the staging and physical production. Raoul Pene du Bois's scenery makes eloquently colorful use of relatively simple settings and lights and, with only a few exceptions, Thomas Becher's costumes provide a vivid assist. John Murray Anderson must be the recipient of major credit for the overall professional approach (including a consulting voice in the scenery and costumes), while Richard Barstow's choreography and staging of the musical numbers and John Beal's direction of the sketches complete a virtuoso combination.

Hobe.

Tovarich

N. Y. City Theatre Co. (George Schaefer, artistic director) production of comedy in two acts (four scenes) by Jacques Deval, adapted by Robert E. Sherwood. Stars Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence. Directed and designed by Harry Horner; costumes, Noel Taylor; musical supervision, William Brooks. At City Center, N. Y., May 14, '52; $3 top.

Billposter	Arny Freeman
Prince Mikail	Herbert Berghof
Grand Duchess Tatiana	Uta Hagen
Olga	Sudie Bond
Count Brekenski	John Heldabrand
Chauffourier-Dubieff	Raymond Bramley
Martellau	Arny Freeman
Fernande Dupont	Paula Laurence
Charles Dupont	Romney Brent
Cook	Edna Preston
Georges Dupont	Peter Brandon
Helene Dupont	Pat Crowley
Concierge	William Hickey
Mme. Van Hemert	Elizabeth Dillon
Mme. Chauffourier-Dubieff	Julia Adler
Commissar Gorotchenko	Luther Adler

This second production in the N. Y. City Center's three-comedy spring season is the latest revival to dramatize the already-apparent infirmities of contemporary playwriting. It's an enjoyable sort of expose, providing an entertaining and occasionally touching show, and making an acceptable successor to the previous "Male Animal."

The Robert E. Sherwood adaptation of Jacques Deval's sentimental Parisian original, first presented in London in 1935 with Eugenie Leontovich and Cedric Hardwicke, and in New York the next season with Marta Abba and John Halliday, is an expertly tailored little romance, given an ingratiating performance in this pop-price, limited-engagement revival. It's not vigorous enough to rate as a candidate for takeover for a commercial run, however.

It is now presented frankly as a period piece, with a billposter providing an intro and the two principals exiting in front of a billboard at the finale. This minor touch is probably a good idea, since it tends to give a fictional quality to certain plot elements that might otherwise stir criticism in the present era of international tension.

But while "Tovarich" deals with the Soviet regime with a tolerance hardly keyed to today's public attitude, the play is unquestionably not only pro-White Russian but also anti-Communist (or, in the language of that time, anti-Bolshevist). For although the former Imperial cavalry general Prince and his Grand Duchess wife do turn over to the Commissar the 4,000,000,000 francs that the late Czar had entrusted to their safekeeping, it is clear that they do so in the longterm interest of Russia and the Russian people rather than for the Soviets, whom they have ample reason to hate.

Moreover, after writing a check for the funds, which are to be used for food for the Russian people so that the Soviet government will not have to dispose of Ukrainian oil fields to obtain credits with which to buy food, the emigre Prince says, in effect, that neither the Czarists nor the Soviets are likely to be more than a passing factor in the ultimate destiny of Russia. Also, the references to the Soviet tortures of Czarist prisoners and the farcical presentation of a humorless femme, Red snooper (particularly the latter), are hardly likely to draw enthusiasm from the Daily Worker.

Aside from its possible political connotations, "Tovarich" remains merely a light but adroit bit of comedy-romance. This revival is unevenly, but for the most part persuasively, done. Uta Hagen has authority and conviction as the Grand Duchess, with agreeable flexibility and absence of overearnestness, particularly in the comedy moments when the impoverished aristocrats are employed as servants in a Paris household. Herbert Berghof's performance as the Prince improves as the play progresses, coming across as perhaps the lightest and most diverting he has given.

Luther Adler, as the Commissar, concentrates on the good humor rather than the ruthlessness of the character. Romney Brent gives a straight comedy portrayal of the Paris banker perplexed to find himself the employer of the nobility, but Paula Laurence uses slapstick to get boff laughs as his wife. In the featured roles, Pat Crowley and Peter Brandon are attractive as spoiled but likable teenagers (the presence of straight ingenue and juvenile parts seems an anachronism these days), and Raymond Bramley is properly suave as a banker scenting a lucrative deal.

Harry Horner, who staged the show and designed the scenery, reveals a broad approach with the former and expressive ingenuity with the latter. Noel Taylor's costumes are effective and the incidental music, supervised by William Brooks, is helpful. *Hobe.*

Conscience

Messrs. Shubert (by arrangement with Joseph Kipniss and Jack Small) presentation of drama in two acts by Pedro Bloch, translated by Claude Vincent, adapted by A. M. Klein. Stars Maurice Schwartz, who staged. Sets and lighting, Ralph Alswang. At Booth, N. Y., May 15, '52; $4.80 top.

Robert Burgos ..... Maurice Schwartz

Diversity in tastes has a fine illustration here. This one-character drama, originally written in Portuguese by Pedro Bloch, has enjoyed successful runs in South America, and has been playing in Rio de Janeiro for the last two years. Here, in an adaptation by Canadian poet A. M. Klein from the translation of Claude Vincent, the opus looks marked for a very limited stay.

Work brings Maurice Schwartz, founder and star of the old Yiddish Art Theatre, to the English-speaking stage, but does him little credit. A lugubrious, heavy and confused drama, it limits Schwartz's performance to an equally heavy, old-fashioned one, for a dull evening in the theatre.

A strange vehicle, the opus is the story of a man who believes himself neglected by his family, runs away with another girl, and after five years, deserted by the femme when his coin runs out, returns home. The house is deserted. Rummaging through some papers, the man learns that his daughter has married, his son has died, and his wife has been loyal to him all along. Alone with his conscience after denouncing his family all through the play, he goes mad.

Playing the man, Schwartz conducts a sort of running (literally) monolog all evening, up and down stage, up stairs and onto a balcony, even into the audience. Imitating the other family-members sometimes, he is, however, always playing the one character—the man. Staging is a little novel, with Schwartz appealing to the audience for sympathy and understanding, occasionally stepping down into the audience to make a point, ask a query or present some token of evidence of his "innocence." Making accusations and charges, and appealing for our goodwill, Schwartz is somewhat affecting, while at the same time the whole thing is strangely unmoving and unconvincing. Performance is versatile, sharply-keyed and strong, but to little effect. Ralph Alswang's sets are solid, making the evening still heavier. It's not for these times, hereabouts. *Bron.*

(Closed Saturday after four performances).

Original Cast

Gilbert Miller production, staged by Miller; designed by Raymond Sovey. At Plymouth, N. Y., Oct. 15, '36; $3.30 top.

Prince Mikail	John Halliday
Grand Duchess Tatiana	Marta Abba
Olga	Irina Feodorova
Count Brekenski	Frederic Worlock
Chauffourier-Dubieff	Ernest Lawford
Martellau	Aristides de Leon
Fernande Dupont	Margaret Dale
Charles Dupont	Jay Fassett
Cook	Barbara Gott
Georges Dupont	James E. Truex
Helene Dupont	Amanda Duff
Concierge	J. Colville Dunn
Mme. Van Hemert	Leni Stengel
Mme. Chauffourier-Dubieff	Adora Andrews
Commissar Gorotchenko	Cecil Humphreys

Dorati to Do Bela Bartok Opera at Dutch Festival

Minneapolis, May 20.

Antal Dorati, conductor of the Minneapolis Symphony, will sail June 6 to Europe to do a performance of Bela Bartok's opera, "Prince Bluebeard's Castle," in concert form, in English, at the Holland Festival in Scheveningen. Soloists will be Martha Lipton and Ottokar Kraus.

Play Out of Town

First Lady

Washington, May 19.

New York City Theatre Co. presentation of comedy in three acts by Katharine Dayton and George S. Kaufman. Stars Helen Gahagan, Edna Best, Ona Munson, Peggy Ann Garner, Frederic Tozere, Scott McKay; features Guy Spaull, Ruth McDevitt, Addison Richards, Margery Maude, Howard Wierum, Regina Wallace. Directed by David Alexander. Setting, Peter Larkin; costumes, Noel Taylor. At Gayety, Washington, May 19, '52.

Sophy Prescott	Ona Munson
Charles	Frank Rowan
Emmy Paige	Peggy Ann Garner
Lucy Chase Wayne	Helen Gahagan
Stephen Wayne	Guy Spaull
Belle Hardwick	Margery Maude
Mrs. Ives	Regina Wallace
Ann Forrester	Althea Murphy
Congressman's Wife	Genevieve Frizzell
Her Friend	Darthy Hinkley
Baroness	Ulla Kazonova
Senor Ortega	Luis Martinez
A Chinese	Norman Chi
General	Leonard Lord
Young Girl	Jean Jordan
Larham	Richard Warner
Mrs. Creevey	Ruth McDevitt
Mrs. Davenport	Bette Ford
Senator Keane	Scott McKay
Tom Hardwick	Addison Richards
Irene Hibbard	Edna Best
Bleecker	Hal Cooper
Carter Hibbard	Frederic Tozere
George Mason	Will Hussung
Elsworth T. Ganning	Howard Wierum
Jason Fleming	Richard Hamilton
Herbert Sedgwick	Richard Sterling

"First Lady," third and last of the N. Y. City Theatre Co. revivals, is potentially the most entertaining of this laugh-packed trio. It has a timely election year plot and, with only a few modern references, would show nary a wrinkle or gray hair.

What gives it a particular pungency in Washington is that it returns Helen Gahagan (Douglas) to the stage after many years, and also brings her back to the national capital where she served three terms as a member of Congress.

The almost packed opening-night house and final curtain ovation from the audience were largely a tribute to her.

This Katharine Dayton and George S. Kaufman play about the two highly-placed Washington ladies who set out to get their husbands elected President was slow-moving and clumsy in its opening scene. But, as it went along, it picked up immeasurably as the cast began to slip into the groove. By the time "First Lady" reaches New York it should be much funnier, faster and more polished.

Story has Miss Gahagan, as the wife of the U.S. Secretary of State, trying to get her husband the party's Presidential nomination. She, herself, had lived in the White House as a young child, when her grandfather was President.

The other woman is Edna Best, wife of an elderly Supreme Court Justice, and Miss Gahagan's bitterest foe because she once stole the chef of the Secretary of State. Miss Best has ideas of ditching her husband, marrying a handsome young western Senator and getting him elected President. In order to protect her husband's interests, Miss Gahagan inadvertently almost helps to win the nomination for the Supreme Court Justice. However, there is a nice comedy twist and happy ending.

Miss Gahagan was obviously nervous during most of the long first scene opening night. This tended to slow up the entire cast, so that ordinarily good lines fell flat and didn't get their laughs. However, toward the scene's end, Miss Gahagan began to hit her stride and, by the second act she was ripping into her part with spirit and authority.

She muffed several lines, but recovered quickly as the sympathetic audience seemed to give her a lift.

Miss Best, as the other woman, gives her role a completely bitchy and laugh-provoking reading which never falters. When she's on stage the audience is always watching her. She provides an endless variety of facial and body expressions, all of them delightful.

Peggy Ann Garner plays a southern belle niece of Miss Gahagan, who winds up by getting engaged to the handsome young Senator. Her portrayal makes a warm, interesting girl of what otherwise would be a type. Scott McKay does equally well as the young Senator.

Backstopping this capable quartet are Ona Munson as secretary to Miss Gahagan; Guy Spaull as her husband, the Secretary of State, and Frederic Tozere as the Supreme Court Judge. *Lowe.*

George Wilmot has been appointed acting manager of the Erlanger, Chicago... **John B. Cornwell** has taken over the assistant stage manager's post in the Chicago "Moon is Blue" company, instead of **Mike Lipton**, originally named. **Ernie Martin** and **Abe Burrows** looking over the Chicago "Guys and Dolls" company.

First Philly Arena-Style Legit Setup to Debut In Fairmount Park June 30

Philadelphia, May 20.

What's regarded here as the first municipally owned and operated theatre in the U.S. will be launched June 30, when the City of Philadelphia opens its Playhouse-in-the-Park for a 10-week season of summer stock.

Plays will be presented in a tent-area at Belmont Mansion, Fairmount Park. Theron Bamberger, Broadway producer and for the last 12 years associated with the Bucks County Playhouse, at New Hope, Pa., will be the managing producer. Forrest Haring will serve as business manager, and Gerald Savory as director.

Playhouse will be restricted to straight plays and non-musical fare, so as not to conflict with nearby Robin Hood Dell, al fresco concert stadium in Fairmount Park. Dell group, led by Recreation Commissioner Fredric R. Mann, was long in opposition to city theatricals in the park, which they viewed as unneeded competition to the outdoor musical season.

New project marks the introduction here of theatre-in-the-round. Playhouse tent will have a 1,000-seat capacity, with chairs arranged in 14 rows around the centre playing area. Prices range from $1.20 to $2.40 for evening performances and $1.20 to $1.80 for matinees. The city waives its 10% amusement tax. Opening attraction will be Sylvia Sidney, in "Goodbye, My Fancy."

Barn Notes

Deal is set for **Mae West** to tour the strawhats and probably star on Broadway next fall in "Sextette," her adaptation of a nine-character comedy by **Frances Hope. Alexander S. Ince,** who will produce the show, planed to the Coast last week to start casting... **Mrs. R. L. Walter** and **Francis Curtis** will be treasurers this summer at the Bucks County Playhouse, New Hope, Pa. **John J. Crowley** will again be assistant to producer **Theron Bamberger,** with **Robert Caldwell** doing most of the staging. However, **Ezra Stone** will direct the tryout the week of June 23 of "Count Your Blessings," **Carl** and **Dorothy Allensworth** comedy to star **Albert Dekker**... The Grove Theatre, Nuangola, Pa., will open its 19th season May 29 with "Folies Bergere 1952," continuing it through June 7. The spot will launch its regular strawhat schedule June 16, continuing 15 weeks.

Joe Heidt, Robert O'Byrne and **Matthew Harlib** have supplied half of the $10,000 bankroll for their proposed strawhat at the Casa Mana, Teaneck, N. J., and are raising the balance locally... **Beatrice Lillie** is making a personal plea to the Equity council to grant a waiver to **Reginald Gardiner,** an alien, to appear in her touring musical package... The Gretna Playhouse, Mt. Gretna, Pa., will open June 12 for its eighth season under **Gene P. Otto** and **Charles F. Coghlan. Ted Gress,** pressagent for the spot, is currently on a writing and film assignment in Germany... **Queenie Smith,** one-time musical comedy star, will be on the Westport (Conn.) Country Playhouse publicity staff this summer, assisting **Ralph Lycett.**

The Dallas Civic Playhouse here will open a season of summer theatre productions July 2, with **Jack Reed** managing director. Season will run for nine weeks.

The Pocono Playhouse in Mountainhome, Pa., will open its sixth season June 13 with "A Tree Grows In Brooklyn," starring **Lanny Ross.** Playhouse will be under management of **Rowena Stevens** again, with productions directed by **John O'Shaughnessy** and **Richard Bender. Dixie Lee** is press rep.

Richard Skinner, who was company manager with the "Moon Is Blue" No. 3 company, leaves Friday (23) for Chi to take over same spot with the No. 2 troupe, spending the summer with them, and on tour thereafter. This will mark the first summer since 1924 that Skinner won't be managing a strawhat. He was last with the Olney, Md., Playhouse. He hopes to finish his book of reminiscences on the theatre, "Places, Please," this summer.

New Illinois Barn Setup

St. Louis, May 20.

The Pandora Players, Decatur, Ill., little theatre group, will stage plays in the Blue Mound, Ill., strawhat, teeing off June 7. This will bring legit there for the first time in 13 years.

Policy calls for four performances on weekends, winding up Aug. 31.

Inside Stuff—Legit

Engagement of Newbold Morris as special assistant to the president of Actors Equity is figured as a move engineered largely by Ralph Bellamy, who is due for election as the union's president at the forthcoming annual membership meeting. The star is regarded as a strong advocate of the five-branch merger plan and Morris will be primarily a sort of super-negotiator with officials of other Associated Actors & Artistes of America affiliates on the one-big union of performers idea. Although Morris's salary isn't revealed, a member of the Equity council indicated that it will be in the neighborhood of $25,000. "It's enough," he remarked, "to make Paul Dullzell (the union's treasurer and a fanatic on economy) go right through the roof."

Over 400 Chicago theatre and newspaper personalities turned out to honor the memory of Ashton Stevens at a luncheon Saturday (17) sponsored by the Friends of the Chicago Public Library. The occasion came a little less than a year after the death of the Chicago newspaperman, who had become known as the dean of American drama critics during a career that spanned a half century. The tributes from the in-person guests and the messages from all parts of the country read like a roll call of the top show biz figures in the nation. Mrs. Kay Ashton Stevens and nephew George Stevens, film director, were guests of honor at the affair, emceed by Herald-American sports columnist Warren Brown.

Irving Barnes, Pittsburgh radio and TV baritone who has also done some opera work there, was at first a little reluctant about signing for the revival of "Porgy and Bess," in which he'll play a small role in addition to understudying William Warfield and his alternate, LaVerne Hutchinson; because it would mean being separated from his family for the first time. When he mentioned to the management that his only daughter wasn't of school age yet, they told Barnes to bring her to New York so they could get a look at the child. Windup was that not only did the youngster get a bit but so did Mrs. Barnes, thus permitting them all to be together for the long tour.

Legit Bits

Olivia de Havilland, who closed Saturday (17) in "Candida," goes to the Coast this week, to remain until mid-August, when she returns east to start rehearsals in **Thomas Hammond's** production of "Portrait of a Lady." She had previously planned to summer in Connecticut . . . **Bill Pierson** returned Monday (19) to his original role in "Stalag 17," having played it in the Paramount screen version of the comedy-meller . . . The **Shuberts** are going ahead with plans to acquire the rights to "Tree Grows in Brooklyn" and send it on tour next fall . . . **Gertrude Macy,** producer of "I Am a Camera," sails July 1 for a four-week vacation in Europe with her adopted son. She'll include a five-day visit to London to see the shows and discuss a possible British edition of "Camera." **Walter Starcke,** associate producer of the **John van Druten** play, is due in New York today (Wed.) after vacationing on the Coast, with a stopoff in San Antonio on his way back.

Maximilian Schultz, assistant to producer-director **Otto Preminger,** received his final naturalization papers Monday (19) in Federal Court, N.Y. At the same time, the Vienna-born stager was given permission to change his last name to Slater, that being the name of the southern roue played by **Donald Cook** in "Moon Is Blue," which Preminger staged . . . "Porgy & Bess," which opens a tryout June 9-22 in Dallas, will probably play a two-week stand at the National, Washington, before coming to the Metropolitan Opera House, N.Y., a six-week stand starting Sept. 3 . . . **Robert Coleman,** drama critic of the N. Y. Mirror, is not joining the Shubert publicity staff.

Al Goldin is general manager for "New Faces," with **Arthur Barkow** general stage manager, **Morty Halpern** stage manager and **Clark Ranger** assistant. **Bill Doll, Dick Williams** and **Robert Ullman** are pressagents on the show and **Meyer Davis** is orchestra manager. . . . **Edward Haas** is company manager of the City Center's "Tovarich" revival . . . **Michael Winokur,** a U. of P. fine arts student, will be technical apprentice this summer at the Saratoga (N. Y.) Spa Theatre. He worked last summer at the Bucks County Playhouse, New Hope, Pa. He's a son of **Julius Winokur,** of the theatrical accounting firm of Pinto, Winokur & Pagano . . . **Les Thomas,** company manager of the touring "Cocktail Party," which closed last week in Toronto, is driving back to the Coast with his daughter. The latter came east with her mother, who is summering in England. Thomas will again be general manager of the Actors Co., La Jolla, Cal., this summer.

Edna Best, co-starring with **Helen Gahagan Douglas** in the City Center's forthcoming "First Lady," will summer on the Coast, but plans to return east in the fall . . . **Tennessee Williams,** whose "Summer and Smoke" is current at the Circle in the Square, N. Y., will appear at the off-Broadway spot next Sunday afternoon (25) and Monday night (26) to give readings from his poetry and unpublished works . . . **Windsor Lewis,** who operates the Robin Hood Theatre, Arden, Del., withdrew last week as stage manager of **Katharine Cornell's** touring "Constant Wife," in order to ready the summer season at the strawhat. **Keene Curtis** succeeded him . . . **John Fearnley,** casting director for **Rodgers & Hammerstein,** will partner with **Franklin Gilbert** as co-producer of "Maggie," the musical version of "What Every Woman Knows."

Katharine Cornell will be guest of honor at a reception-tea tossed by Hub women editors Friday (23) at Boston's Press Club. Femmes will present Miss Cornell with a scroll, signed by all local distaff scribes, commending here for "winning and maintaining high eminence in her own profession, thereby bringing distinction and honor to all professional women."

Margaret Sullivan, known as "Sully" during her many years at the switchboard of the Cornell-McClintic office, is back on a fill-in basis until next Saturday (24) . . . The Committee of Theatrical Producers may hold a meeting during 1952 . . . Actress **Cele McLaughlin,** who sailed last week for a vacation in Scotland and Ireland, will return for strawhat commitments . . . **Maynard Morris,** of the Music Corp. of America legit department, planed Friday (16) to Italy for a four-week vacation . . . Stage manager **Bob Downing** won the $2,000 first prize in the annual "Dr. Christian" script contest, and his winning entry, "Old Hundred," will be aired on the show tonight (Wed.).

The No. 3 company of "Moon Is Blue," which closed week before last in Baltimore, just about broke even. The production, capitalized at $50,000, returned its investment about a month ago and had built a reserve of about $8,000, but lost it on its final weeks' operation . . . **Ralph Bellamy,** slated to be elected president of Actors Equity at the coming annual meeting, is so busy with television he hasn't time for luncheon engagements . . . The Assn. of Theatre Benefit Agents has voted **Abe Baronoff,** of the Hellinger, N. Y., the most cooperative treasurer and **Elias Weinstock,** of the Shubert office, the most cooperative manager . . . Actors Equity has just published the 10th edition of its Players' Guide. It's edited by **Paul L. Ross.**

Erik Rhodes will return to Dallas for the Summer Musicals, to play the Tin Woodman in "The Wizard of Oz." Slated to do the Wizard is **Joe E. Marks.** **Bob Breen** is to stage the production. **Debbie Reynolds** may play the role of Dorothy.

Malcolm Atterbury and **Ellen Hardies,** of the Albany, N. Y., Playhouse, and **Eunice Osborne,** director of the Malden Bridge, N. Y., Summer Playhouse, are working in a film in Albany which the New York State Dept's. Office of Public Health Education is making on illegal narcotics traffic, under the title of "Someone Is Watching." **Gene Soares,** radio publicist for the State Dept. of Commerce, former bit actor at the Playhouse and ex-WABY announcer, also appears in "Someone."

'Cocktail' 16G, Toronto

Toronto, May 20.

"Cocktail Party" grossed a good $16,000 at the Royal Alexandra, 1,525-seater, scaled at $3.50 with tax.

'PACIFIC' SMASH $48,358 AGAIN IN 4TH PITT WEEK

Pittsburgh, May 20.

There was no change in the "South Pacific" standings for its fourth and final week at the Nixon. Smash musical did $48,358 again, same as it got every stanza except the first, when take was a few hundred dollars under that because of the pass list. It marked the most successful engagement for a show in Pittsburgh's legit history.

In addition, "Pacific" got an extra $10,000 at a benefit show a week ago Sunday (11) for Red Cross Flood Relief. House currently has "Minsky's Follies," first regular legit booking for this nitery unit, and goes dark for a week before "Call Me Madam" comes in June 2 to end the regular season.

'Bell' $13,700, Chi; 'Aisle' 24½G, Folds

Chicago, May 20.

Continual rains have put a damper on this city's legit boxoffice. Wednesday matinees were off, the chief sufferer being "Guys and Dolls," which while still highly profitable, fell below the $50,000 gross for the first time. "Bagels and Yox," which opened May 11, is doing fair business, and the other two attractions, "Moon Is Blue" and "Bell, Book and Candle," are getting by. "Two On the Aisle" closed Saturday (17) after two slow weeks.

There's nothing new in sight for the rest of the summer and "Stalag 17" will probably lead off the fall entries.

Estimates for Last Week

"Bagels and Yox," Blackstone (1st wk) ($4.40; 1,354). Not bad $18,000 for first nine performances.

"Bell, Book and Candle," (Selwyn (12th wk) ($4.50; 1,000). Holding to about $13,700.

"Guys and Dolls," Shubert (12th wk) ($6; 2,100). Hit by the rains, especially at the matinees; $49,100.

"Moon Is Blue," Harris (55th wk) ($4.40; 1,000). Passable at $10,200.

"Two On the Aisle," Great Northern (2d wk) ($6; 1,500). Light $24,500 forced closing Saturday (17).

'MADAM' SETS ALL-TIME D.C. HIGH WITH $47,083

Washington, May 20.

"Call Me Madam," with Ethel Merman, hit the b.o. jackpot in its second stanza at the recently-reopened National, registering an all-time high of $47,083. Though the initial week was also SRO, opening night quota of press and invitees bit into the take. Theatre has a "no standee" policy, so this is absolute capacity.

Carol Channing in "Gentlemen Prefer Blondes" opens a three-week stand June 2, immediately after close of "Madam." Since National is air-conditioned, prospects for the newcomer loom bright.

Gayety, dark for one week, relit last night with Helen Gahagan Douglas in "First Lady," third and last of the N.Y. City Theatre Co. revivals to try out here.

'Affairs' Pale $7,900 In Buffalo-Rochester

Rochester, May 20.

"Affairs of State," with Halla Stoddard in the starring part, drew a pale $7,900 last week in a split between Buffalo and here. Comedy got a modest $5,500 in five performances Monday-Thursday (12-15) at the Erlanger, Buffalo, and added $2,400 in three shows here Friday-Saturday (16-17). Bus strike apparently crimped business here.

The Richard Krakeur-Fred Finklehoffe production folded here, but is slated to be sent out again in the fall, probably with a new cast.

'Wedding' 13½G, Bronx

"Member of the Wedding" finally wound up its honeymoon Saturday night (17) with a gross of $13,500 at the Windsor, Bronx, N.Y. It was the second week of a fortnight's spin on the subway circuit.

With the breakup of the cast, Ethel Waters leaves shortly for the Coast to repeat her starring part in Stanley Kramer's film edition of the Carson McCullers drama.

B'way Steady; 'Faces' SRO 10G in 3, 'Tovarich' $18,400, 'Conscience' Flops, 'Sing' $32,300, 'Shrike' 24G, 'Gigi' 14G

The overall business level remained about the same on Broadway last week, with most shows making slight-to-moderate gains, but two taking sizeable drops. Attendance inclined to be up a bit early in the week, sagged somewhat in midweek, but took a spurt at the weekend. Conditions are expected to remain about the same this week.

The total gross for all 23 shows last week was $540,600, or 73% of capacity. Week before last the total for all 22 shows was $550,900, or 73%, representing a rise of 3% from the week before.

A year ago last week the total for all 23 shows was $618,800, or 78%, a rise of 1% from the preceding week.

Of the new shows, "New Faces" drew a generally enthusiastic press and despite lack of an advance sale, was a sellout after the opening, getting standee attendance Saturday night (17). The management apparently outmaneuvered itself by opening the revue on a Friday night, as the reviews lost some of their impact in the low-circulation Saturday papers and it may be necessary to increase the ad budget to register critical endorsement with the public. "Tovarich" drew mildly favorable notices as the second in the City Center's spring series, but "Conscience" was panned and flopped out Saturday.

The schedule of closings is as follows: "Don Juan in Hell" and possibly one or two others, Saturday (24); "Tovarich," Sunday (25); "Gigi" and "Shrike," May 31; "Stalag 17," June 21, and "Point of No Return," June 28.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

Other parenthetic designations refer, respectively, to top price; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Candida," National (4th wk) (CD-$4.80; 1,172; $25,500) (Olivia de Havilland). Over $6,000 (previous week, under $6,000); closed Saturday night (17) after 31 performances, at a loss of about $7,000 (details in separate story).

"Conscience," Booth (1st wk) (D-$4.80; 900; $20,235) (Maurice Schwartz). One-man drama opened Thursday night (15) to six pans (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post) and two indecisive (Chapman, News; Hawkins, World-Telegram & Sun); closed Saturday night (17) after four performances, for a gross of about $3,000 and a loss of around $30,000 (details in separate story).

"Don Juan in Hell." Plymouth (7th wk) (CD-$4.80; 1,063; $31,000) (Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Just under $28,000 (previous week, $27,400); closing Saturday night (24); will tour again in the fall.

"Fourposter," Barrymore (30th wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Over $21,300 (previous week, $20,600); Betty Field and Burgess Meredith take over as co-stars June 9, with the Cronyns set to do the play on the road.

"Gigi," Fulton (26th wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Just under $14,000 (previous week, $12,800); closes May 31, to tour in the fall.

"Guys and Dolls," 46th St. (78th wk) (MC-$6.60; 1,319; $43,904). As always, the standee limit at $44,400.

"I Am a Camera," Empire (25th wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Almost $21,400 (previous week, $20,900).

"King and I," St. James (60th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). As usual, absolute capacity; over $51,700.

"Male Animal," Music Box (3d wk) (C-$4.80; 1,012; $27,000) (Elliot Nugent, Martha Scott, Robert Preston). Moved here Thursday (15) from the City Center; first four performances through Saturday night (17) drew nearly $8,500; show started the current week with almost $2,300 for Sunday night (18) performance.

"Moon Is Blue," Miller (63d wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Nearly $15,100 (previous week, $13,800).

"Mrs. McThing," Morosco (13th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). About $22,300 (previous week, $23,300).

"New Faces," Royale (1st wk) (R-$6; 1,035; $32,000). Opened Friday night (16) to six enthusiastic notices (Atkinson, Times; Chapman, News; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass), one mild negative (Watts, Post) and one straddle (Coleman, Mirror); first three performances drew about $10,000, plus $1,800 for a preview.

"Of Thee I Sing," Ziegfeld (2d wk) (MC-$6; 1,628; $48.500) (Jack Carson, Paul Hartman). Nearly $32,300 (previous week, $33,200).

"Paint Your Wagon," Shubert (27th wk) (MC-$7.20; 1,361; $46,000) (James Barton). About $30,300 (previous week, $29,200); Eddie Dowling takes over as star June 2, when Barton's contract expires.

"Pal Joey," Broadhurst (20th wk) (MC-$6.60; 1,160; $39,602). As before, standees at all times; $40,100.

"Paris '90," Golden (11th wk) (MC-$4.80; 776; $19,195) (Cornelia Otis Skinner). Over $9,800 (previous week, $8,100); closed Saturday night (17) after 87 performances, at a loss of around $24,000 (details in separate story); will tour in the fall.

"Point of No Return," Alvin (23d wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Almost $27,500 (previous week, $30,500); will lay off five weeks beginning June 30.

"Shrike," Cort (18th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Got a delayed but potent boost from the Pulitzer Prize award; almost $24,000 (previous week, $20,000); closing May 31, when Ferrer withdraws for a film commitment.

"South Pacific," Majestic (161st wk) (MC-$6; 1,859; $50,186) (Martha Wright, George Britton). Reached $40,700 (previous week, $40,000).

"Stalag 17," 48th St. (54th wk) (C-$4.80; 912; $21,547). Nearly $12,900 (previous week, $12,000); closing June 21, to tour.

"Three Wishes for Jamie," Hellinger (9th wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Over $24,000 (previous week, $30,000).

"Top Banana," Winter Garden (29th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Nearly $36,100 (previous week, $33,800).

"Tovarich," City Center (1st wk) (C-$3; 3,090; $38,000) (Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence). Opened a fortnight engagement Wednesday night (14) to six favorable notices (Atkinson, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post) and two pans (Chapman, News; Coleman, Mirror); first eight performances through Sunday night (18) grossed over $18,400.

'Blondes' $32,300, 'Wife' $20,600, Hub

Boston, May 20.

Hub legit grinds to a standstill, with "Constant Wife," at the Plymouth, and "Gentlemen Prefer Blondes," at the Shubert, winding this week. Only newcomer is "Desire Under the Elms" at the Brattle, with Hub legits apparently shuttered for the season.

Estimates for Last Week

"Constant Wife," Plymouth (2d wk) (1,200; $4.20). Near $20,600.

"Gentlemen Prefer Blondes," Shubert (4th wk) (1,700; $6 Fri.-Sat., $4.80 others). Still okay at $32,300. Final week current.

"Heartbreak House," Brattle (3d wk) (454; $3.60). Wound final week with $2,400.

'Roberts' Good $16,200 In Third Cleve. Visit

Cleveland, May 20.

Since this was the third visit for "Mister Roberts" here, its take of $16,200 at $3.70 top (including tax) in eight performances at the Hanna last week, was an extra-good showing for the nautical comedy.

Currently on tap is "South Pacific," with Janet Blair and Webb Tilton, here for two weeks, nearly sold out in advance.

Plays Abroad

Trial of Mr. Pickwick

London, May 16.

Thane Parker presentation of comedy in three acts by Stanley Young; adapted from "The Pickwick Papers" by Charles Dickens. Directed by John Burrell. At Westminster Theatre, London, May 15, '52; $2 top.

Mrs. Bardell.....Kathleen Boutall
Mrs. Cluppins.....Dandy Nichols
Tommy.....Melvyn Hayes
Sam Weller.....Victor Maddern
Mr. Pickwick.....Bartlett Mullins
Mr. Tupman.....Philip Leaver
Mr. Snodgrass.....Rex Garner
Mr. Winkle.....Derek Tansley
Mr. Buzfuz.....Basil Canard
Mr. Stiggins.....Geoffrey Baydon
Mr. Weller.....Wensley Pithey
Mrs. Weller.....Christie Humphrey
Mr. Jingle.....Peter Copley
Mary.....Jill Bennett
Mrs. Leo Hunter.....Enid Lindsay
Mr. Wardle.....Arnold Bell
Miss Rachel Wardle.....Viola Lyle
Miss Emily Wardle.....Gillian Owen
Miss Isabella Wardle...Anne Rawsthorne
Fat Boy.....Gordon Littman
Mr. Perker.....Eric Chitty
Mr. Leo Hunter.....Robert Bett
Justice.....Charles Doran
Bailiff.....Max Brent
Prison Keeper.....Brian Panter

Condensing Dickens is a tricky business, which is bound to offend some sections of the community. In this particular version, Stanley Young has tried to have the best of all possible worlds, and while much is omitted, he retains the spirit, talk and important characters. In trying to cram a quart into a pint jar, however, the play becomes too episodic. The sketches may be good in their own right, but the overall effect is not wholly satisfying.

This London tryout, angeled by Roger Stevens, was designed to test its possibilities for Broadway. It is scheduled for about four weeks at the Westminster Theatre, and it's doubtful whether it could play an extended run at another house. Unless drastically doctored, it looks like an uncertain proposition for New York.

Although labelled "The Trial of Mr. Pickwick," Mrs. Bardell's breach-of-promise suit does not take place until the third act, and the author has taken substantial liberties with the original text. For the rest, Pickwick and his cronies are followed on their excursions from London to the inn at Chatham where Mr. Weller is mine host, and from there to Mrs. Leo Hunter's garden party.

Original Dickens text is one of the strong points, and results in a steady flow of chuckles. Acting also deserves high praise, particularly Peter Copley's Mr. Jingle and Geoffrey Bayldon's Mr. Stiggins. These are the standout performances of a big cast, in which Bartlett Mullins is more than adequate in the title role and Victor Maddern scores as Sam Weller. Production is handicapped by the episodic style of the piece, but Roland Pym has done a smart job with the decor. *Myro.*

After My Fashion

London, May 13.

John Forbes-Sempill production of new play in three acts by Diana Morgan. Stars Sonia Dresdel, Valerie White. Directed by Reginald Tate. At Ambassadors Theatre, London, May 8, '52; $2 top.

Lady Starcross.....Sonia Dresdel
Sibyl Emerson.....Valerie White
James Trenchard.....Michael Shepley
George Phillips.....Richard Johnson
Christine Starcross.....Eileen Moore
Chloe Gwynne.....Diana Morgan
Mrs. Shipman.....Gladys Tudor
Mrs. Venning.....Beatrice Kane
Mrs. Benson.....Cecily Walper
Ellen.....Jean Stuart

Although this play starts slowly, it develops into an interesting study, mainly of two women clinging to the tarnished memory of a man they both loved. Skillful manipulation by a good play doctor could emphasize the dramatic situations, and it could be profitably adapted to the screen. Though not original in conception, theme builds up to a dramatic climax and makes for good entertainment, with an even chance of success.

When a group of film executives decide to make a picture of the last tragic expedition of a famous explorer they get the necessary permission from all the womenfolk of the five men who perished. The widow of the leader, Lady Starcross (Sonia Dresdel) gives every assistance but betrays a strange animosity against the fiancee of her husband's chief assistant. The woman has been traced to the south of France, and unexpectedly shows up at the Starcross home fully determined to prevent the making of the film.

It develops that she and the explorer had been lovers, which the wife had always known, and blunt home-truths are shuttled back and forth between the two women. The younger one then drops her bombshell, that the so-called hero was in fact a complete fake, an egotist who had gambled the lives of his party on a bogus hunt for a non-existent hidden city in Tibet. The ex-mistress is horrified to learn that despite her revelations both the widow and the company wish to proceed with the epic claiming that even if the national hero-worship is based on a fraud, it would prove an inspiration to enterprising youth throughout the world.

The two leading roles are supremely well handled by Miss Dresdel as the dignified wronged wife and Valerie White as the other woman. They convey with realistic sincerity the age-old loyalty of women blind to the worthlessness of their men. Eileen Moore is fresh and attractive as the young daughter whose idolatry of her father is partly responsible for his fall from a pedestal. Michael Shepley and Richard Johnson, as the two film executives, are subordinated to the women members of the cast, but are impressive in their limited spheres. The other widows are skillfully contrasted by Gladys Tudor, Beatrice Kane and Cecily Walper.

The authoress assumes a modest role as a philosophical script writer. Piece is well directed by Reginald Tate. *Clem.*

EUROPEAN COMMISSIONS

Experienced, intelligent showman leaving for London and Paris May 28th, will take care of theatrical business, errands, etc., for producers, others.

ARTHUR ANDERSON.

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The Moonraker

London, May 13.

Edward Dryhurst production of drama in three acts by Arthur Watkyn. Stars Griffith Jones and Jean Kent. Directed by Terence de Marney. At Saville Theatre, London, May 7, '52; $2 top.

The Earl of Dawlish.....Griffith Jones
Anne Beaumont.....Jean Kent
Judith.....Beryl Machin
Henry Strangways.....Frank Tickle
Edmund Tylor.....Henry Oscar
Humphrey Parfitt....Paul Whitsun-Jones
Captain Wilcox.....Robert Hunter
Corporal Murdoch.....James Fage
Meg.....Monica Cairns
Trooper Brace.....Tom Colmer
Trooper Fearon.....William Moore
Staff Officer.....Julian Somers

This romantic costume drama, written by the film censor, already has been heard on the radio. Had it been staged some 30 years ago, it might have stood a chance of capturing public interest. Tastes have changed since, and this earlier century tale of an anonymous hero is hardly strong enough to revive the taste for cloak and dagger adventure. The two leading roles are played by film stars Griffith Jones and Jean Kent. On its merits it is definitely dated, and its chances slim (closed after five performances).

The Cromwellian Puritan era of 17th century England provides the contrast of the stern, strutting Ironside soldiers with the defeated Cavaliers in flight following the King's execution. An old inn becomes the secret rendezvous of a phantom patriot who strikes down Cromwell's soldiers and saves the hunted King's men from capture and the gibbet. Known as the Moonraker, this daredevil is finally cornered.

Griffith Jones handles the elusive Cavalier with too flippant a touch. Jean Kent conveys in more tangible fashion the alternate moods of revenge and infatuation. Robust performances are given by Henry Oscar, Paul Whitsun-Jones, Robert Hunter and Julian Somers. Beryl Machin depicts with realism the innkeeper's wife terrified of her husband's complicity with the fugitive, and Monica Cairns makes the most of her small opportunities as a maid. Terence de Marney directs the play with vigorous efficiency. *Clem.*

Dragon's Mouth

London, May 14.

Heinemann Productions, Ltd., presentation of drama in two acts by J. B. Priestley and Jacquetta Hawkes. Directed by J. B. Priestley. At Winter Garden Theatre, London, May 13, '52; $2 top.

Matthew.....Norman Wooland
Nina.....Dulcie Gray
Stuart.....Michael Denison
Harriet.....Rosamund John

Inspired by the success of the drama quartet production of "Don Juan in Hell," which he saw in America last year, J. B. Priestley, in collaboration with Jacquetta Hawkes, has come up with a dramatic quartet of his own. "Dragon's Mouth," a play in two acts without costumes or sets, is to be produced later this year in the U. S. by Charles Laughton. Warmly received by crix and the audience, at best it has an even chance of success.

There is no pretense that this is a play in the accepted sense, but Priestley has undoubtedly used his knowledge and experience of the theatre to achieve a dramatic effect from this simplified form of presentation. There is no concession to stagecraft beyond a few ropes and some canvas to suggest the yacht in which the action takes place.

The authors have taken four assorted characters who find themselves quarantined on the yacht somewhere in the tropics. One (the owner) is a wealthy and influential industrialist. There is also his wife, a so-called career girl who works for him. She is an aesthetic type with marked leanings towards poetry. Some members of the crew have died from a plague and the four passengers have had blood tests taken.

Throughout the first act the authors make their four characters do a lot of talking. Occasionally it is erudite, sometimes witty, and now and then moving in its sincerity. More often, however, with life as the subject of discussion, it is quite ponderous. There is more substance, dramawise, in the second act when it is discovered that one of the four is a carrier of the plague and inevitably will die. The identity of the victim is never revealed but this situation allows for a more serious and constructive discourse on life. Again there are some fine incidents in the writing, but more than two hours of unrelieved talk can be a little too much even for the most esoteric of audiences.

There is substantial literary merit in "Dragon's Mouth" and it would probably make outstanding reading. The reader would at least be in the happy position of resting awhile if his mental digestive organs became saturated. The theatregoer has to take it in one solid dose.

The four artists, all West End stars in their own right, do an impeccable job. Perfect diction and an unfaltering style combine with their renowned skill and polish to extract the utmost from every line. The authors could not have been better served. *Myro.*

'Joan'

Continued from page 57

and with her touring repertory company. So Miss Webster, as well as Choate and Ross, will participate in the decision about replacing or paying for the lost property.

Complications Ensue

Langner declares that a number of complications prevented the Guild from sending out an accounting covering the last five weeks' operation and the closing of "Joan." Similarly, the uncertainty as to the final decision regarding the destroyed production, made it impractical to inform the backers of the status of the venture. An accountant's statement dated April 11, covering the period through Feb. 2, including the closing, is being sent to the investors this week.

According to the accounting, the venture now represents a deficit of $63,701.91, plus $8,904.92 owed to the Shuberts for money advanced to cover the theatre's operating loss during the final weeks of the run. This latter amount reportedly must be repaid before the show can be sent on tour. That, added to the usual rehearsal expenses and the cost of replacing the destroyed physical production, appears to rule out prospects of going through with the original tour plans, even if a name player were available for the title role.

The statement shows that the revival, capitalized at $60,000, involved a production cost of $49,747.71 and lost $12,752.68 during its two-and-a-half-week tryout in New Haven and Boston. It received generally favorable notices in New York and did potent business for the first eight weeks, although earning back only $7,611.74 of its investment. At its best point, the show still needed $54,053.62 to get into the black.

Despite a sharp drop in attendance during the pre-Christmas period, "Joan" was generally getting by until it had to vacate the Cort, N. Y., and move to the Century. In the next three weeks it played to skimpy houses, at an operating loss of $8,900.69. The entire 18-week run represented an operating loss of $808.15, plus $393.37 closing expenses.

Langner notes that the Guild did not exercise the provision for a 20% overcall on the show, and is assuming the $3,701.91 deficit. He also points out that the Guild and its officials put up about $12,000 of the $60,000 investment, and that Choate and Ross also personally supplied financing.

PITT'S NIXON ANGLING 'BESS' SUMMER DATES

Pittsburgh, May 20.

Although the regular legit season at the Nixon ends June 7 when "Call Me Madam" winds up a single week's engagement, Gabe Rubin, owner and operator of the house, is on the verge of closing a deal to reopen in midsummer for a fortnight of the new "Porgy and Bess" revival. George Gershwin operetta has some open time between its windup on the Coast and teeoff in Washington, and Rubin is dickering to bring the show to Pittsburgh July 21 through Aug. 2. Its preem in the capital has been set for Aug. 4.

Big selling point for Rubin is the fact that the Nixon is air-conditioned. He's anxious to keep house going as much as possible, as witness the current booking of "Minsky's Follies," which has been enlarged from a nitery unit into a legit attraction for this week only. Carrie Finnell and a couple of others have been added for the local stand. Minsky package will revert to its regular status after Pittsburgh for a four-week stand at Four Dukes in Detroit.

'Affairs'

Continued from page 57

profit at the moment. During its 501-performance Broadway run, with Ethel Waters as star, the Carson McCullers drama paid $150,000 profit on its $75,000 investment. The distributed profit now totals $293,624.42 (including the show's 40% share of the $75,000 film sale down-payment) and there are additional assets of about $37,000. There will also be future income from the percentage of the film profits and, as in the case of "Affairs," from stock and possibly foreign rights.

"Two on the Aisle," which folded in Chicago, involves a loss estimated at around $260,000. The revue, produced by Arthur Lesser and co-starring Bert Lahr and Dolores Gray, was capitalized at $175,000, plus 20% overcall. To cover huge tryout losses in Philadelphia, another $105,000 was borrowed from Anthony B. Farrell, who had already supplied the $38,000 bond money and whose Hellinger, N. Y., housed the show.

Despite generally favorable reviews and a number of high-grossing weeks, "Aisle" never had a real prospect of making a profit. It repaid Farrell $85,000 of his loan, but never even approached getting back any of its initial investment, winding up its 276-performance Broadway run with a deficit of about $230,000. It drew good notices on tour, but again failed to draw at the b.o., dropping another estimated $30,000.

"Paris '90," whose 87 performances was the longest run on record for a solo-cast show, was Cornelia Otis Skinner's series of related personality sketches inspired by the posters and drawings of Toulouse-Lautrec. Although the venture now represents a deficit of about $25,000, it may mop up on tour next season, not only on the star's long-proven road draw but on the promotional strength of the New York reviews and run. The show, involving a production cost of about $16,000, earned a profit of about $6,000 on its tryout tour, but dropped about $7,000, plus closing expense, on Broadway.

"Candida," Thomas Hammond's revival of the Shaw classic, with Olivia de Havilland as star, involves a loss of around $7,000. The venture, capitalized at $36,000, has thus far returned $12,000 to the backers. It earned about $40,000 during a long preliminary tour, but dropped about $10,000 on its 31-performance New York run. It has about $17,000 assets available for distribution to the backers.

"Conscience," Maurice Schwartz's one-man drama adapted by A. M Klein from Claude Vincent's adaptation of the Portuguese of Pedro Bloch, represents a loss of about $30,000. Presented by the Shuberts, in association with Joseph Kipness and Jack Small, it was capitalized at $15,000, involved about $13,000 production cost, lost about $12,000 on its road tryout and dropped an estimated $5,000 on its four-performance Broadway run.

Ballet Still Blue Over Beclouded Tax Status In Re 20% Exemption

With ending of the first longhair season since Government exemption on the 20% admission tax, opera and orchestra organizations are relaxed and happy on this point, and ballet groups are puzzled or blue. Latter are mainly non-profit setups, similar to orchs and operas, and usually run into the red on their season's operations as do the others. But due to the ambiguity of last October's Congressional ruling, longhair terp troupes are beclouded. Orchs, operas, chautauquas, educational organizations with regular faculties or schools, and charitable organizations were specifically mentioned in the exemption act, but not ballets.

Terp troupes, early in the season, made inquiry in Washington for rulings on their status. Ballet Theatre, which toured all season, was turned down on the theory that it played in commercial houses, on a percentage basis, where a commercial management shared in the take. Treasury Dept. advised that Ballet Theatre would be tax-exempt on a four-wall basis. (If it took the Met Opera House in N. Y. on its own for an engagement, for instance, this would apply.) Ballet Theatre hopes to take advantage of this advice in certain situations during next season's touring, as for example in Chicago.

Ballet Russe de Monte Carlo was also turned down this past season on its request for exemption, because it played commercial houses on similar basis to Ballet Theatre. Probability is that Ballet Russe won't get any concession for the coming season, although it hasn't set its tour yet. An adjunct, the Ballet Russe de Monte Carlo Concert Co., which will tour the Community Concerts circuit for Columbia Artists Mgt., won't be able to benefit on the tax, because of its commercial sponsorship.

The N. Y. City Ballet, only major company which has its own home (City Center, N. Y.) and its own school, has been retaining the 20% admission tab this season, on the theory that it comes under the head of chautauqua, or educational institution with school attached, has its own home, and has no commercial ties per se, similar to its opera setup.

No Takers for 2d Season Of Pitt's Arena Theatre

Pittsburgh, May 20.

It begins to look as if the town's newest strawhat, Bill Green's Arena Theatre, will be a one-season operation—last season's. Playhouse under a tent adjoining Green's nitery was opened by Sam Handlesman just a summer ago with a policy of guest stars, and for a new project didn't do too badly. While it lost some money, it's understood that increased food and drink trade for the cafe next door more than made up the deficit.

However, Handelsman decided the operation wasn't for him after that, and Green set out to find somebody else to run the place. Fly in the ointment was that Green was willing to parcel out only a one-year lease on the Arena Theatre. Hence, no bidders. General opinion is that it won't be too long before Green sells the entire property, on which both theatre and nitery stand.

Current Road Shows

(*May* 19-31)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott) — Selwyn, Chi (19-31).

"Call Me Madam" — National, Wash. (19-31).

"Constant Wife" (Katharine Cornell)—Plymouth, Boston (19-31).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Boston (19-24); Ford's, Balto (26-31).

"Good Nite Ladies"—American, St. Louis (19-31).

"Guys and Dolls"—Shubert, Chi (19-31).

"Mister Roberts" (Tod Andrews) —Ford's, Balto (19-24).

"Moon Is Blue" (2d Co.)—Harris, Chi (19-31).

"Song of Norway"—Philharmonic Aud., L.A. (26-31).

"South Pacific" (Janet Blair, Webb Tilton)—Hanna, Cleve. (19-31).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Great Northern, Chi (19-31).

Literati

N. Y. Post Readies 'U.S.A.' Series

New York Post, evening daily, is readying its series of articles on the book "U.S.A. Confidential" and its authors, Jack Lait and Lee Mortimer, editor and nitery columnist, respectively, of the N. Y. Mirror, morning tab. Post announced the upcoming series at the same time that it reported Lait and Mortimer were suing it for $1,000,000 in a libel action based on Post columnist Murray Kempton's criticism of "U.S.A.'s" labor chapter.

Lait filed in Federal Court, charging the Kempton article had damaged his reputation for "accuracy and integrity as an editor and columnist." Mortimer brought his action in N. Y. Supreme Court.

Lait-Mortimer team and the Post had exchanged letters, with the paper asking for an interview and Lait-Mortimer writing that the Post would be held "strictly accountable" should an article appear with errors of fact. The Mirror writers added, "No reference is intended to any truthful statements or any expression in the nature of comment and criticism."

Post commented editorially, "We think it reasonable to assume that the filing of their (Lait-Mortimer) suits at this time is an attempt to prevent publication of the articles."

Book-of-the-Month Hassle

Federal Trade Commission cracked down on the Book-of-the-Month Club last week with a cease and desist order barring use of the word "free" in connection with advertising. Book club has been using the word to describe the books it offers as a premium for joining up, and also the book dividends given to purchasers of each two books.

Meredith Wood, Book-of-the-Month prexy, fired back an announcement that the order would be appealed to the courts. He pointed out that this was a reversal of the position taken by the FTC both in 1940 and in 1947, okaying use of the word "free" used in the advertising.

New Herling Column

John Herling, expert on labor-management relations and editor-publisher of John Herling's Labor Letter, has been pacted by the Register and Tribune Syndicate for a twice-a-week labor column.

Cowles group signed Herling because of the success of a human interest labor column he has been doing this past year for The Minneapolis Star, part of the Cowles empire. The writer works out of Washington.

'Theatre Dictionary'

"The Theatre Dictionary," by Wilfred Granville (Philosophical Library, $5) is an odd, interesting book containing the technical, colloquial and slang speech current in the American and British theatre, covering all branches of the art. In many instances it gives the history of the terms. Granville, being an English actor and director, leans a bit more to the English terms, but hasn't neglected the many American stage items.

There is a pip that I wish Granville would include in his future editions. It is known to the old-timers who trouped with Rep and Uncle Tom shows and minstrels. It is called "Belvedering." At one time a troupe had to buy at least 25 railroad tickets to have its "private" car hitched to the train. These private cars usually contained a "possum belly" for extra baggage, or, as in the case of a Tom Show, to hide the dogs in when company was, playing below the Mason & Dixon line (because these shows were often stoned if the southerners knew it was a Tom Show). With the regular companies who had more than 25 people, four or five of the extras would crawl into the possum belly and lie on their stomachs till the next stop or until the conductor finished counting up. It wasn't very comfortable, but it saved a lot of money.

"The Theatre Dictionary" is a fine work of research and belongs on the bookshelf of anyone who has anything to do with show biz.

Joe Laurie, Jr.

CHATTER

Sidelights on the recent Billy Eckstine tour of the deep south in the July Our World mag.

Pepe Romero's new novel, "The Story of a Mexican Jumping Bean," will be published by Putnam.

S. J. Perelman's "The Great Nosepiece," profile on Jimmy Durante, in the June issue of Holiday, out this week.

"Chicago: The Second City," by A. J. Liebling, with illustrations by Saul Steinberg, to be published by Alfred A. Knopf, June 23.

Max Newton, production ed of Weekend Picture Magazine of Canada, and VARIETY's Montreal mugg, was elected prez of the Montreal Men's Press Club for 1952-53 last week.

This Week Magazine has purchased Jimmy Savo's article, "I Love Nellie," all about his dog, to run in the June 15 issue. Mag previously bought two other Savo articles.

Lawrence Stessin, Forbes magazine labor columnist, to give course in labor relations at New York U., starting in the fall.

"Making a Film," the story of how the J. Arthur Rank pic, "Secret People," was made, will be published by Macmillan June 24. Tome, written by Lindsay Anderson, describes every step of the 11 weeks' lensing and includes the full shooting script by Thorold Dickinson and Wolfgang Wilhelm.

Disk Guarantees

Continued from page 1

on albums and a 6% royalty on his singles. It's expected that Lanza will yet come into the Victor fold, although the compromise terms have not been discussed as yet.

Failure to ink Lanza on his own terms is a measure of the distance which the disk industry has travelled in less than two years. In 1950, both Victor and Columbia were still giving heavy guarantees to name artists who were in a position to bargain for favorable terms. In the last couple of years, however, the situation has changed so radically that the diskers are now not only brushing guarantees but are actually seeking to pare their rosters of name artists. That, of course, doesn't apply to Lanza since he still is a potent factor in the disk market.

Many other vet platter artists, however, have been laying bombs as far as sales are concerned. The new generation of platter buyers, the bulk of whom are between 12 and 18 years of age, are not impressed with the names and have been creating their own favorites among the newcomer vocalists. That has accounted for the domination of the hit lists by the new faces during the past two years.

As pacts with the vet artists run out in the next couple of years, it's expected that the deals will be cut down drastically with guarantees becoming only a thing of the good old days. Disk execs have discovered that they can make more money more safely with the new artists who get 2½% royalty deals to start with rather than the 5% commanded by veterans. Only a shift of public tastes back to the old names within the next period can stop the trend towards de-emphasis of veteran wax artists.

Political Phonies

Continued from page 1

traditional stunts as the so-called spontaneous (but actually prestaged) demonstrations will be able to escape TV's showing them up for the phony ballyhoo they are.

As one top TV network exec said this week, "there will be plenty of questions asked and soul searching done following this year's conventions, not only by the average voter but by the party leaders." He pointed out that the public viewpoint traditionally has always been based necessarily on newspaper and radio reports of convention activities. It was impossible, he said, for the dailies and radio to convey in their stories whether such stunts were legit or phony. "Now," he declared, "TV will strip away all that P. T. Barnum glamor and show the public just when the convention 'show' lapses from the real into the phony."

Video chief cited the "We Want Willkie" demonstration which spark-plugged the late Wendell L. Willkie's nomination as the Republican candidate of the Presidency in 1940. "I'm not saying that that demonstration was cooked up in some smoked-filled room below the convention floor," he said. "But since a record of the convention was delivered to the public only by newspapers and radio, we'll never know. What I am saying is that TV will show up in a moment from now on how real such events are."

It's been known that many demonstrations have been comprised almost entirely of college kids, who are paid in advance to break out on the floor at the precise psychological moment to stage their noisy ballyhoo. Students were paid so much per hour and, if they worked overtime, often drew time-and-a-half.

Love That COMPO

Continued from page 3

ceptable candidate for the job couldn't be located.

Motion Picture Assn. of America is still casting about for its delegate on the executive threesome. Pinanski is head of American Theatres chain in Boston and former prez of TOA.

Inability to get two co-prexies to serve with Trueman Rembusch, Allied's choice, has been only a symptom of COMPO's troubles. They are principally the unwillingness or inability of industry leaders to give sufficient of their time and energies to get the organization's problems solved.

That doesn't mean taking the time to serve as president, but taking time out to telephone or collar possible candidates and put pressure on them to accept the job of prez or co-prez.

And until there's a president or the triumvirate is established, COMPO will continue at a virtual standstill. Since Arthur L. Mayer left a couple weeks ago, it hasn't even an exec v.p. as daily operating head, Selection of a man for the post must await solution of the presidency problem.

Coyne as V. P.

There doesn't seem to much doubt now, however, that Robert L. Coyne will get the exec v.p. post. He's been serving as special counsel to COMPO and is currently its nominal operating chief. As a matter of fact, the organization's entire staff consists only of Coyne, publicity chief Charles E. McCarthy, and Lou Smith, who is coordinating the "Movietime" tours on the Coast.

Until the present situation is clarified, COMPO can't even put into operation the fund-raising plan which was adopted at the membership meeting in February. Salesmen for the distribs are prepared to make personal solicitation of exhibs for dues, and it is figured a good bit of coin can be raised quickly and efficiently that way on the new payment scale.

Paradoxically, while distribution and theatre execs seem unable to find time to devote to COMPO, they are showing willingness to support it with their money. Only a few weeks ago the MPAA board, without a murmer, appropriated $75,000 toward the "Movietime" tours and $20,000 to COMPO itself to bring its total advances to the organization to $104,000, equal to what exhibs have given.

Enthusiasm for COMPO ran high at the February session in New York and seemingly has continued on that level despite the farcical situation over the presidency that developed out of that meeting. Experience with COMPO in the past 18 months has apparently convinced the industry that even on the limping basis on which it has been forced to operate it can do a pretty effective job at comparatively little cost. Thus the desire to see it continue—if someone else will worry about it.

Judy's 8-A-Week

Continued from page 1

take in such major stops as Chicago for an indefinite run, and will play some other stands before returning to the Palace, N. Y.

No deals have been signed yet, but the William Morris Agency is informally initiating talks with various operators in an effort to pick up the best deal.

Miss Garland, current at the Philharmonic Auditorium, Los Angeles, where she's hitting top money, will lay off following this stand. She played the Palace this past season for 19 weeks and it's conceded that she could have stayed considerably longer.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One day an unduly suspicious character asked me, "Do you think your telephone is tapped?"

"I hope so," I said. "I should hate to think what I'm saying was limited to a public of one!"

I thought of this the other day while I was sounding off to a public of one (Beatrice Fisher), who is working on the Delia O'Callahan story, of the Cincinnati gal, who ran away from home far away and long ago (Oct. 22, 1889) and didn't stop running till she found peace and quiet at Flintridge Academy on a hilltop above Pasadena 50 years later. A fashionable school for girls, it is run by Dominican nuns, and how the O'Callahan kid got there is no mystery at all. She's a member of their Third Order.

Now 80 and arthritic—a hard malady to play for laughs—she's still playing hookey from bed at least twice a week and making the raucus rounds among the vanishing herd that was once her army of friends. I suspect more people know this O'Callahan kid as Trixie Friganza than those who can tell you how to get from standard to daylight saving time and, what is more difficult, how to get back to it. And yet, though Hollywood producers are within yodeling distance of that Flintridge hill and Trixie's story is dripping with human juices, it still is not in the cans. In the cans? It isn't even in the story departments.

"Can't Understand It!"

I had to explain to people who can't understand these things that Hollywood is built on decomposed granite, and judgments are so relative that nobody wants to say out-and-out, "This is good. We'll take it and make it." On the contrary, he wants to be able to say "I don't understand it. The serial was a hit in Collier's, Holt's sold 45,000 copies of the book, so how come our picture is a flop?" This ability to refer to previous judgments cushions a producer's disappointment and possibly prolongs his job.

Not only on one hill is Trixie Friganza, but two hours away at Laguna Beach is Jack Norworth, who took Trixie out to many a ball game. I recall he once confessed to our late and ever-beloved Ashton Stevens that he almost married the gal. Golly day, can it be 50 years since the gayest caballero of his time sent those long-stemmed roses to Senorita O'Callahan?

Trixie has confessed that she fell head over heels in love with Jack Norworth, and he himself has admitted he was reeling plenty from direct exposure to her charms. She first saw him when he sang "Honey Boy" for the first time and stopped the show in St. Louis. Billed as "The Man of Songs," "Boy" was one of his own, and it eventually sold 2,000,000 copies. They watched each other from the wings all that week and from almost everywhere else for the next two years.

In those days there were no keyhole correspondents, or if there were their intelligence was carried on by word-of-mouth rather than by syndicated columnists. So what went on between Jacques and Trixie was their own private affair.

What was a matter of public record, however, was Norworth's succession of hits—"Take Me Out To the Ball Game," "Smarty" and "Shine On Harvest Moon." His moonlight rides with Trixie through Central Park in hansom cabs, their clambakes together at Coney Island, his flowers, candy and beautiful dolls, all ended quite conventionally.

He proposed, was accepted, bought a home in Connecticut and a limousine for commuting between there and Broadway, and left it to Trixie to pick out the furniture that was to adorn their love nest. She insisted on paying for the furniture, being well in the chips herself. But apparently that was where the trouble began. It seems fantastic that two acts in the heyday of vaude should quarrel on an issue between Chippendale and Louis Quinze, but apparently this pair did.

One night after furnishing the house was completed they drove out to Connecticut to try the place for size. Trixie thought she'd make a dinner of pork chops, mashed potatoes and peas. Jack wanted steaks, salad and spinach. They compromised on some beans and home-made biscuits. Trixie admits today that the biscuits turned out harder than a loanshark's smile.

Jack built the fire and nearly burned off a hand. While taking care of him, Trixie's dinner was burned. The whole affair blew up with both parties returning to New York without speaking.

They tried their hand at patching up things later, but the patch only resulted in a bigger blowout. The result was a decision to sell everything and quit. Jack would get his money back for his house and Trixie would get her's back for her furniture.

"Who'll Bid Nothing?"

They called in Peter Lund, the 14th St. auctioneer, and the night of the auction it was raining buckets of tears. Trixie went alone to see how much her furniture was going to bring, and as she entered Lund's auction parlor there was Jack Norworth sitting in the front row. She took a back seat.

The first thing that went on the block was a teddy bear. Trixie loved the thing because when tilted it could say "Mama." Some dame down front bid 50c. Trixie was outraged. She herself in consequence bid $5. Norworth on hearing her voice was amused. He bid $25. That stopped all bidders dead. So the teddy bear landed in Jack's previously highly alluring lap for five to 50 times its worth.

The auction went on like this all evening. Norworth's ridiculous overbidding started people ankling the joint under the suspicion that they were at an auction of the Vanderbilt Mansion in Newport, instead of a routine disposal plant on 14th St. So the auction wound up with Norworth having possession of all Trixie had bought at double their cost. Left practically to themselves, finally, Trixie walked up to Jack and asked, "What was the big idea?"

With that he put his arms around her and kissed her.

But it was only a paper dream, for shortly after that she tried making an early talking picture at Edison's at West Orange, N. J., and so loused up Jack Norworth's song hit, "Smarty," that they threw everything at each other in the way of insults, and would have added the furniture except that it was back in Connecticut.

Finally Norworth scrammed out into the night and kept going until he was back on Broadway. And that closed the chapter in the lives of Friganza and Norworth.

Their paths crossed many times after that, and they often had a lot of fun recapping their narrow escape from each other.

I don't know whether it was before or after the Bayes ballad had run its melancholy course, but Jack had a pianist who found herself being wound like a morning glory around the same old vine. She had learned about Jack's old love affair with Trixie, and being a smart girl she wasn't taking any chances on its being revived.

But bookers were as impervious to such nuances then as they are now, and one week the headliners at Keith's-Hippodrome in Cleveland were Trixie Friganza and Jack Norworth. Emma kept her eye on both of them and one afternoon moseyed into Trixie's dressing room. Jack, sensing no good could come from that sort of huddle, moved within earshot.

"Sure," he heard Trixie saying, "I was nuts about Jack at one time, but now I wouldn't have him on toast. I couldn't stand his tobacco-chewing, mainly because he couldn't hit the cuspidor. I understand he's an expert now and never misses up to 10 feet; but the past remains like a scar that will never heal. You're luckier, Emma, for never having known that Jack Norworth."

With that, they walked out of Trixie's dressing room, arm in arm, laughing all the way. Norworth didn't quite know what to make of it and probably hasn't found a solution to this day. But Hollywood has at least 175 script-teasers who could cue it into a song and let the dance director take it from there.

Broadway

VARIETY's Robert Stahl engaged to Shelley Farkash, with marriage set for September.

Tino Rossi, French singer, returned to Paris Friady (16) on the Ile de France after a brief U. S. tour.

The Lambs Club holds its annual memorial services for war vet members today (Wed.) at its clubhouse.

Leo McCarey back to the Coast from Washington after a month in the east.

Earl Blackwell, president of Celebrity Service, flying tomorrow (Thurs.) to visit his London and Paris offices.

Agent-manager Ted Ashley back from the Coast after setting up office in Hollywood, in line with his expansion plans.

Esther Williams in from the Coast Monday (19) for personals in connection with Metro's "Skirts Ahoy," in which she's starred.

Bert Kulick, prez of Bell Pictures, critically ill. He received several blood transfusions over the weekend. He's in Mt. Sinai Hospital.

Isaac Jofe, of the Sol Hurok office, personal rep of Marian Anderson for the last 15 years, leaves Saturday (24) on a four-month trip to Europe and Israel.

Walter Jacobs, the hoteller, shuttling between Miami Beach and Pike, N. H., preparatory to reopening his Lake Tarleton Club in Pike for the summer.

Myer P. Beck, eastern pub-ad chief for Stanley Kramer and other indie producers, recuperating rapidly from a delicate eye operation. He'll be back in his office in a couple weeks.

Robert W. Dowling, prez of City Investing Co., is new head of the National Urban League, an interracial service agency concerned with achieving equal opportunity for Negroes in all fields.

Walter P. Chrysler, Jr., majority investor in Leonard Sillman's "New Faces," which opened last Friday night (16) on Broadway, hosted a party of 1,000 immediately after the show at Sherry's in the Metropolitan Opera House.

Billy Wilder, whose latest is "Stalag 17," which he produced and directed for Paramount, arrived in N. Y. from the Coast Monday (19). He'll stay in Gotham for a few days before embarking on a three-month trek through Europe.

Screenwriter-novelist Robert Ardrey arrived east over the weekend for a fortnight vacation, including a few days in Washington. He's due back early in June to do the adaptation for the 20th-Fox film version of his recent book, "Brotherhood of Fear."

Mayor Impellitteri becomes an actor at the 47th annual Friars Frolic, to be held at the Latin Quarter, May 23. Milton Berle, Abbot of the Friars, announced the mayor will act in an original sketch written by Buddy Arnold, Bobby Gordon, Jay Burton and Woody Kling.

George Feinberg, as president of Dazian's, show business' oldest costume fabric house, was among those awarded a certificate of business merit at a luncheon sponsored at the Waldorf by the One Hundred Year Assn. and N. Y. Dept. of Commerce. Citation was to those firms in existence over 100 years. Dazian's was started 110 years ago by the late Henry Dazian.

Pittsburgh

By Hal Cohen

Norma Stewart back on job in Harris office after eye operation.

Sally Rand and her revue booked into Jackie Heller's Carousel the week of June 9.

Singer Pat Bybell and lawyer-husband Bill Ritman in from N. Y. to visit his folks.

Rose LaRose closing Casino season this week, her first burley date here in eight years.

Rosemary O'Reilly's folks went to N. Y. for her Broadway debut in "New Faces of 1952."

Pittsburgher Jamie Smith, who has lead in "Faithful City," in from N. Y. to plug the pic.

Lee Harbutz on leave of absence from Copa to be camera girl this summer at Bedford Springs Hotel.

John McGreevey's mother in from California for visit with Harris circuit's chief booker and buyer.

Helen Mayon and Robert Lynn coming back to White Barn Theatre this summer as its character couple.

Charles Tobias and Peter DeRose, who wrote the score for "About Face," in town plugging the WB pic.

When Emory Neubauer and Tony Syzmanski take over Johnny Brown's spot, it'll be renamed the Famous Door.

Bill Saal and Mickey Gross in from Rep studio to steam up world preem of "I Dream of Jeanie" at Fulton June 4.

Helen Hoerle came on at last minute to exploit "Minsky's Follies" at Nixon when it had to get a union agent for the legit date.

Jack Schachter, who was Josephine Baker's light man on tour last summer, home to join technical staff of summer opera company.

Paris

Greta Garbo has announced here that she will make no more pix.

John Steinbeck in from trip to Spain on four-article assignment for Collier's.

Gilbert Miller huddling with Anita Loos over translations of French plays.

Frankie Loesser off to Rome to study pop music there for new musical show he is planning.

George Raft flying to London to start work on Eros Films' "Traitor's Gate," in which he will play a G-Man.

"She Only Danced One Summer," Swedish pic which was a Cannes prize winner, crowding them in on Champs-Elysees.

Alfred Lunt and Lynn Fontanne here before London rehearsals of new Noel Coward comedy, "Quadrille," which opens in July.

Mrs. Philip Barry trying to arrange with Henri Bernstein for a Paris production of her late husband's play, "Here Come the Clowns."

Philadelphia

By Jerry Gaghan

John Carradine into the Rendezvous for a week starting tomorrow (Wed.).

Nicky Ravel has closed his El Bolero, Providence, and returned to the CR Club as dancing headliner.

Myers Music spent $3,000 last week on promotion of the Four Aces' waxing of "Wanted," on Merion label.

Oscar Hammerstein 2d is listed as a principal speaker at national convention of United World Federalists here, June 19.

Vocalist Al Martino, former local bricklayer, getting big buildup here and signed for week at Chubby's Jersey musical showcase.

Eugene Ormandy, conductor of Philadelphia Orchestra, left for Finland to maestro Helsinki City Symphony at second Sibelius Festival (June 11-12).

Victor Borge, Emily Kimbrough and Richard Conte will make guest appearances at the Mary Jones Club luncheon in Penn Sheraton (27). Miss Jones is WFIL-TV women's commentator.

Madrid

By Geeno Garr

Pianist Julis Katchen and Camila Wicks, violinist, from U. S., touring Spain.

U. S. contralto Nan Merriman touring Spain, her first stop on European tour.

Esmeralda de Toledo, singer and dancer, off to fill contracts in Portugal for two months.

Soprano Maria de Los Angeles Morales and tenor Miguel Barrosa, now in Italy, will appear in grand-opera at Teatro Albeniz.

The Spanish government is encouraging local producers to do pix jointly with foreign firms, using as many big American names as possible.

Joaquim Gasa presented the revue, "It Is Up To You," at the Lope de Vega. It stars Lolita Castillejos, Mari Santpere, Alady and Antonio Amaya.

Legit star Clotilde Calvet, who for the last 16 years has been working on stage and in films in South America, is back here to play the femme lead in a new production.

Argentine artists Tranquillino and Esmeralda ordered by the Tribunal for Workers to pay $1,800 indemnization to Impresario Antonio Turoles for breach of contract. They were charged with forming their own revue unit and going on tour of Spain instead of completing pact with Turoles.

San Francisco

By Ted Friend

Lex Barker in.

Robert Vogeler at Mark Hopkins.

Oscar Doob in for quick look-see after M-G confabs in L. A.

Alan B. Johnstone, KGO sales manager, new sales exec at KCBS.

Esther Williams to L. A. following Peninsula style show appearance.

35th annual Mountain Play held atop Mt. Tamalpais with cast of 121 in "Land Of Oz."

Sid Luft up from southland for gabs on Judy Garland's Civic Light Opera opening, May 26.

Paul Speegle, former production head and actor at KNBC, new assistant program director for Radio Free Asia.

London

Irwin Corey sails for New York May 22.

Dane Clark in to take up a film assignment with Exclusive.

Mila Raymon opens a Ciro cabaret engagement next Monday (26).

Sophie Tucker guest of honor at tomorrow's (Thurs.) Variety Club luncheon.

Gigli signed for 10 concerts in Canada, with first one on June 3 in Montreal.

British Film Producers Assn. tossing a luncheon to honor Jack L. Warner next month.

J. Arthur Rank entertained his general council colleagues at dinner after screening a training film.

A. E. Saville succeeds John Jarratt, retired, as catering controller for the Odeon and Gaumont circuits.

Harvey Stone and Dennis Day due here at the end of the month for their upcoming Palladium dates.

Dick Smart returning to N. Y. at the end of his cabaret date at the Colony and Astor, to open in a musical.

John and Roy Boulting back from Hollywood to start their first picture under their seven-year Metro pact.

Dr. Joel Pressman (husband of Claudette Colbert) arrived last week to join his wife who has been doing a pic here.

Jerome Whyte, who sailed last week, is to line up a new "Oklahoma" road company. Will return here in about three months.

Fayette W. Allport hopped to Paris for huddles with Eric Johnston and John G. McCarthy regarding a date for the Anglo-American talks.

Norman Wisdom, currently starring in the Folies Bergere revue, "From Paris to Piccadilly," signed a three-picture deal with the J. Arthur Rank group.

Margaret Piazza, Metropolitan opera singer, due here June 17, with her agent, Rita Cave, dickering with Val Parnell for a London Palladium appearance.

Claude Langdon, owner of the vast Empress Hall, Earl's Court, is anxious to book Sophie Tucker for a concert on Sunday prior to her departure for America.

Cleveland

By Glenn C. Pullen

Towne Casino changing policy to book Stan Kenton's orch June 16.

Alan Freed, radio deejay, emceed Arena's three "Moondog May Time Balls" loaded with recording talent topped by Dominoes.

Duncan Renaldo and Leo Carrillo (Cisco Kid and Pancho) riding into Arena Saturday (24) with Col. Jim Eskew's rodeo troupe for nine-day visit.

Three Mills Bros.-Harry, Jack and Jake — all Clevelanders, brought in their Mills Circus for two-day stand in their hometown last week.

Play House repertory trouping making annual trek to Chautauqua, N. Y., to stage six of their winter plays for Chautauqua Summer Theatre.

Bob Savage, Capitol's "Jungle" baritone, is added attraction in show topped by Three Suns at Eddie Sindelar's Club. Guy Mitchell booked for May 27.

Mills Bros. and Woody Herman teaming up with Dinah Washington, Tommy Edwards and Herkle Styles in hot jazz concert at Public Music Hall Sunday (25).

Norm Knuth's Starlighters orch, recently at Skyway Lounge Club, replaced Sammy Watkins for summer at Statler Terrace Room. Watkins' crew touring Ohio dance spots.

Minneapolis

By Les Rees

Blue Barron played one-nighter at Prom Ballroom.

Excelsior Amusement Park opened for season.

Edyth Bush Little Theatre offering "Tons of Money."

Dornan Bros. in second week at Hotel Radisson Flame Room.

"The Drunkard" continuing indefinitely at Red Feather nitery.

Carlton College Players presenting "Death of a Salesman" in-the-round.

Fortnight engagement of "Good Night, Ladies" ended Lyceum legit roadshow season.

Four performances of Met Opera in 5,000-seat Northrop Auditorium at $7.20 top drew SRO.

Stoner & Dennis and Lou Wills, Jr., remaining a second week at Hotel Nicollet Minnesota Terrace.

Street dancing in loop's center to start off Aquatennial, local annual summer mardi gras, July 18.

Accordionist Galla-Rini with 500-piece band and soloist scheduled for Sunday afternoon concert at Lyceum May 25.

Burlesque star Evelyn West appearing at Alvin four times daily with "Sin of Esther Waters" and "Bedside Manner" on screen.

Actress and ex-Congresswoman Helen Gahagan here to speak in behalf of Minneapolis Jewish Federation drive to raise $1,151,000.

Peggy Dow, Universal film star, in from Hollywood to deliver address at General Federation of Women's Clubs national convention.

Vienna

By Emil W. Maass

Gratz Festival opens June 27 with "Fidelio" and "Salome."

International Summer Academy of Music in Salzburg starts Aug. 21.

Joseph Marx received first prize in City of Vienna music competition.

Fritz Zaun of Zagreb Opera inked by Gratz Opera as orchestra leader.

Vienna Philharmonic inked for Edinburgh Festival in 1953. W. Furtwaengler will direct.

Diana Film company started work on an educational pic on the life of poet Peter Rosegger.

Hubert Marischka working on scripts for "Knall und Fall" and "Land of Smiles," next film productions.

Film producer Karl Antel finished his comedy, "Man in the Bath Tub" and began work on "Vacation," scripted by Gabriele von Sazenhofen.

Buenos Aires

Announcer Jaime Mas appointed chief program director of Belgrano web.

Shooting started at Sono-Film studios on Maria Felix's first local picture.

Film Director Luis Cesar Amadori directing musical revues at Maipo Theatre.

Luis Aldas and Cesar del Campo, of Mexican film players, arrived here after making "Adventure in Rio" in Brazil.

Cesareo Gonzales appointed Alfredo Muruzeta his biz supervisor for South America, with headquarters in Brazil.

Cinemactress Laura Hidalgo planes to Mexico to make a film version of Alejandro Casona's play, "Three Perfect Wives." She will be teamed with Arturo de Cordoba.

Chicago

Riverview, Chicago's only major amusement park, opened last week.

Charlie Yates in for the Phil Spitalny opening at Edgewater Beach Hotel last week.

Sid Page flying down to Mexico City to arrange entertainment for the Lions International Convention in June.

"Two on the Aisle" shuttered Saturday (17) and Bert Lahr is planing to Tucson to see his son graduate from Univ. of Arizona.

George Stevens flew in for memorial lunch for his late uncle, Ashton Stevens, drama critic of the Herald-American, which was held Saturday (17).

Ralph Kettering's son Tom fathered a son, born on grandmother's birthday. Grandpop, incidentally, just became publicist for Georgian Bay line.

Lisbon

By Lewis Garyo

Les Moll, French acro-dancers, bowed at the Arcadia nitery.

Teresa & Luisillo, Mexican dancers, at the Estoril Casino for two weeks.

Ana Maria Gonzales here from Paris to fill three-week date at Teatro Politeama.

The Two Morris, American tap dancers, and Mimi Samaniago, Spanish dancer, at the Maxime nightclub.

Violinist Antonino David and Austrian pianist Katharina Heinz in Portugal after a concert tour with the Vienna Symphonic.

Clark Gable, Lana Turner and Ava Gardner are scheduled to go to Mozambique (Portuguese East Africa) next fall on location for a Metro picture.

Honolulu

By Walt Christie

Eddie Beloin, former Bob Hope-Jack Benny writer and now doing screen specials, checked in with his wife, Lynn, for a Hawaii vacation.

New York playwright Alan Jay Lerner joined wife Nancy Olson for two-week stay. She's playing femme lead in John Wayne's "Jim McLain," now shooting here.

New York columnist Ward Morehouse attracted attention at Hula airport with his alive (but definitely!) Himalayan bear, which he bought in Bangkok for $35. Cub will go to "wife's folks' farm down in Georgia," Morehouse promised.

Hollywood

Julius Tannen celebrated his 72d birthday.

Hildy Parks left for Arkansas to divorce Jackie Cooper.

Dana Andrews to Memphis for annual Cotton Carnival.

Mary Pickford and Buddy Rogers sail for Europe June 15.

Greer Garson in town after four weeks of COMPO touring.

Burglars snatched $20,000 worth of loot in Paul Mantz's home.

Robert Lewin joined the Rogers & Cowan office as an associate.

Joan Taylor back to work at Paramount after a nervous collapse.

Burnu Acquanetta called off her divorce suit against Henry Clive.

George and James Nasser to San Francisco for their father's funeral.

Alfred E. Daff in town to discuss world sales with UI toppers.

Foreign Press Assn. tossed a bon voyage dinner for Claude Dauphin.

Cecil Swartz returned to his job at UI after a tour of Army duty.

James R. Grainger in from N. Y. for a week of huddles at Republic.

Red McCarthy seriously burned in Mexico City while on a vaude tour.

Vincent Price in town after a stage tour with "The Cocktail Party."

Roberta Peters to Minneapolis to join the Metropolitan Opera troupe.

Betty Hutton returned from her record-breaking run at the N. Y. Palace.

George Jessel will emcee testimonial dinner for Danny Thomas June 2.

Roy Baker heading for Africa to scout locations for "White Witch Doctor."

Grummo Marx to Honolulu to arrange island bookings for Harpo and Chico.

Robert Welch returned to his Paramount desk after 69 COMPO appearances.

Frank Lovejoy left for Brazil on a drumbeating tour of South America for Warners.

Doretta Morrow in from N. Y. for added scenes in Metro's "Because You're Mine."

Esther Williams will open the annual Navy Relief Ball ceremonies in Washington, May 23.

Ed Wynn, 50 years an actor, tossed a party for Donald O'Connor, 25 years in show biz.

Masquers Club tossing testimonial dinner for the Duncan Sisters with Alan Mowbray as emcee.

Jeff Chandler will deliver Lincoln's Gettysburg Address at Sawtelle Cemetery on Memorial Day.

Judy Canova's seven-year-old daughter, Tweeny, makes her film bow in "A WAC from Walla Walla."

Marjorie Main presented with an Americanism award at the Hoosier Homecoming dinner at Hollywood Women's Club.

Marlo Lanza made an out-of-court settlement of a percentage suit filed by his former voice teacher, Irene Williams.

Birmingham

By Fred A. Woodress

Ted Brooks newly elected prez of AFM local.

Town Players doing "Pygmalion" in arena style this week at Jewish Community Center.

Birmingham's Auditorium was jammed both nights for Met's first appearance here in 10 years.

Ted and Vincent Saizis, cameramen, back from Fort Sill, Okla., on lensing of Republic's "Thunderbirds."

Town and Gown Civic Theatre to do arena presentation of "For Love or Money" at Veterans Hospital in Tuscaloosa.

Joe Jefferson Players of Mobile and Montgomery Little Theatre giving separate productions of "Night of January 16th."

Tutwiler dropped bands for summer at Continental Room on May 12, when June Crayton, pianist - organist and vocalist, opened.

Washington

By Florence S. Lowe

MPAA holding a screening and party in honor of visiting editors from NATO countries.

Ethel Merman cited by B'nai B'rith at special benefit performance of "Call Me Madam" for her interfaith efforts.

Hope Zee, daughter of Alan Zee, Loew's Capitol producer, making her D. C. debut this week at Hotel Shoreham's Blue Room.

Trans World Airlines preeming a new commercial short, "Overseas Run," in commemoration of 25th anniv. of Lindbergh flight.

20th location crew in town past week to take shots of Marine Band in action for forthcoming Sousa biography, "Stars and Stripes Forever."

OBITUARIES

ALBERT BASSERMAN

Albert Basserman, 85, German-born legit-pix actor who had been featured in Hollywood pix since 1940, died in Zurich May 15 after arriving from the U. S. by plane. He had suffered a heart attack after alighting at the Zurich airport.

Basserman came to the U. S. at the age of 73 after a six-year voluntary exile in Switzerland. He left Germany because of prejudice against his wife, the former Else Schiff, a Jewish actress who had played opposite him for years. His first role in U. S. films was in "The Magic Bullet." Since then he had played in such films as "Foreign Correspondent," "Embezzled Heaven," "Escape," "The Moon and Sixpence," "The Shanghai Gesture," "Moon Over Burma," "A Dispatch From Reuters," and "Knute Rockne." He had also appeared in the British-made "The Red Shoes."

Basserman was one of the foremost actors in Germany and holder of the Iffland Ring. Latter, a symbol of greatness in the German theatre, was named for Wilhelm August Iffland in the mid-1800s and had been awarded successively to the German actor who promised to be the greatest of his time. It was presented to Basserman after death of Frederick Haase in 1908.

He began his career as a volunteer actor at the Mannheim Theatre. From there he played the provincial theatres throughout Germany until he joined the Berlin Theatre in 1895. A nine-year tenure at the Deutsches Theatre followed during which time he interpreted Ibsen, Strindberg, Hauptmann, Schiller, Shakespeare and Goethe. He was married to Miss Schiff in 1908 and appeared with her until they fled the country.

In 1947 he performed at the Barbizon Theatre, N. Y., in the Felix G. Gertsman production of "Faust." Later the same company presented Ibsen's "The Master Builders."

WILL Von TILZER

Will von Tilzer, 68, veteran music publisher, died of a heart attack in Yonkers, N. Y., May 14. Stroke came while he was riding in an auto driven by his wife. Von Tilzer was prez of the Broadway Music Corp., headquartering in New York, and was a founder of the American Society of Composers, Authors and Publishers.

His family name was Gumm but he adopted the Von Tilzer name after his brothers, Harry and Albert, became successful songwriters under that name.

The late Harry Von Tilzer is noted for "Wait Till The Sun Shines, Nellie" and Albert wrote such tunes as "Take Me Out To The Ball Game" and "You Made Me Love You."

He began publishing songs independently in 1914 and for many years he and Harry, who was also a publisher, were friendly rivals. Among the songs published were "Put Your Arms Around Me, Honey," "Take Me Out To The Ball Game," "You Made Me Love You," and "I'll Be With You In Apple Blossom Time."

In addition to his wife and his brother, Albert, a son and two other brothers survive.

JOSEPH L. SACKS

Joseph Leopold Sacks, 71, London legit producer, died May 19 in Johannesburg, South Africa. Sacks came to England from South Africa after starting in show biz as a fruit peddler at a circus. He produced many musicals in the early 1900s, including "The Lilac Domino," which he bought during one of his trips to the U.S.

Sacks, who was unable to read or write English, once was known as "the Napoleon of London's West End." His initial venture there was "Three Cheers," presented at the Shaftesbury Theatre in 1916. Since then he had put on more than 20 shows, and as many as three new productions in a season. During the depression, Sacks hit a run of bad luck, going bankrupt four times.

WILLIAM WIEMANN

William Wiemann, 50, operating head of the Warner Bros. music firms (Music Publishers Holding Corp.) for the past 12 years, died in New York May 15. Wiemann had specialized in the educational music field and is credited with innovating the publication of semi-pop music for educational use.

Wiemann began his career in show biz, after a brief fling as a boxer, as a stage manager and director. After roadshowing silent pictures for several years, he joined E. B. Marks Music as a salesman, rising to the post of general manager. He left Marks in 1939 to become the operating head of the Standard and Educational departments of MPHC.

His wife survives.

MAURICE D. (RED) KANN

Maurice D. (Red) Kann, 53, film trade paper editor, died of a heart attack in Hollywood May 15. As vice president of Quigley Publications, Kann was in California to attend the exhib sessions at Metro at the time of his death.

Kann began his career with The New York Journal of Commerce, shifted to Film Daily in 1918, and served that trade paper as managing editor from 1926 until 1931. He then moved over to Quigley Publications as editor of Motion Picture Daily. He was editor-in-chief of a rival trade mag, Boxoffice, from 1938 to 1942, and then returned to Quigley as v.p. and editor of the International Motion Picture Almanac.

Wife and two brothers survive.

JOHN TAIT

John Tait, 90, former San Francisco restaurateur, died May 10 in San Jose, Cal. Tait opened his first restaurant in Frisco in 1904. His second was Tait-Zinkand, but both were destroyed in the 1906 fire-quake. Between 1906 and 1910, he opened three restaurants including the Pavo Real which catered to the city's cafe society of that era. Harry Richman, Rudolph Valentino, Paul Whiteman and Fanchon & Marco were all employed as entertainers there. Tait claimed to have the first restaurant dance floor in this country. He quit the business in the early '30s.

Survivors include a daughter and two sons.

JOHN D. EWING

John D. Ewing, 60, president of the International Broadcasting Corp. (owners and operators of KWKH, Shreveport, La., and KTHS, Hot Springs, Ark.), died of a heart attack May 17 aboard his private plane above Ruston, La. He also was editor and publisher of the Shreveport Times.

Ewing had been editor of the Shreveport Times and the News-Star-World, Monroe, La., since 1931, co-founding the latter in 1929. He was prez of the Southern Newspaper Assn. in 1938-39.

A son and a daughter survive.

ABRAHAM NASSER

Abraham Nasser, 94, founder of the Nasser Bros. theatre chain, died in San Francisco May 12. He was born in Lebanon, Syria. When he retired, his sons, George, James, Theodore and Henry, assumed control of the 12 Bay area theatres. Nasser had built the present business from an early-day Frisco nickelodeon.

Surviving are his wife, a daughter, three other sons and two brothers.

MAURICE E. FITZGERALD

Maurice E. Fitzgerald, 52, legit actor, died in Philadelphia May 11. Double pneumonia forced him to leave the cast of "Hook 'n Ladder" during the road tryout in that city.

Fitzgerald, whose last Broadway role was in "Springtime Folly," was active in summer stock and had appeared on several TV shows. He also toured the country as an after-dinner speaker.

Wife and two sons survive.

CHARLES McIVOR

Charles McIvor, 59, longtime distribution manager in Tasmania for British Empire Films, died in the capital city of Hobart May 9. He was associated for a long span with the old Australasian Films' setup under the late Stuart F. Doyle, later joining BEF with the fadeout of the former distribution unit.

Wife, son and daughter survive.

ARLIE M. CHAMNESS

Arlie M. Chamness, 62, pioneer pic exhib in southern Illinois, died in Evansville, Ill., May 1. He had built and operated theatres in Carrier Mills, Eldorado, Karnak, New Haven and Cairo, Ill., but had disposed of all of them over a period.

His wife survives.

ITALO MONTEMEZZI

Italo Montemezzi, 76, Italian operatic composer-conductor, died in Verona May 14.

His operatic works include "Giovanni Gallurese," "Hellera," "L'Amore dei Tre Re," "La Nave," and "La Notte di Zoralma."

MARION KILBY CHAPPELLE

Mrs. Marion Kilby Chappelle, 90, retired legit actress, died in Camden, N.J., May 18. She was on the New York stage in the 1890s, playing leading roles in such productions as "Trilby" and "Lady Windemere's Fan."

During her career she was associated with the Ada Rehan and Arnold Daly companies.

MAX LEVEY

Max Levey, 73, former owner of the Excel Movie Products, died in Chicago May 13. Before retiring six years ago, he was engaged in the manufacture of home film equipment and was a salesman for distributing companies in the 1920s.

Survived by wife and daughter.

THE GREAT MAXIMO

Maximo Rodriguez, 64, former circus performer, died in Chicago May 14. A top slack wire artist, he toured the world as the Great Maximo and was for many years with Ringling Bros.-Barnum & Bailey Circus.

Survived by wife and brother.

Joseph Nick, 65, a member of the St. Louis Theatrical Brotherhood, Local No. 6 (AFL), died May 8 in St. Louis. He had been retired for eight years, his last assignment having been at the Henry W. Kiel muny auditorium.

Harry Stair, 56, veteran newspaperman and former manager of KOBE, Las Cruces, N.M., died in El Paso, Tex., May 17. He had also managed a radio station in Gallup, N.M.

Richard Cowen Scaife, 69, sound technician at 20th-Fox, died May 10 in Hollywood. He was past president of Hollywood Local 40, International Brotherhood of Electrical Workers.

Arthur E. Rydberg, 49, died of a heart attack May 10 while on duty as engineer at the transmitter of Des Moines' WHO near Mitchellville, Iowa.

Survived by wife and son.

Dan Harrison, 56, manager of the Hillman, a theatrical hotel in Birmingham, and former manager of vaude acts and carnival attractions, died May 15 in Birmingham.

Count Francesco Mario Guardabassi, 85, former Met Opera tenor, died May 17 in Beverly, Mass. He made his Met debut in "Pagliacci" in 1903.

Charles Massella, 50, stage technician at the Strand Theatre, Yonkers, N. Y., and former motion picture projectionist, died in Yonkers May 14.

Fred Smith, 73, backstage doorman at the Roxy Theatre, N. Y., for 15 years, died of a heart attack May 16 in New York.

Mother of Forrest Standley, French horn player with the Pittsburgh Symphony Orchestra, died in Boston recently.

Charles A. Slosberg, veteran stagehand at the Palace Theatre, Manchester, N. H., died in that city May 11.

Andrew Coe, 73, former manager of the Milburn Theatre, Springfield, N. J., died in Summit, N. J., May 15.

Mother of Margaret Collins, cashier of Monogram's St. Louis office, died May 7 in that city.

William Carroll Denison, 71, concession operator at Fair Park, Dallas, died in that city May 10.

Son, 29, of screen director Victor Saville, was killed May 11 in a motor crash near San Diego.

Mother of Joe Magee, of the William Morris Agency television and legit department, died May 27 in Texarkana, Ark.

Maria Petrovna Domashev, 77, Russian legit actress, died May 17 in Leningrad.

Mother, 89, of Laura Arnold, legit agent, died May 14 in Yonkers, N. Y.

Fred Crosby, 69, Warners studio technician, died May 13 in Burbank, Cal.

Father of Merrill E. Joels, radio-TV actor, died in Peekskill, N.Y., May 20.

Father, 82, of Dick Lane, TV announcer, died May 15 in Hollywood.

Theodore H. Henkel, 64, musical director, died May 9 in Hollywood.

MARRIAGES

Anne Francis to Laurence Price, Jr., Hollywood, May 17. Bride is a screen actress.

Carol McPhee to Earl King, Edinburgh, May 6. She's of McPhee Sisters.

Lynn Stewart to Johnny Fox, Pittsburgh, May 17. Bride is a nitery dancer; groom is a singer.

Patricia Harrigan to Vince Garrity, Chicago, May 17. He's a Chi ABC sportscaster.

Dee Jay Madison to Kenneth S. Martin, Piedmont, Cal., May 17. Bride is "Your Show" hostess on KGO-TV, San Francisco.

Leila Louise to Dick Wendelken, San Fernando, Cal., May 18. She's a radio-TV commentator; he's a TV producer

BIRTHS

Mr. and Mrs. Nat Shapiro, daughter, New York, May 9. Father heads own record exploitation office.

Mr. and Mrs. Frank Milsak, daughter, Pittsburgh, May 11. Mother is Mildred Don, radio and TV singer.

Mr. and Mrs. Gordon Hanson, daughter, Pittsburgh, May 9. Mother is Jackie Sloan, Playhouse dancer and actress.

Mr. and Mrs. James E. Faris, son, Hollywood, May 11. Father is a cartoon film editor.

Mr. and Mrs. John Gaunt, daughter, Hollywood, May 12. Father is Red Skelton's TV director.

Mr. and Mrs. Jack Barron, twin son and daughter, Hollywood, May 10. Father is makeup man for Revue Productions.

Mr. and Mrs. Patrick McGuirk, daughter, San Francisco, May 12. Father is KCBS producer there.

Mr. and Mrs. Jules Schermer, son, Hollywood, May 17. Father is a producer at 20th-Fox.

Mr. and Mrs. Armand Archard, son, Hollywood, May 16. Father is a writer.

Mr. and Mrs. Dave Fulmer, daughter, Berkeley, Cal., May 6. Father is a TV director.

Mr. and Mrs. Bob Lee, son, Hollywood, May 13. Mother is Janet Waldo, radio actress; father is radio, TV and musicomedy scripter.

Mr. and Mrs. Cy Hoffberg, son, Hollywood, May 9. Father is a TV cameraman.

Mr. and Mrs. Bill Small, daughter, Chicago, May 7. Father is writer at WLS there.

Mr. and Mrs. Joseph Ingber, daughter, New York, May 18. Father is film buyer with Brandt Theatres.

Mr. and Mrs. Alan Neuman, daughter, New York, May 16. Father is an NBC-TV director.

Ken Murray

Continued from page 1

budgets over too many years and on such a long-range basis.

Two serious Saturday problems are thus for Columbia, the other being the failure thus far to latch onto clients for the heavy-budgeted Jackie Gleason show. It also cues speculation on Gleason inheriting the 8 to 9 Saturday slot, getting him off the 9 to 10 "Show of Shows" competitive hook and moving in on an already established audience.

Gleason's 'Then and Now' Status

Under the $66,000 price tag set on next fall's Jackie Gleason show by CBS-TV, the comic must get an 84 or better Nielsen rating in the 24 markets in which his DuMont show is now aired in order to match the DuMont coverage. He also must hit some 10,000,000 homes, which is an accomplishment achieved to date by only one video show, CBS-TV's "I Love Lucy."

Gleason's "Cavalcade of Stars," which has a $16,000 talent and production nut on DuMont, had a 21.4 Nielsen in the latest ratings and played to 2,573,000 homes, which represents about 72.9% of all TV homes. Since the CBS price tag is four times as high as the DuMont budget, he would have to hit four times as many homes to equal his DuMont rating. If CBS cannot line up more than the 24 cities in which "Cavalcade" is aired, Gleason would need to play in 7,500,000 homes via CBS to par his DuMont coverage.

RKO Sale

Continued from page 3

group of potential buyers. Only point he has made definitely clear is that it does not include Harry Brandt, who was in lengthy negotiations more than a year ago to buy Hughes' holdings in RKO Theatres. Syndicate is said to be made up of both film and non-film people.

Dembow was also the middleman in the Brandt talks. That deal finally fell through on the same points that are now causing difficulty in present negotiations. It is understood, however, that the current syndicate is ready to offer considerably more cash than Brandt's Trans-Lux chain held out for the theatre stock.

The $6 price appears to be no stumbling block, although the stock is selling on the open market at about $4 and prexy Ned E. Depinet, in the company's annual report last week, admitted the first quarter of 1952 had been unprofitable.

Hughes paid $9 a share in 1948 for the combined stock of RKO Pictures and RKO Theatres, which at that time were amalgamated and since have been divorced. It is understood that Hughes would also take $6 a share for his theatre holdings. They have been in trusteeship since divorcement, Jan. 1, 1951.

Should he obtain that, he'd have a neat profit, of course, which is said to be a necessity in order for him to part with either picture company or theatre stock. He's never been known to lose coin on a deal, and he is understood to be determined that RKO will be no exception.

Aside from insufficient cash, the Brandt deal suffered by the limited obligation he was willing to accept for payment of the notes. He wanted the notes to hinge on profitable operation and reportedly was unwilling to pledge the stock as security. Dembow is now attempting to get his syndicate to meet these requirements of Hughes.

20th Oldies

Continued from page 3

number of prints of each subject 20th is able to provide.

Arrangement which 20th is reported seeking would be very similar to the Universal-Realart deal of 1947. Under that agreement, U gave Realart reissue rights to all its product from the 1923-34 season to 1945-46.

U received $3,250,000, of which $1,500,000 was represented by notes. U also gets 35% of Realart's net on the pix. There was a recoupment arrangement by which the reissue outfit wasn't to begin paying the percentages until it had recovered its front money.

U's 100G A Month

Advance was recouped midway in 1950 and U began to get its participations, which have proved very lucrative. It has received some payments of more than $100,000 a month. U also set a similar deal in Great Britain for which it received approximately $625,000.

Point on which the Alperson deal with 20th fell through, and on which the numerous others being attempted are stumbling isn't quite clear. All the would-be buyers claim that financing is no problem.

Distribution suitable to 20th may be the hitch. Alperson and all the current negotiators have had in mind turning the films over to an established reissue firm. That could be Realart, Astor or numerous other indies in the field.

Alperson actually had a double in on the deal. First is the fact that he is associated with 20th through a releasing arrangement he holds with the company for his indie-made product. Second is his experience in reissue operations, since he was one of the founders of Film Classics. Company started in the reissue field, going into the distribution of new product when Joseph Bernhard bought out Alperson's interest.

It is believed likely that Chemical Bank & Trust, N. Y., may participate in the financing if a satisfactory deal can be put together. Chemical provided the coin for Film Classics' start. Bank, however, is insisting on a full package being set up, including a firm commitment with 20th, and a satisfactory distribution arrangement before it will touch the deal.

NEW YORK POST
May 13, 1952

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EARL WILSON

DARVAS and JULIA

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VARIETY

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WANNA BUY A RADIO STAR?

B'way's Run-of-Mill Tune Shows Edged Out Straight Plays in '51-'52

Significant factor of the 1951-52 Broadway season was the increasing dominance of musical shows over straight plays. Especially notable aspect of the trend this season was the relatively secondary quality of the musical crop. Nowadays, any season in which Rodgers-Hammerstein, Irving Berlin, Cole Porter and Frank Loesser are inactive is likely to be slim for musicals. So 1951-52 had to rely on the scrub team to hold the edge over straight drama. (Detailed seasonal roundup in legit section).

Even without any really smash new musicals this season, the principal ticket demand has been for the tune shows. Moreover, with not a single straight play able to maintain solid sellout status over any extended period, the holdover "Guys and Dolls" never failed to go clean and continued to be a hot ticket at the brokers. "King and I," also a holdover, remained the top-demand ticket, although the show failed to hit capacity several weeks when Gertrude Lawrence, the star, and Yul Brynner, featured male lead, were out of the cast because of illness.

"Pal Joey," smash revival from the 1940-41 season, has been a standee-limit draw since early

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Top Names Mull Own H'wood Cafe

Hollywood, May 27.

A half-dozen top show biz names—the Ritz Bros., Jimmy Durante, Tony Martin, Danny Thomas, Martin & Lewis, and Harry James—are currently eyeing a Hollywood nitery site which they would take over and operate as an outlet for their own talents.

Idea is for the headliners to have a home base for their operations, since all make their homes in the Hollywood area and prefer to cut their traveling dates to a minimum. Currently being considered is a site on the Strip.

The above names figure they can take care of approximately 30 weeks of bookings, totally, and they would book in other performers for the rest of the year.

Sugar Ray to Fight for $1 Under Concert Auspices

Jack Amidor, Israeli concert manager now in the U. S., has set middleweight champ Sugar Ray Robinson for a 12-round, no-title bout against French light-heavyweight champ Albert Yvel, of Casablanca, in Tel Aviv, Aug. 2. Bout, to take place in Ramat Gan Stadium, a 50,000-seater, will be the first professional bout staged in Israel. It also marks Amidor's first

(Continued on page 20)

1-Woman Strip 'Concert'

Minneapolis, May 27.

New type of one-woman "concert" is evolving as exotic dancer-stripper Evelyn West inaugurates a "strip concert" theatre tour of 20 American cities with a fortnight engagement at the local Alvin, home of regular burlesque.

Present tour was inspired by the success of the one-woman and one-man shows of Cornelia Otis Skinner and Charles Laughton, and the productionless "First Drama Quartet."

Berlin Sees 1953 As His Best Year: 3 Top Tunepix Due

At a period in his life, when most successful men are thinking of retiring, Irving Berlin is, instead, looking forward to next year as his top one in show biz. He will have three new tune pix in release by the end of 1953. The films are "There's No Business Like Show Business" and "Call Me Madam," both for 20th-Fox, and "White Christmas" for Paramount.

Final arrangements have just been made for Par's filming of "White Christmas," whose title has become Berlin's alltime bestseller ever since it emerged from another Berlin-Par musical, "Holiday Inn," over a decade ago. The Par-"Christmas" film has been in the works for several years, but delay was caused by the fact that the sought-for stars were unavailable. Bing Crosby and Fred Astaire are now set, and dickers are on for Ginger Rogers to play the femme lead. Berlin's deal on "Christmas"

(Continued on page 41)

Newest Gab Loop Swing To D.C. Scribes; Election Factor in Foreign Nix

There's been a tremendous demand lately in the lecture field for Washington correspondents. It's not the foreign correspondent, which was the old story. They were the rage soon after the war and more importantly for the first few months after Korean hostilities broke out.

But it's the D. C. boys now who seem to have completely overshadowed the foreign scribes, as far as the gabber circuit is concerned. Trend has been back to national affairs for a while, even before the recent elections hypo. Now the trend is becoming more evident, dramatized by the approaching elections.

'CAN'T SELL 'EM,' WEBS LAMENT

By GEORGE ROSEN

The network radio jitters are becoming intensified. The outlook for next fall, executives concede, was never more bleak. The anticipated cancellation of major personalities has borne fruit, leaving wide-open gaps in cream time segments.

Bob Hope has been dropped by Chesterfield and this week Pet Milk notified NBC it was dropping "Fibber McGee & Molly," marking the first time in 15 years "The McGees" have been without a bankroller. (Pet Milk instead has bought Ralph Edwards' "Truth or Consequences," saving itself $3,000 a week on programming.)

What distresses the networks is their inability thus far to resell these bigleague artists, despite wholesale trimming of budgets. Hope, one of the major kilocycle attractions through the best years of radio, is still being peddled without any takers. Bing Crosby, also dropped by Chesterfield, looks set for Coca-Cola next season, but because of circumstances which find the Groaner yielding to Coke's terms for a multiple showcasing on TV.

Edgar Bergen was dropped by Coca-Cola but nobody's ventured forth yet to express interest in picking him up for next season. Heinz has dropped Ozzie & Harriet on ABC. Thus far they're unsold

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See 'Father' Near TV Deal With NBC

One of the most prized show biz properties of modern times—"Life With Father"—looks headed for TV via NBC.

Negotiations are now under way among the network, Howard Lindsay and Russel Crouse, and counsel for Mrs. Clarence Day, who as widow of the author of the original "Father" series holds the rights.

It's long been felt that "Father" would be a natural for TV, with practically everybody at one time or another making a stab for the TV rights. Until now, however, L & C and Mrs. Day have held aloof from any and all overtures.

As a stage play written by Lindsay and Crouse from Day's New Yorker series, "Father" established a Broadway run record. Subsequently it was filmed by Warners. A few seasons back NBC inaugurated a radio series with William Powell as star, which bore such a resemblance to "Father" that, under threat of legal repercussions, the network withdrew it. Powell starred in the film version of "Father" while Lindsay originated the legit title role.

Swiping of TV Package Ideas Cues Plea for Protective Organization

Expensive 'Room'

Hollywood, May 27.

Highest price tag ever put on nitery material was fixed by Joe E. Lewis, who announced he was planning to file a $1,000,000 suit against Universal-International.

Nitery comic claims the current "No Room for the Groom" was lifted from his special-material song of that title. Lewis says he wired producer Ted Richmond advising him suit would be filed immediately unless the title of the Tony Curtis-Piper Laurie pic was changed.

Jessel Eyes Deal To TV-Thesp Plus 1-Pic-a-Yr. Prod.

George Jessel, when he leaves his 20th-Fox producer berth in September, is aiming for an arrangement which will permit him to work in both films and TV. He'd like to make a deal to produce one picture a year and do about 10 tele performances.

The vet actor-producer's plans were indicated in talks he had with CBS execs in New York last Friday (23). He was also slated to huddle with NBC toppers yesterday (Tues.) but was forced to plane back to the Coast Monday night, since he has two pix in production at 20th.

Jessel has two aims regarding films. One is that he be on a flexible basis so that he doesn't have to make more than one a year and can turn out even fewer if he thinks his script and package

(Continued on page 41)

Agility with which top baseball stars steal bases apparently has nothing on the facility of indie television package firms in stealing ideas from one another to sell their shows to networks and agencies. Veiled charges of plagiarism have hit a new peak during recent weeks in the rush to pitch shows as summer replacements and have reached the point where some packagers are pleading for the creation of an indie organization, similar to Hollywood's Society of Independent Motion Picture Producers, through which they could protect themselves from one another.

To date, none of the steal charges has hit the courts. Some packagers have consulted their attorneys and may file suit in the immediate future. General consensus, though, is that no way has yet been found to prove that a package idea was swiped, except for a record of prior usage and proof of performance. And since a number of the shows under question have been pitched around but have never been given an on-the-air tryout, the packagers realize

(Continued on page 41)

Video Upped His B.O.—O'Connor

Donald O'Connor's greatly enhanced rating as a film player is attributed by the young comedian largely to television. TV, he said, was definitely part of the combination of factors which brought about his current prominence after years in lesser-key assignments.

In N. Y. for location shooting of Metro's "I Love Melvin," in which he's teamed with Debbie Reynolds, O'Connor said his TV appearances, including shots on the "Colgate

(Continued on page 41)

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Legion to Follow Pic Loyalty List With Legit, Radio, TV Compilations

Hollywood, May 27.

American Legion's probe of "Un-American" elements in the entertainment industry is continuing, Legion's director of publications, James F. O'Neil, revealed during a quick trip here. Legit, radio and television execs will soon be supplied with a list of suspected personnel. Film industry execs now are carefully checking a list of picture people which was submitted by the Legion several weeks ago.

(Further Red probe stories on page 3).

List was compiled from various sources, O'Neil reported, but he declined to divulge what the sources were. The Legion, he added, merely forwarded the information to the studios. A similar procedure will be followed in the other industries.

Work is being done under the direction of Legion commander Donald Wilson, who is carrying out a directive of the national convention of last October. At that time, members voted for compilation of a list of the entertainment industry. The Legion has no plans, O'Neil said, to extend its activities into defense plants or any other industry.

Legion exec arrived here late last week for a series of talks with studio execs, apparently in connection with the list which had been forwarded to studios. He leaves today (Tues.) after talking with "less than a majority" of the top industry people, but Robert Pitkin, associate editor of the Legion magazine, will remain on the Coast for some time. O'Neil declined to reveal the theme or results of his conversations with film industry execs, declaring that he must first submit his report to Commander Wilson.

O'Neil denied previous reports that the list of names submitted to the studios ran as high as 300. He estimated that there were "probably closer to 100" names on the list.

No provision has yet been made, he declared, to have the Legion study the answers submitted to the various studios by persons whose names were on the list. Nor has any plan been worked out to provide an opportunity to those on the list who are freelancing or have no direct studio affiliation and would not therefore be queried individually.

Legion submitted the list to the studios following a Washington meeting April 1 between Wilson and Eric Johnston, prexy of the Motion Picture Assn. of America. Originally, O'Neil added, Wilson had planned to come to the Coast in January and discuss the situation with studio heads. The Washington meeting was set up after he was forced to call of his Coast trek.

Wilder Maps Original Yarn for Brynner Pic

Billy Wilder, who produced and directed "Stalag 17" for Paramount before sailing for Europe last Saturday (24), plans to do an original script for a pic to star Yul Brynner, currently in the Rodgers & Hammerstein Broadway musical, "King and I." Brynner is under contract to Par.

Wilder has mapped out a three-month tour of Germany, Austria and Italy for his stay abroad. He'll look in on Venice especially as a possible background for his story

Scot-Crix Laud Hepburn As Star of Shaw Comedy

Edinburgh, May 20.

Katharine Hepburn got rave notices here for her "brilliant attack" in a performance of Shaw's comedy "The Millionairess." Crix unanimously agreed it was a tour de force.

Shaw himself asked Miss Hepburn to appear in this play 10 years ago, but other commitments prevented her from accepting offer. She enacts the role of Epifania Orgisanti di Parerga, daughter of a millionaire, who made her promise that whenever a man asked her to marry him, she would not accept unless he could turn $450 into $150,000 within six months. Robert Helpman and Cyril Ritchard head the supporting cast.

Play goes on to King's Theatre in Glasgow following its week's run here. Production is by Michael Benthall.

'Guilty by Association' Rimsky-Korsakov Opera Banned on Canadian Air

Toronto, May 27.

In a swift decision to "keep clear of the Communistic propaganda line," officials of the Canadian Broadcasting Corp. cancelled the scheduled two-hour production of the Rimsky-Korsakov opera, "May Time," rehearsed for two weeks and set for the cultural "Wednesday Night Program."

Decision to cancel the program was taken by CBC officials when they learned that the program was "being taken advantage of by the Communists to use this means of advancing the idea of Russian-Ukrainian unanimity." Scheduled for the program were the 94-man Toronto Symphony, a 33-voice mixed choir, and 10 soloists.

Previously presented last year by the British Broadcasting Corp., "May Time" was directed here by Stefan Kozakevich, formerly male solo lead with the San Carlo Opera Co., who sang the same role in San Francisco last season, this backed by the San Francisco Symphony. Coming here from New York, Kozakevich was later told the program had been cancelled, but he was given a singing program as compensation for the "May Time" cancellation. Decision of the CBC officials followed their securing from the U. of Toronto of an English text of the opera.

On the trans-Canada scheduled broadcast, program was replaced with a lengthy performance of Elgar's music, with unemployed soloists settling for half of the union scale, the members of the mixed-voice choir being paid full scale; ditto all musicians, on insistence of the union. Presentation of "May Time" was taken by CBC officials to be a pitch toward Canada's Ukrainian population as a means of "advancing the idea of Russian-Ukrainian unanimity," according to a CBC spokesman, because the CBC might appear to be participating in a political controversy within a section of Canada's population.

5/28

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'Miracle' Decision Portends Censors' Demise—London

U. S. Supreme Court decision removing the ban on "The Miracle" in N. Y. was in itself significant only to the extent that it can serve to restrain any religious group from imposing its opinion on an entire motion picture audience, according to Ephraim London, N. Y. attorney, who argued for the film in behalf of Joseph Burstyn, distributor. But the majority opinion by the top tribunal is of "primary importance for it is the foundation for a later determination that censorship of film licensing is unconstitutional," he underlined.

London gave this interpretation of the background and practical effect of the ruling:

"Whenever possible the Supreme Court decides a case on narrow rather than on broad constitutional grounds. You must bear that in mind properly to understand the majority opinion in 'The Miracle' case. Although we asked the court, when the appeal was argued, to declare movie licensing statutes unconstitutional, the court did not do so because it was possible to determine the controversy on a narrower ground.

"Since 'The Miracle' was banned as a sacrilegious film, the court limited its determination to a holding that the censorship of a film because it is thought sacrilegious is unconstitutional. But the majority opinion did state that motion pictures are a medium of communication entitled to the protection of the Constitution against improper interference from government agencies. The court refused to say whether it considered licensing statutes an improper interference, but the majority indicated that, when the question is presented in a case where the issue cannot be avoided, it will probably strike down such laws. That is the primary importance of the decision."

Burstyn Lining Up Theatre for 'Miracle'

Backed by the Supreme Court decision and assurance from the N. Y. State Education Department that his license would be reinstated, Joseph Burstyn, distributor of "The Miracle," said he would try to show the picture as soon as possible. Pic would be presented as soon as a theater is lined up, he declared.

Ephraim London, Burstyn's attorney, who prepared and argued the case before the High Court, said he had received the verbal okay from Albany yesterday (Tues.) morning that the film's license would be reinstated.

Goldwyn Folds Brit. Setup

London, May 27.

For economic reasons, Sam Goldwyn is shuttering his British organization here, which was set up about 12 years ago. The offices in London are to close immediately and Goldwyn's interests will, in future, be watched by the RKO headquarters here.

Emmett Dalton, who has been in charge of the office, terminates his association with Goldwyn, with his future plans still undecided.

Justice Slaps Squeamish Producers

Concurring opinion of Justice Felix Frankfurter in "The Miracle" decision Monday (26) takes a slap at "lack of courage" of film producers who let themselves be pushed around by pressure and fear of religious groups. Frankfurter wrote:

"To stop short of proscribing all subjects that might conceivably be interpreted to be religious inevitably creates a situation whereby the censor bans only that against which there is a substantial outcry from a religious group. And that is the fair inference to be drawn, as a matter of experience, from what has been happening under the New York censorship.

"Consequently, the film industry, normally not guided by creative artists, and cautious in putting large capital to the hazards of courage, would be covered by its notions of the feelings likely to be aroused by diverse religious sects, certainly the powerful ones.

"The effect of such demands upon art and upon those whose function is to enhance the culture of a society need not be labored."

'Miracle' Victory Heartens Industry, Now Looking to 'Pinky' Decision

Washington, May 27.

Heartened by the clear-cut victory in "The Miracle" case, with the U. S. Supreme Court ruling yesterday (Mon.) that a film cannot be censored on "sacrilegious" grounds, the film industry this week looked forward hopefully to a High Court verdict on the "Pinky" case. A favorable decision on the latter, it's felt, would eliminate any and all censorship of motion pictures and place films fully in the category of press and radio.

Court has not yet given an indication whether or not it will hear the "Pinky" appeal. However, in the light of Monday's 9-0 decision on "The Miracle," industryites feel such action appears more likely now. The industry, generally speaking, stayed away from "The Miracle" case. However, it is virtually solidly behind the appeal from the ruling that "Pinky" could not play in Marshall, Texas.

Particularly encouraging to filmites is a section of "The Miracle" decision discussing the New York censorship law. The court adds: "The statute involved here does not seek to punish, as a past offense, speech, or writing falling within the permissible scope of subsequent punishment. On the contrary, New York requires that permission to communicate ideas be obtained in advance from state officials who judge the content of the words and pictures sought to be communicated. This court recognized many years ago that such a previous restraint is a form of infringement upon freedom of expression to be particularly condemned."

This paragraph of the court's opinion is expected to form a large part of the argument basis if and when the court decides to hear the "Pinky" appeal.

Its crux is the reference to "previous restraint," which, if fully established in reference to films would outlaw all pre-censorship boards.

In "The Miracle" decision the court said, in effect, it was virtually impossible to censor a film as "sacrilegious" under our constitution.

First Amendment Protection

The tribunal found also that films come under the full protection of the First Amendment's free-expression language, but then went on to dilute this sweeping reversal of the 1915 Mutual film decision by adding:

"Since the term 'sacrilegious' is the sole standard under attack here, it is not necessary for us to decide, for example, whether a state may censor motion pictures under a clearly drawn statute designed and applied to prevent the showing of obscene films. That is a very different question from the one now before us. We hold only that under the First and 14th Amendments a state may not ban a film on the basis of a censor's conclusion that it is 'sacrilegious'."

Majority of the court ruled on fairly broad grounds which left the way open to a test of any and all censorship of pictures.

However, Justice Felix Frankfurter wrote a concurring opinion in which he ruled on narrow legalistic ground affecting only the issue of "sacrilege." He was joined in his concurring opinion by Justices Robert S. Jackson and Harold Burton. Burton also put his name on the court's main opinion, indicating that he felt "The Miracle" decision could be based on both grounds.

New York State censors withdrew a license previously given the Joseph Burstyn film, "Ways of Love," after Catholic protests that part of the picture was "sacrilegious." Protest was aimed at "The Miracle," one of three short films which had been put together to make the feature-length "Ways of Love." Action of the censors was upheld by the courts of N. Y. State.

"The Miracle," made by Roberto Rossellini in Italy, tells the story of a simple-minded peasant woman, portrayed by Anna Magnani, who is seduced by a stranger she believes to be St. Joseph. She imagines that her child is miraculously conceived.

Authority for all state and local censorship is based upon a 1915 Supreme Court ruling in the case of the Mutual Film Corp. High court upheld the authority of an Ohio statute requiring prior approval by censors before a film could be exhibited publicly in that state.

Supreme Court wrote then: "It cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, or intended to be regarded by the Ohio constitution, we think, as

(Continued on page 18)

Decision Explained

Washington, May 27.

Attorneys here familiar with Supreme Court operation offered today (Tues.) what they claimed was an explanation of the seeming contradictions in the "Miracle" decision. Justice Tom Clark's opinion, which was frequently couched in broad terms based on freedom of speech and press, almost as frequently backtracked and narrowed down the issue to "sacrilege."

Explanation, according to lawyers, is that Clark originally wrote his decision in the broad terms, only to find that conservatives on the bench, such as Harold Burton, refused to accept it on that wide a basis. Thus in order to get unanimity, Clark inserted additional paragraphs to carve down the scope.

Johnston Hopeful Now Of State, Local Exit Of Picture Censorship

Washington, May 27.

Supreme Court's decision in "The Miracle" case was welcomed by Eric Johnston, prexy of the Motion Picture Assn. of America, who expressed the hope that the tribunal will go the rest of the way in the near future and completely eliminate local and state censorship of pix.

"We are delighted," he said, "the U. S. Supreme Court in 'The Miracle' decision says that motion pictures, as a part of the press, is entitled to the free speech and free press guarantee of the Constitution.

"The court's opinion marks a giant step forward toward removing all the shackles of censorship from the screen. The decision encourages us to hope that the court in a subsequent case, will logically go the rest of the way and make unmistakably clear that the motion picture, like its sister medium the press, cannot under the constitution be censored anywhere in our country."

'BARGAINS' FOR DISTRESS EXHIBS

H'wood 'Knuckling' to Legion Seen Way to Combat 'Unproved' Attacks

"We'll know by the attitude and actions of the American Legion, after present industry loyalty questionnaires are completed and discussed with Legion officials, whether the organization is honestly interested in getting rid of subversives or is latching on to Hollywood for the usual purposes of sensationalism and publicity."

That was part of the explanation offered by a top film exec in New York this week for the industry's present probe into the political backgrounds of more than 200 studio workers alleged by the Legion to be possibly subversive. Exec who commented on Legion attitude was one of those instrumental in setting up arrangements for the intra-industry probe. He refused to allow use of his name.

Widespread criticism of Hollywood for knuckling under to the Legion by delving into private lives of employees on "unproved" allegations of the veterans' organization was called "unfair" by the industry topper. He said that it was not only "something we have to go through in times like these," but was felt would prove very useful in combatting attacks on Hollywood loyalties.

"Instead of fighting vague generalities," explained the pic exec, "we at least now have definite charges and definite replies to them. It was to make the Legion come out into the open with its list of so-called subversives and to make it produce specific allegations against each person that we invited its officials to submit the names which we are now investigating."

Legion has provided a list to each studio of the people it claims were members of ques-

(Continued on page 20)

Over the Red Hump?

Eric Johnston last week expressed the opinion that "we are over the hump" on the problem of Communists in Hollywood and resultant attacks on the industry.

Motion Picture Assn. of America prexy refused to comment otherwise on the current probe by the industry of political backgrounds of more than 300 Hollywoodites whom the American Legion is threatening to publicize as alleged subversives.

Yank Reps Favor Agnew as MPAA Continental Rep

Paris, May 27.

Neil Agnew is favored by reps of Yank film companies here for the post of Continental rep of the Motion Picture Assn. of America. However, Eric Johnston, MPAA prez, has proposed Ted Smith, of the Association's foreign office in New York, and a decision has been delayed.

The post has been open for a year, following resignation of Gerald Mayer, now with the U. S. Embassy here. Agnew, who has a French wife and has spent much time here, is former sales chief for Paramount and David O. Selznick.

All of the MPAA's European reps, except Mark Spiegel, of Germany, who is ill, are here for meetings this week with John G. McCarthy, director of the organization's international division. They include Gene Van Dee (Italy), Carl Yorke Scandinavia) and Louis Kanturek (Eastern Europe).

McCarthy has just returned from Spain, where he has been trying to get into operation the agreement between Madrid and U. S. companies that he worked out last fall. He is optimistic that a number of stumbling blocks that developed can be hurdled.

66 New Theatres Offset 55 Closings In Minn.-Dak.-Wisc.

Minneapolis, May 27.

Offsetting the closing of 55 theatres and the resultant loss of 15,988 seats in the territory comprising Minnesota, North and South Dakota and western Wisconsin, from June, 1950, to date, the region during this period saw the building of 66 new theatres, of which 46 are ozoners. This meant a total gain of 11 theatres and 59,857 seats.

Theatre statistics for Minneapolis and St. Paul disclose that one conventional theatre was constructed during the past five years as compared to nine ozoners, resulting in a total addition of 17,400 seats. During the same five-year period, 13 conventional theatres were closed down, eliminating 6,734 seats, giving the Twin Cities the following scorecard: net loss in theatres, 3; net gain in seats, 11,666. No drive-ins have ever shuttered either in the Twin Cities or throughout the territory.

Despite the increase in the number of theatres and seats in the territory, unsatisfactory economic conditions and other factors have resulted in declining grosses. Taking are far off from the years, with the Twin Cities showing the greatest b.o. drop. Video enters the picture in the Minneapolis-St. Paul area—the cities themselves and the towns within a 70-mile radius where the b.o. damage has been heavy. Sole TV stations in the territory are both located in

(Continued on page 24)

Kazan, Sherwood Huddle

Elia Kazan is slated to take off tomorrow (Thurs.) for London, where he'll meet playwright Robert E. Sherwood. Pair will confer on a possible picture deal.

Nature of the story or the personnel involved were not revealed, but it's anticipated that if an arrangement is concluded, the pic will be made under the banner of 20th-Fox, where Kazan has been working.

YATES BACK TO COAST AFTER N.Y. BD. MEET

Herbert J. Yates, prez of Republic, who's been in New York for the past 10 days, will likely return to the Coast at the end of this week. While east he finalized a joint production deal with Wilcox-Neagle Productions and also presided at a board meeting yesterday (Tues.).

Yates is contemplating a European trip some time this summer to survey the continental market. He'll probably leave in August.

William Saal, executive assistant to Yates, who came in from the Coast with him, will stop off on his way to the Coast to attend the world preem of "I Dream of Jeannie" at the Fulton, Pittsburgh, next Wednesday (4).

Nick Schenck, Moskowitz To Coast on Finance

Nicholas M. Schenck, president of Loew's, and Charles C. Moskowitz, v.p.-treasurer, are planning a trek to Culver City shortly to look in on studio economies and the upcoming production sked.

Moskowitz returned over the past weekend from his annual Miami vacation.

DISTRIBS AGREE TO COOPERATE

Theatremen who are losing money in operation (and presumably can prove it) will be privileged to pay only bargain rates for their film product under a new plan agreed to by the film companies. At least, that's the way the setup appears on the surface.

It's the first instance of any such collective distrib action designed to help exhibs in distress, according to observers with long memories. The measure was adopted by the companies within the overall industry effort to establish an arbitration system for handling exhib-distrib disputes.

Under the plan any exhibs who are operating at a deficit will be invited to a "conciliation" session on the local level. If the theatre operators are not satisfied with the rental payment results accomplished at the local huddles, they thereupon will be invited to take their grievances to the sales manager on appeal.

Levy Discloses Plan

Disclosure of the conciliation approach was made this week by Herman Levy, general counsel for the Theatre Owners of America. He also has been functioning as chair-

(Continued on page 63)

Stress Older Folk For B.O. Upbeat

Neglect of older people in story themes and promotional pitches has been offered by some filmites as a factor which may be conceivably contributing to the downbeat b.o.

It is a well-known statistic that youth makes up the bulk of the film audience and that screen attendance is highest from the mid-teens to the mid-20s, tapering off sharply after the age of 30. However, the most recent U. S. census figures reveal that older people will dominate the U. S. population more and more, and that it will take a generation for the war babies to catch up in number.

In the light of these revelations,

(Continued on page 25)

Daff Gaining Greater U Powers, Rackmil to Assume Co. Presidency In Compromise Ending Decca Merger

Alfred E. Daff will move up still another notch in the Universal management hierarchy as part of the compromise that has ended any possibility of merger with Decca now, but will see Milton R. Rackmil take over the U presidency. Switch in plans was worked out in recent talks by Rackmil, Decca prez, in London with J. Arthur Rank. Rackmil would have been prexy of the combined companies.

Daff, who is now on the Coast for sales and production huddles, is slated to hold a confab in New York later this week with Rackmil. Latter planes to the Coast Sunday (1), where he'll join in talks with U prexy Nate J. Blumberg and production chiefs Leo Spitz and William Goetz. Blumberg went out over the weekend from New York.

Daff, now v.p. of the company in charge of worldwide sales, is understood slated for advancement to a post that will give him considerable power over the studio operation as well as distribution. He may carry some such title as exec v.p.

Rackmil, with Decca, principal shareholder in U, has been anxious

(Continued on page 16)

1st-Run Oil Wells

Washington, May 27.

A Texas theatre operator who recently settled an anti-trust suit against Paramount was asked by United Paramount Theatres counsel Duke Patrick yesterday (Mon.) at an FCC hearing whether he had other income besides that from his theatre.

Witness, Robert Leverette, of Overton, replied that he had three farms. "There are 50 oil wells on one of them," he added.

Economy, TV Cue End of Duals By Detroit Exhibs

Detroit, May 27.

Large group of Detroit theatre operators appears on the verge of dropping double-feature policies in favor of offering the public only one "A" film, with the program rounded out with newsreels and short subjects. The city's first-run houses, which have been on the twin-bill policy for years, and subsequent spots as well may make the switch.

Some key exhibs in the area have made recent hops to N. Y. to discuss with distributors the projected elimination of the second feature on programs. Important

(Continued on page 27)

Goetz Due in N.Y.

William F. Goetz, Universal's production topper, arrives in New York from the Coast over this weekend prior to taking off on a business jaunt to Europe.

He is expected to remain in New York for about a week for confabs with homeoffice execs.

H'wood Mayhem May Not Be Art, But It's Welcome Relief at Cannes Pic Fest

Paris, May 27.

Critics here, looking back without enthusiasm on the quality of product at the recent Cannes film festival, have come to the conclusion that Hollywood gangster pix may not be art, but they can certainly be a welcome relief. Object of this backhand plug was Warner Bros.' "Highway 301," which writers said was a plenty pleasant switch after hours of sitting through the slow, cornball product

(Continued on page 12)

National Boxoffice Survey

Trade Sags Pre-Memorial Day; 'Skirts Ahoy' No. 1, 'Express' 2d, 'Marrying Kind,' 'Carbine' Next

This is the week before usual Memorial Day weekend upbeat, and most exhibitors are marking time until they can bring in fresh, stronger fare. Result is one of slowest weeks this year, with economic conditions, generally mild product and plethora of extended-runs bringing down overall total. Showings of even some of better pix are sluggish to drab.

Leadership currently is being grabbed by "Skirts Ahoy" (M-G), new Esther Williams musical being launched this week. It not only is top coingetter but is okay even on its worst date. "Red Ball Express" (U), champ last week, is holding up to second position while "Marrying Kind" (Col), long up among the leaders, is finishing third.

"Carbine Williams" (M-G) is landing fourth spot, with "Girl in White" (M-G), fifth. Both pix are spotty. "About Face" (WB), also new this session, is showing enough to take sixth place. "Singin' In Rain" (M-G), No. 1 in standings last month, is finishing seventh, having completed its most important key playdates.

"Man In White Suit" (U) again is eighth as last week, while "Deadline—U.S.A." (20th) rounds out top nine list. "San Francisco Story" (WB), "Encore" (Par), "Pride of St. Louis" (20th), "My Son, John" (Par) are the runner-up films, with only "Pride" and "Encore" presenting a solid front.

New fare shapes promising. "Ivory Hunter" (U) looms sturdy on its preem date in L. A., while "High Treason" (Indie) is big in N. Y. "Walk East On Beacon" (Col), which opens this week at N. Y. Victoria, is smash in Philly but disappointing in Providence. "Models, Inc." (Indie) shapes good in Frisco and fine in N. Y. "Strange World" (UA) looms good in Montreal and average in Detroit. "Half Breed" (RKO) is not so good this round.

"Outcast of Islands" (UA), which is starting out around country soon, continues strong at one N. Y. house but is mild at N. Y. Astor. "Macao" (RKO), okay in Chi, is mainly light to fair currently. "Belles on Toes" (20th) is fine in Washington but not elsewhere.

"Mara Maru" (WB) shapes disappointing this session. "Outcasts of Poker Flat" (20th), okay in Buffalo and Cleveland, is tepid or worse in three other keys. "Wild North" (M-G), which has been lagging, is rated big in Portland and Toronto.

"Red Mountain" (Par) is fair in Indianapolis and Cleveland for its best showings this week. "Anything Can Happen" (Par), okay in Cincy and K. C., is good in St. Louis.

"Valley of Eagles" (Lip) looms fair in Frisco. "Tomorrow Is Too Late" (Indie) is smash in Boston.

"The Well" (UA) looks staunch in Cleveland. "Battle Apache Pass" (U) is fast in St. Louis. "Greatest Show" (Par) is big in Chi.

(*Complete Boxoffice Reports on Pages 8-9*).

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Grassroots Support for Industry Cited as Big Need by Bergman

Inclusion of grassroots exhibs on a more active basis in the film industry's battle against a waning b.o. and other pressures, including the Communist charges, was urged this week by Maurice Bergman, Universal's director of public relations. U exec recently returned to N. Y. from a speaking tour of Ohio on behalf of the Council of Motion Picture Organizations. He addressed Rotary and Kiwanis clubs, an American Legion chapter, a college group, and the convention of the Independent Theatre Owners of Ohio.

Bergman told VARIETY that the support COMPO gets from the field is, in many instances, more important than that from New York to Hollywood. "The grassroots theatremen," he emphasized, "are ready and able to become an important entity in the fight against any pressures facing the industry, and that includes the inroads of TV as well as the Communist charges."

Significant, according to Bergman, was the new theme in evidence at the ITOO convention, which was more concerned with discussions on methods to improve the b.o. than in rapping distrib practices.

Bergman said exhibs were unhappy about the present system of booking and buying where the advertising and publicity are dissipated by the time a picture arrives in the smaller communities. The feeling is, Bergman noted, that with the proper advertising support, biz in a town of 30,000 or less can be appreciably increased.

"In these communities even outstanding pictures aren't doing as well as they used to," Bergman said. "Fan interest is waning and the people no longer have a presold idea on pictures. They're not

(Continued on page 24)

Growing Support That COMPO Should Not Die

While the Council of Motion Picture Organizations continues to limp along without a directing head and, resultantly, without any coin coming in to replenish its treasury, it is getting a surprising amount of vocal support.

Latest of the blessings bestowed on it is in the current bulletin of Independent Exhibitors of New England. In addition to the association's own endorsement for continuing COMPO, it prints a letter from Meyer Stanzler, president of the Independent Theatre Owners of Rhode Island. Stanzler stated, in part:

"It will be most regrettable, costly, and far reaching if COMPO is permitted to lag or pass out of the picture. The motion picture industry, always a leader and a champion, should continue to champion its champion, the Council of Motion Picture Organizations.

"COMPO's great work is so far reaching and effective that its results won't show until the time COMPO won't exist. Heaven forbid.

"The Movietime U.S.A.," last year, was put on at a time when the industry was on its knees. It was put on in a manner that showed this industry could fight, if organized, against knockers, phoney critics, alleged foreseers of gloom and wise guys.

"This is a most important factor in our business in these stressing times. It will be regrettable to see a repetition of the doors locked after the stolen horse. Great effort, expense and ingenuity was put into COMPO. While it's still in existence, let's support it and keep it alive."

Arthur Ankles WB

Hollywood, May 27.

Robert Arthur is taking a two-month vacation after obtaining his release from his producing contract at Warners. He had moved to the Burbank studio about two years ago from U-I and produced "Starlift" and "The Story of Will Rogers" under the WB banner.

Studio now is mulling reassignment of six pix, "The Helen Morgan Story," "The Sea Chase," "Getting Mother Married," "Here Come the Girls," "Marriage '52," and "Handle With Care," which had been on Arthur's agenda.

Legion Condemns 'Julie'

"Miss Julie," Swedish film distributed in the U. S. by Trans-Global Pictures, was "condemned" by the National Legion of Decency last week. This picture, the Catholic reviewing group asserted, "condones illicit actions. Moreover, in treatment it seriously offends Christian and traditional standards of morality and decency."

At the same time the Legion also placed four Hollywood films in its Class B (Morally Objectionable in Part for All) category. They are "No Room for the Greem" (U-I), "San Francisco Story" (WB), "Stolen Face" (Lippert) and "Strange World" (UA). Objections primarily concerned "suggestive sequences and costuming."

COMPO Must Get To Root of Issues, Stresses Pinanski

Job ahead for the Council of Motion Picture Organizations is one of getting to the roots of the trade's problems and seeking out solutions via intensive research and experimental departures from traditional practices. That's how Sam Pinanski sums it up.

"COMPO itself should not go into the matter of trade practices," said Pinanski, just appointed a member of COMPO's three-man board of governors. "But it should bring industry men together in a common effort to correct what's wrong with the business."

The Boston circuit operator told VARIETY that the film industry is clinging to the same ancient business habits, whereas in other fields new approaches to the public constantly are being tried.

"Perhaps," he opined, "there's need for some overhauling of distribution procedures, some reshuffling of clearances. Maybe there's a new way of giving the public a greater selection of pictures.

"We don't really know if our advertising and publicity operations are effective. Perhaps we're using the wrong media. Perhaps there are new technological advances to be made in projecting screen entertainment."

Need Much Probing

Pinanski thus believes there's an abundance of investigation to be undertaken and COMPO's role should be that of coordinator. He believes the industry outfit could foster confabs among reps of the various segments of the business. There could be exchanges of views and then possibly some full-scale research project embarked upon.

COMPO also could help bring about more harmonious relations within the trade, Pinanski contends. He believes Metro should be congratulated for its sponsorship of the recent exhib junket to the Coast to see new M-G pix.

"This helped to create a greater amount of confidence in the future, and other film outfits should be encouraged to do the same," he feels.

Screen Producers Form Speakers Group

Hollywood, May 27.

Sol. C. Siegel, Screen Producers Guild prexy, announced the formation of a Speakers Bureau to keep the public in touch with the problems of the film industry. Bureau, with William Pine as chairman and Julian Blaustein as advisor, will arrange a college lecture series and assign speakers to clubs and COMPO tours to correct erroneous impressions about the motion picture business.

Volunteers for the bureau include Buddy Adler, Robert Arthur, Collier Young, Lewis Rachmil, Leon Gordon, Pete Smith, Philip Dunne, Frank McCarthy and Harry Tugend.

WB Brass Back to N.Y.

Trio of top homeoffice brass of Warner Bros. returned to New York from the Coast this week following confabs with prexy Harry M. Warner and production topper Jack L. Warner.

Returning execs included Major Albert Warner, veepee Sam Schneider and theatre chief Harry Kalmine. Sales topper Ben Kalmenson is slated to return on Friday (30).

Texas COMPO's Conclave Taking On Nat'l Aura

Dallas, May 27.

Three-day meeting to further the idea of total showmanship, set for June 9-11 here, has taken on the dimensions of a full-scale national conclave. Reps from all theatre organizations, distribs, studios and Hollywood guilds will be in attendance at the conference.

Conclave is being hosted by Texax COMPO Showmen. Group comprises exhibs and distribs in this area who, in such projects as the three-day huddle, operate independently of the National Council of Motion Picture Organizations.

Entire convention is designed to whip up excitement about pix and stir showmanship in Texas. R. J. O'Donnell, prominent figure in Theatre Owners of America, and Col. H. A. Cole, head of Allied States in this area, are among the key Texans sponsoring the session.

Program arrangements set so far include addresses and m.c. chores by Ronald Reagan, O'Donnell, Cole, George Murphy, William McCraw and Dore Schary. Evangelist Billy Graham is on the slate as keynote speaker.

Acceptances are now pouring in to the extent that total attendance of several hundred or more is anticipated. On hand will be sales chiefs and pub-ad heads of most of the major companies.

2,769,486 NT Shares To Get Big Bd. Listing

N. Y. Stock Exchange disclosed this week that 2,769,486 shares of National Theatres common stock, $1 par value, have been authorized for listing on the Exchange's big board.

Dealings will commence when National, now a 20th-Fox subsid, begins independent operation upon divorcement. Before that time, there may be some trading of the stock on a "when issued" basis.

WB, Par Hit by Meet On Sales Practices

Peoria, Ill., May 27.

Both Warners and Paramount were blasted for their sales practices at a special meeting of Mid-Central Allied held here last week. Some of 70% of the theatres represented at the conclave, it was said, weren't using Warner product due to terms and "unfair" clearances, while Par was condemned for allegedly "indulging in several film-selling abuses."

Lack of authority vested in distributor salesmen also drew disapproval of the theatremen from smaller situations. They charged that this fault results in "procrastination and delay" in meeting conditions in small houses, to the detriment of both distributor and exhibitor. Among other things rapped by the membership were advanced admission pictures which were branded as one of the chief destroyers of regular theatre patronage.

N. Y. to L. A.

Yvonne DeCarlo
Nanette Fabray
Glenn Ford
Clarence Greene
George Jessel
Gene Lockhart
Vera Ralston
Debbie Reynolds
Gale Robbins
Russell Rouse
William Saal
David Tannenbaum
Herbert J. Yates

Rap Filmites' 'Feeble' Defense

In an editorial titled "Hollywood on Its Knees," The New York Post Saturday (24) rapped filmites for bowing "feebly" to pressures of the American Legion and other groups. In addition, it was revealed this week that an article in the Scripps-Howard Columbus (O.) Citizen, by its film critic, Norman Nadel, aided in preventing the Legion from picketing "Death of a Salesman" in that city.

"Not a movie voice has been raised to question the proceedings," the Post says. "Just as it was fashionable in many Hollywood places to be redder than the rose back in the 1930s, now the prevailing style is to be more Republican than Taft. The results are gruesome."

Any American, the Post editorial continues, has the obligation in this time of national peril to expose Communists engaged in activities harmful to our national security. "But the notion that Hollywood is the heart of our defense effort or that subversion is sneaking into our scenarios is nonsensical," the paper says. "Nothing could make life easier for a Soviet atomic spy than the continuing preoccupation of the Legion and other groups with alleged political sin in Hollywood. The truth is that Hollywood's few surviving Communists are a beaten, bedraggled lot, influencing nobody.

"The producers who bow so feebly to the pressure of the Legion (or other groups) are caricatures of the thing we hate in Communist despotism. They are artists in uniform who no longer even claim to call their souls their own."

Nadel's piece in the Columbus Citizen termed the Legion's efforts against Communism frequently ineffeetual. He pointed out that the picketing of "Salesman," while aimed at Arthur Miller, author of the play from which the film was adapted, "will only hurt the people who made and acted in the film, and the local theatre personnel who are showing it. And these folk are no more Communistic than the Franklin County Council of the American Legion." Miller, the writer noted, was probably paid a flat sum for the film rights and picketing could not harm him financially.

"Picketing of 'Death of a Salesman'," Nadel wrote, "will show that the Legion is opposed to Communism, but everybody knows that, anyway. It will give a false impression, in that there is nothing Communistic whatsoever about the Miller play, which won a Pulitzer Prize, nor about the motion picture. . . ."

Nadel suggests that the Legion devote its time to more effective public service activities, such as giving blood for American fighting men in Korea, organizing classes devoted to the study of the Constitution of the United States and the Bible. Latter, Nadel said, "is a wonderful book, from which much can be learned about the fellowship of man."

Par Nixes Free Films To Charity Groups In Deferring to Exhibs

Paramount this week put a virtual nix on service of its short and feature pix to charitable organizations on a gratis basis. Company feels that contributions of its product for-free means financial burdens for itself and exhibitors who participate in the special showings of pix for the benevolent outfits.

A. W. Schwalberg, Par's sales chief, told all branch managers in a special letter that there may be some requests of "outstanding merit" for prints. These few, he said, may be considered, but under no circumstance are the films to be served without approval from the homeoffice.

Schwalberg declared that if the majority of requests for pix were granted, the company "would be plagued with many more of similar character." For this reason, he said, "better control" must be established.

He further clarified Par's position this way: "We have taxes to consider—and salaries, also any other expenses involved in making this contribution. Whenever we have been approached, we have taken the position—and you should, too—aside from the effect on our own revenue, we also have an obligation to protect the theatreowner. In the final analysis, the exhibitor does have to pay salary, rent, taxes and film rental. Once this policy has been established in the field, and adhered to, it becomes a matter of common knowledge and, in most instances, is accepted."

L. A. to N. Y.

Harry Ackerman
Irving Berlin
Richard Carlson
Claude Dauphin
Rock Hudson
George Jessel
Harry Kalmine
Reuben Kaufman
Danny Kaye
Nick Keesely
Frank King
Herman King
Maurice King
Phil Lennen
Marlon Marshall
Ray McDonald
George Montgomery
Sammy Prager
Otto Preminger
Peggy Ryan
Sam Schneider
Dinah Shore
George Simon
Kay Starr
John van Druten
Jean Wallace
Major Albert Warner
Cornel Wilde
Jane Wyatt

TELLS FCC HOW PAR FAVORED BLANK IN IA.

Washington, May 27.

Three more public witnesses yesterday (Mon.) told the Federal Communications Commission of difficulties in getting product for their theatres because of power of Paramount Pictures' affiliates in their communities. Testifying at Par antitrust hearings before examiner Leo Resnick, Mrs. J. M. Anderson related that she and her late husband had to take inferior product for their Princess Theatre and pay more for it after A. H. Blank opened the Rialto in 1918 in Boone, Ia. Mrs. Anderson said the Princess had to pay $125 for pix in the "Blondie" series while Blank paid $30 to $40. She added

(Continued on page 16)

N. Y. to Europe

Alfred Christie
James A. FitzPatrick
Paul Gregory
Audrey Hepburn
Basil Holden
Junior Jackson
Robert Kane
Milton Katims
Danny Kaye
Elia Kazan
Alexander Kirkland
Albert Lewin
Alex Lucachevitch
Marvin Marx
Jane Morgan
Eileen Peel
Barron Polan
Sydell Robbins
Artur Rubinstein
Fred Sessler
Nat Sommers
Yma Sumac
John Vari
Richard Watts, Jr.
Billy Wilder
John C. Wilson

Europe to N. Y.

Don Appell
Irwin Corey
Cheryl Crawford
Lorraine Cugat
Yvonne DeCarlo
Gloria DeHaven
Alfred De Liagre, Jr.
Angna Enters
Dwight Fiske
John Ford
Abel Green
Mike Nidorf
Phil Reisman
Harold J. Salemson
Jo Stafford
Paul Weston

SIMPP BITTER ON FRENCH DEAL

D. of J. Losing Interest in Pix?

Justice Department believes it is well over the hump of antitrust litigation in the motion picture industry, on the basis of an order to take effect this coming weekend. Philip Marcus, who has specialized exclusively in antitrust division film work for nearly four years, has been ordered back into the general pool of antitrust lawyers and will not be replaced.

Thus, for the first time in about 14 years, the Justice Department's antitrust division will not have an individual motion picture specialist. Instead, the future work will be split up in routine fashion. Any litigation will be assigned to whoever happens to be free in the litigation section. Other matters will be divided, and largely given to the consent decree section. This move will have no effect upon treble-damage suits. Those are private actions brought by individuals who believe they have suffered damages in violation of the Sherman Act. The Justice Department does not step into these cases.

In 1938, Thurman Arnold, then assistant attorney general in charge of the antitrust division, began the big anti-monopoly action against the majors and assigned Robert Wright, an attorney in the division, to work on the case on a fulltime basis. Wright remained with the beat for more than 10 years. After the Supreme Court ruled against the majors, Wright entered private law practice, and Philip Marcus, who had aided in some of the motion picture work, succeeded as the film industry specialist.

N.Y. or D.C. Possible for Anglo Talks, Instead of London; Brit. Curb Vs. U.S.?

Good possibility exists that the negotiations on a new Anglo-U. S. film agreement will take place in New York or Washington in August, rather than in London as in the past. Eric Johnston, who would be the leader of the American delegation, is understood to have broached the idea to the British and to have received a tentatively favorable response.

At the same time there are strong indications that the British will seek hefty restrictions to reduce materially advantages that the Yank industry holds in the current pact, which expires Sept. 30. Britain's continued weak economic condition and the lasting crisis among British film-makers are combining to cause the Churchill government to seek greater restrictions.

It is understood from authoritative sources that the British will make three demands:

1. A quota on the number of imports, which are now unlimited.

2. A reduction in the $17,000,000 per year base sum which the American industry is now permitted to take out of England.

3. A serious reduction in the number of uses to which frozen sterling balances may be put, with emphasis on production in Britain as the only important way in which Yank companies can employ their deep freeze currency.

British negotiating team, if there is final agreement on its coming to the U. S., will be led by Sir Frank

(Continued on page 16)

Sid Myers' U.S. Trip

London, May 27.

Sidney A. Myers, assistant managing director of British Lion, the distributing company which handles all the Korda output, planes to America Friday (30) on his annual looksee in New York and Hollywood. He plans to be away about a month.

During his visit Myers will promote distribution of some of the company's British product and will also eye the prospects of acquiring American films for distribution in Britain.

L.A. Indies Look To Congress, FTC For Distrib Relief

Hollywood, May 27.

Blasting "uncooperative" attitude by both producer-distributors and the Department of Justice, smaller exhibs in the Los Angeles exchange area are taking trade-practice complaints directly to the small business committee of the Senate, House and Federal Trade Commission for relief.

Twenty-two page report listing woes since Paramount antitrust decree were revealed at a tradepress confab today (Tues.) Aims are to re-establish blockbooking and uniform zoning-clearance system, asserting they are the only ways smaller exhibs can stay in biz.

Southern California Theatre Owners Assn. charges the Department of Justice, Eric Johnston and distribs have brushed off their complaints and pleas for relief. Declares the decree, instead of providing relief, removes all restraint from distribs and destroys orderly distribution system to detriment of small exhibs.

Association is asking that dis-

(Continued on page 55)

Pearl River (N.Y.) Exhib Asks 3 Million Damages

Ireb Theatre Corp., owner-operator of the Central Theatre, Pearl River, N. Y., filed a $3,000,000 triple-damage, antitrust suit last week in N. Y. Federal Court against the eight majors. Skouras Theatres, Nyros Amus. Corp., Suffern Theatres Operating Corp. and Modern Playhouses, Inc.

Action charges that since 1938 the defendants conspired to monopolize the distribution of pictures under a system of preferential runs and clearances which discriminated against independent exhibitors. Ireb claims it couldn't get film until 90 days after a Broadway opening and 14 days after the Skouras loop.

How Can You Keep 'The Thief' Silent If Women Are in the Pic?

With production of his how-off-beat-can-you-get? indie pic, "The Thief," about two-thirds completed, producer Clarence Greene is more than ever convinced that it would have been a mistake to use spoken dialog in getting the story told. The rushes make it clear, said the film-maker, that any ya-ta-ta by the players would have been "superfluous." He claims there's a constant flow of action, and the audience will always be hep to what's going on.

"As a matter of fact," Greene related, "some of the people who saw the rushes said they actually weren't aware of the absence of any dialog." He and his pard, Russell Rouse, who's directing the film, still are silent on the story line in "Thief."

Rouse and Greene returned to the Coast yesterday (Tues.) to complete the film, following the location shooting in N. Y. and Washington. Ray Milland, star of the pic headed west last weekend. . . .

The producer-director team has two more productions to lens under their present contract with Harry Popkin. Their output is released through United Artists under his banner. Last they made was "The Well."

WON'T SUBSIDIZE FOREIGN FILMS

Bitter opposition to the subsidy provisions in the proposals for a new U. S. French film agreement was expressed to the State Dept. in, Washington Monday (26) by James A. Mulvey on behalf of the Society of Independent Motion Picture Producers. A violent split between SIMPP and the Motion Picture Assn. of America may be expected if the MPAA board at its meeting in New York today (Wed.) agrees to accept any of the three proposals containing subsidy clauses.

Mulvey called subsidies by the American industry for support of French production "blackmail," "graft" and "discrimination against Hollywood." Views were expressed at a session with State Dept. execs called to inform them of what transpired at the U. S.-French film negotiating sessions in Paris two weeks ago.

Department has a direct interest since it was signatory to the French agreement in 1948, had reps at the recent sessions in Paris and probably will be signing the new deal. The Government officials were non-commital at Monday's session but promised to transmit their views on the new proposals

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20th's 50c Div A Big Surprise

Twentieth-Fox board action last week declaring a regular 50c. dividend for the second quarter of the current year came as a happy surprise. Observers both in N. Y. and on the Coast, and even some of 20th's highly-placed personnel, earlier had expressed fear that the divvy would be passed because of downbeat earnings.

Company's net profit, while now showing some improvement, still will fall short of the divvy payments of a total of $1 for the first six months of 1952.

Twentieth thus has maintained its impressive record of payoffs to investors. There's been a melon for the stockholders to split consistently since 1942, when $1.25 was paid. A high of $4 was paid in 1946. This was reduced to $3 the following year and in 1948 the $2 per year rate was begun.

Also on the upbeat, prexy Spyros P. Skouras told the annual stockholders' meeting in N. Y. last week that the board will continue to be "dividend-minded" following divorcement this year. He said he hopes the new film company will

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No Deal Set But Tevlin Admits RKO Talks on Buy of Some 20th Pix

Hollywood, May 27.

Reports that RKO might buy some completed films from 20th-Fox to bolster its release schedule brought the explanation from C. J. Tevlin, RKO studio head, that talks had been held but there is nothing concrete and no deal of any kind has been made.

Tevlin said that RKO topper Howard Hughes had had conversations on the subject with 20th prexy Spyros Skouras and eastern studio rep Joseph Moskowitz at the time that Hughes sold his interest in "The Robe" to 20th.

Inspiration for the talks apparently was the fact that RKO has a very limited backlog of pix and has had the studio all but shut down for a number of months. It will thus undoubtedly be in need of product to fill out its release slate next fall and winter.

Twentieth, on the other hand, has one of the most substantial supplies of completed pix in the vaults of any company in Hollywood. As of its year-end report, it had an inventory of $22,550,000 in completed pix (second only to Metro) and $11,194,000 in pix in production (also second only to Metro).

Hughes has been holding down production at the insistence of his bankers that he reduce the studio's

(Continued on page 16)

MPAA's French Split

Motion Picture Assn. of America at its New York board meeting today (Wed.) on the new French film agreement will find no unanimity among its own members. That's in addition to the strong opposition to the proposed deals expressed by the Society of Independent Motion Picture Producers.

Metro and 20th-Fox, among the majors, are avidly against ceilings on imports in two of the proposals, while some of the other companies' are expected to balk at paying subsidies, which are contained in other of the suggested deals.

Reagan to Have 2 Asst. Sales Mgrs. As Byrne Boosted

Jack Byrne, Metro's eastern sales manager since 1946, is expected to be upped shortly to the post of assistant general sales manager under distribution v.p. Charles M. Reagan. It has been hinted that Reagan will announce the promotion at the final of a series of five regional sales meetings in N. Y. today (Wed.).

It's believed likely that Herman Ripps, who has been Byrne's assistant, headquartering at the N. Y. exchange, will move up to the eastern division chief's job.

Unaffected by the shuffle will be E. M. Saunders, who has been an assistant general sales manager the past nine years. Change simply means there will be two assistant toppers. Company had two men in that role until five years ago, when Edwin W. Aaron bowed out to join 20th-Fox and was not replaced. Moveup of Byrne was seen reflecting the increasing number of

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Kerr in 'Caesar'

Hollywood, May 27.

Deborah Kerr will play the femme lead in "Julius Caesar," which John Houseman will produce at Metro in August. Actress now is working in "Prisoner of Zenda" at the studio.

James Mason and Louis Calhern previously had been set for the film. One top male role remains to be filled.

Over $4,250,000 Pic Rentals on 'Show' In 305 Bookings So Far

While the film industry generally is in the throes of a severe seasonal slump, and the talk about business is all downbeat, figures show that Cecil B. DeMille's "The Greatest Show on Earth" has chalked up over $4,250,000 in film rentals for Paramount in its first 305 dates so far. The circus epic has substantially outgrossed "Samson and Delilah," DeMille's previous big winner, in almost all spots where comparisons could be made.

Phenomenal take for "Greatest Show" to date now indicates that the rentals total for the pre-release and regular playoff of the film likely will go over $14,000,000. It goes into regular release in July.

The first 305 engagements were for the most part in key houses where the pic played unusually long runs. It's understood that Par drew close to $500,000 from the 11-week run at Radio City Music Hall, N. Y.

DeMille left N. Y. for Hollywood Sunday (25) after a month-long lecture tour across the country, plus numerous radio and television appearances, all in connection with "Greatest Show." At a press meeting in Gotham, he announced that his next pic likely will be "The Ten Commandments." He scrapped plans to do "Helen of Troy" because of a title conflict with Warners. The film-maker reported a new distribution deal has yet to be set with Par but indicated one is in the offing.

Hughes' 5 Nominees Appear Certain Of Returning to RKO Pix Directorate

Despite some veiled Wall St. talk of an impending management change in RKO Pictures, there appeared this week to be no move to elect even one outside member to the board, let alone challenge Howard Hughes' control. It appears certain that Hughes' five nominees, all of them incumbents, will be returned to the directorate at the annual meeting in Dover, Del., next Wednesday (4).

Hughes' sharp denial last week of reports that he is willing to sell his controlling interest in the company on receipt of a proper offer had little effect in dampening the crop of rumors regarding RKO Pictures in both Wall St. and film circles.

The RKO topper said that he is taking steps to learn the source of the rumors with a view to taking appropriate action against the parties. He declared he believed the stories to be inspired by persons "who are displeased with the policy I have put into operation recently at the RKO studio."

Pic and financial execs familiar with the efforts of Sam Dembow, Jr., to set up a syndicate for purchase of Hughes' 1,013,420 shares of RKO were at a loss to make his denials fit in with well-substantiated reports that Hughes had at least partially financed Dembow's endeavors.

Neither Wall Streeters nor industryites have shown the slightest inclination to get into a proxy battle with Hughes such as that which recently resulted in two seats on the RKO Theatres board going to dissidents. Feeling is that the fight would be too costly and offered too little chance of success.

Conceivably, the David J. Greene group, which led the RKO Theatres battle, could win one of the five picture company seats without too big a fight. A Greene

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Hunt, DeSchulthess Buy Par Black-White Lab

Hollywood, May 27.

G. Carleton Hunt, former head of RKO's editorial department, and Hans DeSchulthess have purchased the Paramount laboratory and will take it over in 30 days, opening it for business within another 30 days.

Paramount shuttered its lab of many years last month when studio swung into a heavy color program. At that time it announced black-white production was so negligible it didn't pay to maintain lab facilities.

Hunt and DeSchulthess, partnered in Unicorn Theatres, Inc., with headquarters in Frisco, bought the lab with N. Y. coin. Robert Hunter handled the deal for Paramount. Certain 16m equipment will be installed before the lab opens.

Lovely to Look At
(MUSICAL—COLOR)

Entertaining remake of "Roberta" with Grayson, Skelton, Keel. Excellent b.o.

Hollywood, May 27.

Metro release of Jack Cummings production. Stars Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller; features Zsa Zsa Gabor, Kurt Kasznar. Directed by Mervyn LeRoy. Screenplay, George Wells, Harry Ruby; added dialog, Andrew Solt; based on musical comedy, "Roberta," from novel by Alice Duer Miller; book and lyrics, Otto A. Harbach; music by Jerome Kern; camera (Technicolor), George J. Folsey; editor, John McSweeney, Jr.; musical direction, Carmen Dragon, Saul Chaplin; choreography, Hermes Pan. Previewed May 21, '52. Running time, 101 MINS.

Stephanie	Kathryn Grayson
Al Marsh	Red Skelton
Tony Naylor	Howard Keel
Clarisse	Marge Champion
Jerry Ralby	Gower Champion
Bubbles Cassidy	Ann Miller
Zsa Zsa	Zsa Zsa Gabor
Max Kegelsby	Kurt Kasznar
Pierre	Marcel Dalio
Diane	Diane Cassidy

A pleasant round of light musical comedy entertainment is contained in this remake of "Roberta," which, coupled with the star names and Technicolor, holds out the promise of excellent boxoffice. Some of the freshness has worn off with the years and the rewriting, but the talent lineup and the overall presentation make it an above-average musical.

Kathryn Grayson and Howard Keel for songs; Red Skelton for comedy, Marge and Gower Champion and Ann Miller for terps top the talent offerings. All deliver expertly. Score has 10 tunes cleffed by Jerome Kern, including the standard "Smoke Gets In Your Eyes," for which Otto A. Harbach did the lyrics. It also backs the standout dance number of the show, terped by the Champions.

The new screenplay by George Wells and Harry Ruby plays off more situation-by-situation than in a smooth-flowing story line and, basically, the treatment is conventional for musicals. Modernization finds Skelton as the comic who inherits half of a Parisian dress shop and he goes to Paris to claim the inheritance so he and his pals, Keel and Champion, can put on a Broadway show. Instead, romantic complications in the form of Misses Grayson and Champion, owners of the other half, and financial straits of the shop stymie production plans long enough for footage to build through the comedy situations and musical numbers to the big finale fashion show that wraps up everything happily.

Songalog kicks off with Keel, Skelton and Champion doing "Opening Night." The talented feet and shapely gams of Miss Miller then wrap up "I'll Be Hard to Handle." Following in order, are the three males with a song and dance through Paris streets to "Lafayette," Miss Grayson singing "Yesterdays," the Champions dancing "I Won't Dance," Keel and Miss Grayson on "You're Devastating" and "Lovely to Look At," the impressive milky-way staging for the "Smoke" dance number, and Keel-Grayson vocals on "The Most Exciting Night" and "The Touch of Your Hand."

A lot of effort has been thrown into the finale fashion show, displaying a Dali-ish staging for showing assorted fashions, and climaxing with the Champions performing a modern dance in glaring red and black lighting. The effect is bizarre enough to command attention even though hard on a viewer's eyes.

Comedy-wise, Skelton has his standout sequence with his Irish tenor routine with piano and mike. Incidentally, it is one he has used on his television show. Good laughs are to be found in the running gag of a French elevator in the gown shop, and Kurt Kasznar as an uninhibited tourist enjoying France is another chuckle-arouser. Script makes Keel appear as a heel, and nothing is done to soften this impression by his playing or Mervyn LeRoy's direction. Miss Grayson is lovely and in good voice. The Champions are easy to take and Miss Miller registers. Zsa Zsa Gabor lends her looks to a few scenes that amount to no more than walk-throughs as Kasznar's Paris companion.

LeRoy's direction works up good comedy moments and nicely sets the stage for the musical portions. Jack Cummings' production is lavishly propped with physical values that get expert camera treatment from George J. Folsey. Musical direction, choreography and costuming play their part in the tune-comedy treatment. *Brog.*

Billy Wilder, Paramount producer; Henry Rogers, Hollywood publicist, and Robert Kane indie film-maker enroute to Europe on the Liberte.

Lydia Bailey

Good adventure drama; stout b.o.

20th-Fox release of Jules Schermer production. Stars Dale Robertson, Anne Francis; features Charles Korvin, William Marshall, Luis Van Rooten, Adeline de Walt Reynolds, Angos Perez. Directed by Jean Negulesco. Screenplay, Michael Blankfort and Philip Dunne, from novel by Kenneth Roberts; camera (Technicolor), Harry Jackson; editor, Dorothy Spencer; music, Hugo Friedhofer. Tradeshown N. Y., May 23, '52. Running time, 89 MINS.

Albion Hamlin	Dale Robertson
Lydia Bailey	Anne Francis
d'Autremont	Charles Korvin
King Dick	William Marshall
Gen. LeClerc	Luis Van Rooten
Madame d'Autremont	Adeline de Walt Reynolds
Paul	Angos Perez
Soldier	Bob Evans
Pauline Bonaparte	Gladys Holland
Consul	Will Wright
Mirabeau	Roy E. Glenn
Toussaint	Ken Renard
Marie	Juanita Moore
Specialty Dancer	Carmen de Lavallade
Voodoo Priest	Martin Wilkins
Lieutenant	Albert Morin
Deckhand	William Washington
Codman	Clancy Cooper
Ametiste	Muriel Bledsoe
Marmeline	Mildred Boyd
Roside	Marjorie Elliott
Florzel	Sizette Harbin
Aspodelle	Roz Hayes
Claircine	Dolores Mallory
Attenaire	Lena Torrence
Cloryphene	Frances Williams
Forbe	Ken Terrell
Millet	Louis Mercier
General LaPlume	William Walker
Fencing Instructor	Fred Cavens

"Lydia Bailey," Kenneth Roberts' bestselling novel of a few years back, comes to the screen as a lush, Technicolored tale of period adventure, action and romance. Stars of the film, Dale Robertson and Anne Francis, are lacking in marquee stature, but the book's success has built a presold audience, and stout grosses loom ahead.

With Napoleon attempting to wrest Haiti back from its native government in 1802, the West Indian island is an armed camp swarming with plotters and counter-plotters. Into this atmosphere comes Robertson, a young American attorney whose mission is to secure the signature of Lydia Bailey (Anne Francis) to settle an estate.

It's a tough task to find Miss Francis, who is the fiancee of wealthy plantation owner Charles Korvin. But with the help of William Marshall, a burly leader of the Negro Republicans, Robertson survives the trek through the hostile jungle and fulfills his mission.

Early reels of the film, although containing adequate movement, principally serve to establish the plot strings. These are drawn together in the later stages of the story with an abundance of suspense that makes for a rousing, though fairy-taleish finale.

Particularly colorful is a chase sequence in which Robertson spirits Miss Francis, her Negro maid and Korvin's young son through enemy lines to safety. By this time she realizes there's a mutual love between them and ultimately the couple manages to put the devastated island behind them in favor of what promises to be a better life elsewhere.

Lusty overtones of the script, plus the tropical Haitian background, provided producer Jules Schermer with a field day. For he's captured the burning colonial cities with excellent special effects, interiors are richly appointed and other physical values bespeak opulence and painstaking care.

Robertson cuts a dashing figure as the intrepid attorney and neatly meets the demands of the role. On the other hand, the blonde, strikingly attractive Miss Francis appears immature and hardly the type of gal one would expect to find on an island plantation in the Napoleonic era.

Korvin is more in character as the French plantation squire. His is a believable performance, as is the stint of Marshall in the role of Robertson's loyal aide. Adeline de Walt Reynolds, though appearing in only a couple of scenes, scores handily as Korvin's aged mother. Among others who stand out in the long cast are Luis Van Rooten, Angos Perez and Gladys Holland.

Story seldom lags under Jean Negulesco's breezy direction, which handles the cast from voodoo scenes to chase sequences with equal dexterity. Technicolor camerawork by Harry Jackson recreates the natural backgrounds in a blaze of hues. Dorothy Spencer edited to a tight 89 minutes, and other technical credits likewise are on a high plane. *Gilb.*

Grant Gets 'Wife'

Hollywood, May 27.

Cary Grant will move to Metro this summer to costar in "Dream Wife" with Deborah Kerr. Pic will be a Dore Schary production.

Sidney Sheldon will direct "Wife" as his initial megging assignment.

The Winning Team

Biopic of pitching immortal Grover Alexander, with Doris Day, Ronald Reagan. Fairly satisfactory b.o.

Hollywood, May 22.

Warners release of Bryan Foy production. Stars Doris Day, Ronald Reagan, Frank Lovejoy; features Eve Miller, James Millican, Rusty Tamblyn, Gordon Jones, Hugh Sanders, Frank Ferguson, Walter Baldwin, Dorothy Adams. Directed by Lewis Seiler. Screenplay, Ted Sherdeman, Seeley Lester, Merwin Gerard; from story by Lester and Gerard; camera, Sid Hickox; editor, Alan Crosland; music, David Buttolph. Previewed May 15, '52. Running time, 97 MINS.

Aimee	Doris Day
Grover Cleve Alexander	Ronald Reagan
Hornsby	Frank Lovejoy
Margaret	Eve Miller
Bill Killefer	James Millican
Willie Alexander	Rusty Tamblyn
Clacheen	Gordon Jones
McCarthy	Hugh Sanders
Sam Arrants	Frank Ferguson
Pa Alexander	Walter Baldwin
Ma Alexander	Dorothy Adams
Sister	Bonnie Kay Eddie
Fred	James Dodd
A Catcher	Fred Millican
Bill Klem	Fat Flaherty
Foreman	Tom Greenway
Johnson	Frank MacFarland
Preacher	Arthur Page
Lecturer	Tom Browne Henry
Detective	Larry Blake
Taxi Driver	Frank Marlowe
Dr. Comant	Kenneth Patterson

And the Big Leaguers: Bob Lemon, Jerry Priddy, Peanuts Lowrey, George Metkovich, Irving Noren, Hank Sauer, Al Zarilla, Gene Mauch.

The human elements in the life of Grover Cleveland Alexander, one of baseball's pitching immortals, are used for this conventionally-treated screen biography. The slant towards the drama in his off-the-diamond life and the casting of dependable names gives the picture fairly satisfactory prospects in the regular market.

Drama takes on some exciting moments in the re-creation of a number of Alexander's more incredible pitching feats. One prime example of his mound wizardry, used as the story climax, was his hurling of the St. Louis Cards to the 1926 World Series pennant over the Yankees. Baseball sequences provide the suspense to an otherwise episodic unfoldment.

Ronald Reagan tackles the Alexander character, proving passable as a ballplayer and okay as the man. Doris Day, on whose name rests the film's chief marquee draw, contributes a sincere, moving portrayal of Alexander's wife. Frank Lovejoy, in a briefer role, enacts Rogers Hornsby, another of the diamond's alltime greats who gave Alexander a second chance after a tragic illness, unnamed in the film, and drink had wrecked the pitcher's career.

The screenplay by Ted Sherdeman, Seeleg Lester and Merwin Gerard hews sufficiently to baseball fact in presenting Alexander's career from the time he starts semi-pro ball, goes through an accident that brings on double vision for a period, then gets him into the major leagues and a brilliant career that is interrupted by World War I. Script goes rather heavily dramatic from the downgrade sequences that follow, but closes on a note of uplift with Alexander's World Series triumph, leaving the rest of his story after 1926 properly untold.

Miss Day's name as costar is a song cue, but her fans will find the chirp playing it straight for drama. Only song interlude is a family singsong of a Christmas number, "Old St. Nicholas." Starring trio rates good support all down the line, from Gordon Jones, as the man who first spotted Alexander's talent; James Millican, as Bill Killefer, the catcher who did much of Alexander's receiving; Hugh Sanders, Eve Miller and others.

Lewis Seiler's direction of the Bryan Foy production makes an acceptable blend of the drama and diamond episodes, achieving commercial entertainment values to carry the film through the regular market. Sid Hickox's lensing and other technical factors are good. *Brog.*

Just Across the Street

Ann Sheridan, John Lund in mild romantic comedy programmer.

Hollywood, May 23.

Universal release of Leonard Goldstein production. Stars Ann Sheridan, John Lund; features Robert Keith, Cecil Kellaway, Harvey Lembeck. Directed by Joseph Pevney. Written by Roswell Rogers, Joel Malone; camera, Maury Gertsman; editor, Virgil Vogel. Previewed May 19, '52. Running time, 78 MINS.

Henrietta Smith	Ann Sheridan
Fred Newcombe	John Lund
Walter Medford	Robert Keith
Pop Smith	Cecil Kellaway
Al	Harvey Lembeck
Davis	Alan Mowbray
Gertrude Medford	Natalie Schafer
John Balcher	George Eldredge
Ed, Timena	Burt Mustin
Pearl	Billie Bird

For the program market, "Just Across the Street" offers the names of Ann Sheridan and John Lund, but entertainment values are slight. It's a thin romantic comedy, repetitiously filling out 78 minutes.

Miss Sheridan, a working girl who needs a job to support herself and father, is hired by Lund, a plumber. He thinks she's the daughter of the town's wealthy banker and, because the job necessity is desperate, Miss Sheridan goes along with the mistaken identity. It sets up a masquerade that permits a few chuckles to leak out of the screen story by Roswell Rogers and Joel Malone.

Title comes from fact Miss Sheridan lives just across the street from the plumbing shop. However, story has Lund drive her to the banker's home each evening and pick her up in the mornings, a situation that leads banker Robert Keith to believe his wife, Natalie Schafer, is trifling. She thinks the same thing of him but after all the complications are sorted out, Miss Sheridan and Lund are in a finale clinch.

The two stars give what they can to characters that are rather trite. Featured players are up against the same handicap, although Cecil Kellaway, as Miss Sheridan's imbibing father; Keith and Alan Mowbray, as the latter's butler, manage a chuckle here and there.

Joseph Pevney's direction is slowed by the script and never gets solidly underway in bringing the Leonard Goldstein production to the screen. Physical values reflect a modest budget but are adequate. So are the technical assists. *Brog.*

'Wait 'Til the Sun Shines, Nellie'
(COLOR)

Sentimental drama spanning 50 years in a small town; well done but b.o. indications spotty.

Hollywood, May 26.

20th-Fox release of George Jessel production. Stars David Wayne, Jean Peters, Hugh Marlowe; features Albert Dekker, Helene Stanley, Tommy Morton, Joyce MacKenzie, Alan Hale, Jr., Richard Karlan. Directed by Henry King. Screenplay, Allan Scott; adapted by Scott and Maxwell Shane from novel by Ferdinand Reyher; camera (Technicolor), Leon Shamroy; editor, Barbara McLean; music, Alfred Newman. Previewed May 21, '52. Running time, 108 MINS.

Ben Halper	David Wayne
Nellie	Jean Peters
Ed Jordan	Hugh Marlowe
Lloyd Slocum	Albert Dekker
Eadie Jordan	Helene Stanley
Benny Halper, Jr. (age 20)	Tommy Morton
Jessie Jordan	Joyce MacKenzie
George Oliphant	Alan Hale, Jr.
Kava	Richard Karlan
Adeline	Merry Anders
Austin Burdge	Jim Maloney
McCauley	Warren Stevens
Mr. Burdge	Charles Watts
Sab Eichenbogen	David Wolfe
Doc Thomas	Dan White
Ben Halper, Jr. (age 8)	Erik Nielsen
Nellie (age 5)	Jerrylyn Flannery
Adeline Halper (age 6)	Noreen Corcoran
Trooper	William Walker
Ollie	James Griffith
Hotel Clerk	Kermit Echols
Ben, Jr. (age 2 and 4)	Eugene Mazola
Brody	Tony Barr
Mrs. Burdge	Maude Prickett
Adeline (age 2)	Mary Hain

Despite a title that might miscue this one as a musical, "Wait 'Til the Sun Shines, Nellie" is a sentimental excursion into nostalgic drama that only occasionally breaks into barbershop quarteting. Footage is considerably overlong at 108 minutes, but film lives up to its entertainment intentions and wears a becoming Technicolor dress. A moderate b.o. play is indicated.

Small-town flavor is ably projected in the George Jessel production, and Henry King's direction wrings all of the sentiment possible out of a yarn that spans 50 years of life in a small town. Story burden is on the shoulders of David Wayne, and he proves up to carrying the load from youth to old age. The aging process is measureably helped by first-class makeup that is more realistic than most such greasepaint jobs.

Wayne, a barber, brings Jean Peters, his bride, to the crossroads community of Sevillinois in 1895, prepared to make his life, there and grow with the town. The tonsorial prof's persuasiveness convinces a reluctant bride she will get her honeymoon trip to Chicago at some later date, so she settles down to bear his children and make the best of small-town life.

Drama spins along over the years of crossroads life, depicting the happiness, the tragedy and every-day incidents that befall Wayne and the townspeople. He surmounts the accidental death of his wife in a train wreck while she is running away to Chicago with Hugh Marlowe, the town's Casanova; the trying period of raising his motherless children and living down the scandal, the death of his son during the bootleg era, with finish finding him a man with pride in his town and the knowledge that he was right to plant his feet so strongly in a growing section of America.

Miss Peters gives a satisfactory account of herself as the wife, although with shorter footage than that allotted her co-star. She does, however, have a chance to appear briefly in the final scenes as her own grand-daughter. Marlowe is good as the villager with a roving eye, and there is able support furnished by Albert Dekker, Alan Hale, Jr., Charles Watts, David Wolfe, Dan White, James Griffith and others who span the years with Wayne. Very good is William Walker as Wayne's barbershop bootblack and baby-sitter, and Richard Karlan as a Volstead racketeer.

Tommy Morton, playing Wayne's grown son, shows up well in a dance number and does okay by the straight story demands. Distaffers include Helene Stanley, excellent as Morton's wife; Joyce MacKenzie, Merry Anders and Maude Prickett.

The Allan Scott script, which he adapted from a novel by Ferdinand Reyher with Maxwell Shane, flows along at a leisurely course brightened by charmingly sentimental sequences that will prod oldtimer memories. Leon Shamroy's cameras were first-rate in capturing the nostalgic flavor in color, and the musical score fits the drama's mood. *Brog.*

Scarlet Angel
(COLOR)

Stock period melodrama about a 19th century dance-hall hostess, with Yvonne de Carlo, Rock Hudson; so-so prospects.

Universal release of Leonard Goldstein production. Stars Yvonne de Carlo, Rock Hudson; features Richard Denning, Whitfield Connor, Bodil Miller, Amanda Blake, Henry O'Neill, Maude Wallace, Dan Riss, Henry Brandon, Ted Avery. Directed by Sidney Salkow. Story and screenplay, Oscar Brodney; camera (Technicolor), Russell Metty; editor, Ted J. Kent. Previewed N. Y., May 22, '52. Running time, 81 MINS.

Roxy McClanahan	Yvonne de Carlo
Frank Truscott	Rock Hudson
Malcolm	Richard Denning
Norton Wade	Whitfield Connor
Linda Caldwell	Bodil Miller
Suzan	Amanda Blake
Morgan Caldwell	Henry O'Neill
Eugenie Caldwell	Maude Wallace
Frisby	Dan Riss
Pierre	Henry Brandon
Phineas Calhoun	Tol Avery

"Scarlet Angel" is a weak carbon-copy of too many other melodramas of the turbulent post-Civil War days in the deep south and far west, to be very effective. Stock situations and trite dialog weigh the film down. Handsome leads, in Yvonne de Carlo and Rock Hudson, are an asset, as is the Technicolor setting. Film has only so-so prospects.

Principals are a merchant vessel captain (Hudson) and a New Orleans saloon gal (Miss de Carlo) who meet after a brawl in the saloon. Femme starts to work on the captain to lift his bankroll and gets sidetracked when they discover a dying woman with a baby in an adjoining room. Woman is the widow of the scion of a wealthy San Francisco family, and when she dies, Miss de Carlo takes her place and skips off to the Coast, with the baby (and with the captain's bankroll), to pose as the widow. She's received into the family, learns society manners quickly, and looks set for a ripe marriage, till the captain sails in again. There are more complications, until the saloon girl realizes the captain is her type, and she gives up wealth and position to join him.

Picture is punctuated by no less than four barroom brawls, which are lively and bloody, and by constant bickering between the lovers or between the psuedo-widow and family rivals. Situations are all cliche, obvious from the start.

Miss de Carlo is handsomely gowned in several sequences and is highly attractive in color. Hudson makes a manly hero and should please the femmes. Film looks modestly budgeted. Production and direction values are as stock as the script. *Brog.*

Kansas Territory

Wild Bill Elliott acquits himself with his usual flourish as an avenger.

Hollywood, May 14.

Monogram release of Vincent M. Fennelly production. Stars Wild Bill Elliott; features House Peters, Jr., Peggy Stewart, Lane Bradford, Stan Jolley, Fuzzy Knight, Lyle Talbot. Directed by Lewis Collins. Story and screenplay, Dan Ullman; camera, Ernest Miller; editor, Richard Heermance; music, Raoul Kraushaar. Previewed May 14, '52. Running time, 44 MINS.

Joe Daniels	Wild Bill Elliott
Carruthers	House Peters, Jr.
Kay Collins	Peggy Stewart
Fred Jethro	Lane Bradford
Slater	Stan Jolley
Fuzzy	Fuzzy Knight
Governor	Stan Andrews
Collins	Lyle Talbot
Bob Jethro	Marshall Reed
Stark	Terry Frost
Marshal	John Hart
Weatherbee	William Fawcett
Larkin	Lee Roberts
Johnson	Pierce Lyden
Rank	Ted Adams

Wild Bill Elliott is back with his blazing guns in this sepia-toned Monogram release which gives western audiences a good run for

(Continued on page 22)

FILMS' TIGHTENED PURSESTRINGS

Goldstein Leaves U Well Supplied

Hollywood, May 27.

While Leonard Goldstein may be off the Universal-International lot as the result of last week's split, there will be no shortage of Goldstein pix on the company's release slate. Among 15 of his pix now in the can are two in the "Ma and Pa Kettle" and two in the "Francis" series. Since they're released at the rate of one a year, they'll carry over to 1954.

One "Ma and Pa" is now in release and "Ma and Pa Go to Paris" and "Ma and Pa at Waikiki" are waiting. "Francis Goes to West Point" is set for this summer and "Francis Covers the Big Town" is slated for 1953.

Other Goldstein product in the vaults includes "Son of Ali Baba" (Tony Curtis and Piper Laurie), "Treasure of Franchard" (William Powell), "Hear No Evil" (Tony Curtis and Jan Sterling), "Just Across the Street" (Ann Sheridan and John Lund), "The Untamed" (Joseph Cotten and Shelley Winters), "Duel at Silver Creek" (Audie Murphy and Faith Domergue), "Scarlet Angel" (Yvonne De Carlo), "Willie and Joe Back at the Front" (Tom Ewell), "Cattle Kate" (Maureen O'Hara), "It Grows on Trees" (Irene Dunne) and "Sally and St. Ann" (Ann Blyth and Edmund Gwenn).

Goldstein has turned out 60 pix for U-I in his five years on the lot. He made 19 of the studio's 32 last year.

Changing Art Theatre Pattern in N.Y. Confuses Issue on Boothmen Union

Changing pattern of art house operation in downtown New York, whereby the arties are exhibiting product deemed of Broadway calibre, is causing plentiful confusion in the relationship between theatreowners and Local 306 of the projectionists union, International Alliance of Theatrical Stage Employees.

Situation came to light this week as a result of the day-and-date run of Carol Reed's "Outcast of the Islands" at the 1,300-seat Astor on Broadway and the 468-seat Fine Arts, east side art house.

Since Main Stem houses, which the union classifies as "deluxe," have a higher pay scale and under Local 306 pacts require the use of a specified number of men to operate the projection booths, the union contends that the off-Broadway houses should function under similar conditions if they are day-and-dating a pic with a Stem theatre. Latter stipulation, according to the union, is contained in pacts with the arty ops.

3 to 5 At Fine Arts

As a result, the union has required the Fine Arts Theatre to increase its booth power from three to five men and to pay Broadway rates, hiking the salaries from $95 to $102.09 for each man. Basic number of men required at the Astor is seven, but the union pointed out that the allowance of five men at the Fine Arts was a compromise. When "Outcast" completes its run on Broadway, Fine Arts can revert to a three-man crew. Astor is now operating with 10 men, the three extra, a union official explained, being because of overtime work at the theatre and the union's de-

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Newsreel Pitch Pays Off

Promotional drive of newsreel outfits to lure strayed customers back into the fold is paying off. Batch of new contracts for newsreel programs are pouring into the New York sales offices.

Warner, Pathe News already has 1,000 new customers on its rolls. Paramount News, which launched a sales campaign several months ago, reportedly obtained 1,800 signatures.

Goldstein, Ex-UI, Going to 20th On Zanuck's Return

Hollywood, May 27.

Leonard Goldstein, who obtained his release from Universal-International over the weekend, is understood definitely going to 20th-Fox to head a production unit there. Only holding up the deal now, it is reported, is the working out of some tax angles and a wait on the return of Darryl F. Zanuck from Europe.

Goldstein will top a unit which will turn out the bulk of 20th's "A" product. His deal calls for a profit participation, which is causing the delays in attorneys getting it set up most advantageously from a tax standpoint.

Goldstein's pact with Universal had options for four more years. Inside on the surprise break appears to be that he was demanding more coin and a generally better deal from U. He laid down an ultimatum, and when, despite his long record of successful pix, company toppers refused to meet it, they agreed to free him.

Issue was evident in the announcement by U-I prexy Nate J. Blumberg of Goldstein's release: "Our studio heads, Leo Spitz and William Goetz, agreed that we could not ask Mr. Goldstein to remain under arrangements which he felt were not conducive to his best interests."

Parting becomes effective next Saturday (31), but Goldstein will stay on the lot for another 10 days to clear up odds and ends. He's leaving 16 completed scripts.

Exhibs May Ask Cut in No. of Men In Booth Pact Talks

With the contract talks slated to get underway in September between N. Y. metropolitan area circuit operators and the projectionists union, Local 306 of the International Alliance of Theatrical Stage Employees, there has been some indication that the theatremen will ask for a reduction in the number of men manning the booths. Expectations are that no requests will be made for pay slices.

Exhib in all probability will base their pitch for a manpower cut on the downbeat b.o. Union, on the other hand, may ask for a salary hike, citing the cost-of-living increase and pointing out that the projectionists had not received a pay boost in four years. Union, it anticipated, will also note that average pay for a projectionist is approximately $87 weekly for a 30-hour week. Purpose of the 30-hour week, union maintains, is to spread the work among as many men as possible. Of a membership of 2,000, about 300 members of

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M-G LAUNCHES HEFTY PRODUCTION PROGRAM

Hollywood, May 27.

Start of "The Naked Spur" teed off an ambitious 10-week program at Metro with a total of 17 pictures slated to go before the cameras before Aug. 1.

Six of these will be in Technicolor and two in Anscolor.

OVERHAULING AT ALL COS.

Film industry in a large measure is adopting still another austerity program. In addition to a further tightening of pursestrings on production budgets, some distrib toppers are now demanding new economies ranging from a wholesale lopping of expense accounts to cutting of salaries on the exec level and elimination of personnel.

Notice has been posted at the Paramount homeoffice that expense vouchers covering items other than those which are absolutely necessary will be disallowed. Spyros P. Skouras, president of 20th, is on the record with a promise to stockholders that substantial new savings in overhead will be effected this year. He said that the employment of some persons will be terminated and some salaries, including payoffs to importantly placed personnel, will be reduced.

RKO this week reportedly decided on an overhauling of its three contract approval units at the homeoffice. Total of about 27 persons were said to have been dropped from the payroll as much of the statistical work in the contract-okay operation was shifted to exchanges in the field.

Samuel Goldwyn office space in the RKO Bldg., N. Y., may be cut in half under current economy plans. Metro's top brass is expected to huddle at the studio shortly to delve into the possibilities of making more pix at lesser costs. Warners is eyeing its theatre operations with the aim of saving coin. Apparent WB plan is to effect consolidations of its various zones, that is, having one field office take on the work of other branches with personnel at the latter eliminated.

Factor which has company heads worried, and scurrying about for new ways to pare expenditures, is that when a film misses out at the boxoffice the loss is abnormally great. Arthur Krim, president of United Artists, put it this way: "We're startled by how high business can go and startled by how low it can be. The former boundaries at which business leveled off seem to have disappeared."

The new economies are, in effect, designed as at least a partial cushion to ease the blow of the heavy losses with the short-of-standard pix. In any event it's clear that the majority of film outfits have become intensely economy-minded.

Par Sneaking Pix for Crix As 'Audience Preview' Seen Key to Reaction

Paramount this week swings into a new policy of "sneaking" its musical and comedy product so that the professional critics may "preview the audience."

Par contends that numerous of its past pix which were downbeated by the reviewers clicked nicely with the ticket buyers. Conclusion which the outfit draws is that the press inditers simply were calling their shots wrong, to the detriment of the b.o.

Remedial measure decided upon is to bring the crix to the unheralded screenings before the general public at nabe theatres. In this way the reviewer gets an on-the-spot view of audience reaction. It's been done before by various of the film distribs but never on the continuing basis which is planned by Par.

Policy will be launched tonight (Wed.) at Loew's Lexington, N. Y., where "Jumping Jacks," Dean Martin-Jerry Lewis comedy, will be thrown on the screen. Par is reserving only 50 seats for fan and national mag reps and some home-office observers; thus the audience for the most part will not be the

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Paramount Won't Be Trapped by Sked On Prod.; Will Make 'Em as It Sees 'Em

Basic Paramount production policy, recently set at Coast huddles and quite revolutionary for a major studio, is to turn out no predetermined number of pix. Aim is to avoid being trapped by a schedule into putting before the cameras packages which execs know are not completely right and are not likely to result in profits.

While the new scheme was implemented at recent huddles by prexy Barney Balaban, production execs Y. Frank Freeman and Don Hartman, and other company officials, it actually has been in the making for several years. Before it could become effective a backlog of finished product was required which would be large enough to permit regularity in release schedules despite possible sporadic production.

With about $25,000,000 worth of completed film in the vaults, Par execs feel they have reached the point where the new scheme can be made fully effective. They hope under it to make about 25 films a year, but will permit no pressure to lens that many if the packages don't seem right.

"We've come to the conclusion," explained one top Par exec in New York this week, "that we can't make more than 25 a year. We can't make the 40 that Metro and 20th-Fox are announcing—and we're not sure they can, either."

An inevitable corollary to the new production plan is further elimination of studio workers, particularly on the creative side, the Par official admitted. The idea in eliminating producers who aren't producing, directors who aren't directing and writers who aren't writing is to bring down standing

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Boothmen's Rap at Bids

Rap at system of bidding for pix came from a new quarter this week. N. Y. projectionists union, Local 306, International Alliance of Theatrical Stage Employees, charged that bidding raised the total overhead of theatres, diverting coin which could conceivably go to boothmen.

In addition, union contends it causes jockeying for position among exhibs who use projectionists as a competitive item. As an example of the latter, union says art house ops, who have pacts with the labor group for fewer men to man the booths than a competitor, frequently use the difference in labor costs to outbid rivals for a picture.

Krim Aiming For 3-a-Mo.; 42 Pix Slated

In addition to the distribution program disclosed by Arthur B. Krim, president of United Artists, as already set, the company still is on the prowl for additional product with the aim of eventually lining up three pix per month. Krim now is on the Coast for further talks with indie film-makers.

While Harry Popkin has only one film, "The Thief," listed on the UA releasing sked from now through the whole of 1953, it's generally figured he may have two more added to the lineup.

Continuing as a possibility is the projected deal with Music Corp. of America whereby six or seven MCA top-name performer clients each would make one film per year on a profits participation basis. UA will distribute if the arrangement ever becomes finally set.

42 Films Announced

Releasing sked of 42 films over the 18-month period commencing July 1 was announced last Friday by Krim. It's clearly the greatest distribution program in years for UA from the standpoint of pix numerically and the extended time involved.

The prez, who hopped to the Coast immediately following a "progress report" to reporters, dis-

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FIGHT 'EMASCULATION' OF UNEMPLOYMENT LAW

Hollywood, May 27.

Fight to the finish against a threatened rewriting of the California Unemployment Insurance Act was urged by the Hollywood AFL Film Council, composed of AFL unions and guilds representing more than 25,000 workers in the film industry. Council asked all labor groups in the state to join the campaign which would "deprive thousands of film workers of all unemployment insurance."

Present wording of the law

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Crawford's 'Killing'

Hollywood, May 27.

Broderick Crawford will make "Stop, You're Killing Me" at Warners as his first outside picture under his new Columbia contract, which permits one picture annually away from the studio.

Film, to be produced by Lou Edelman, is based on "A Slight Case of Murder," which Edward G. Robinson made at the Burbank lot in 1938.

Wilcox-Neagle, Rep In Prod.-Distrib Deal; 6 Pix Set for Britain

A production-distribution agreement between Wilcox-Neagle Productions and Republic Pictures was disclosed in New York last week in a joint statement issued by both firms. Deal covers no specific time period or number of films but it's understood that at least six will be made by British producer Herbert Wilcox and his actress-wife, Anna Neagle.

All subjects will be filmed in color, produced in England, with Republic handling worldwide distribution. The initial venture, Wilcox revealed, is scheduled to roll in September with Miss Neagle co-starring with John Wayne in an untitled original. Among other properties in the joint program are Daphne du Maurier's "The King's General" and Joseph Conrad's "Laughing Anne."

Discussions regarding the arrangement had been underway some time, but were finalized recently at a meeting between Wilcox and Republic prexy Herbert J. Yates. Slanted toward the inter-

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Expand Grassroots Bally at Universal

Expanded promotional effort on a grassroots level is being launched by Universal. Plans were devised over the weekend at homeoffice confabs, presided over by Charles Simonelli, eastern pub-ad topper, and attended by the company's field exploitation reps and N. Y. pub-ad staffers.

New policy calls for the setting up of an advance promotional planning unit in New York, with U's field men participating as members. Unit, according to Simonelli, will provide U's field reps with an opportunity to launch national campaigns from a local level. Pub-ad exec noted that unit will permit exhibs and local conditions to exert greater influence on promotional planning for a particular territory.

L.A. Marks Time; 'Express' Bangup $23,000, Paces City, 'Hunter' Preem Tall 10G, 'Tales' Dim 14G, Popscale

Los Angeles, May 27.

Most first-runs are marking time this frame waiting for coming holiday weekend and new bills. Best of current crop of films is combo of "Redball Express" and "Bronco Buster," which looks solid $23,000 in three theatres. "Ivory Hunter," playing its preem date in the U. S., shapes sturdy $10,000 or near at the Wilshire with upped scales.

"Tales of Hoffmann" looks only thin $14,500 on popscale date, four houses. "To Have, Have Not" and "High Sierra," two reissues, looms light $15,000 in four spots. "Dracula" and "Frankenstein," also oldies, look only mild $8,000 in three locations. Holdovers are spotty currently.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Tales of Hoffmann" (UA) and "One Big Affair" (UA). Thin $14,500. Last week, "Belles on Toes" (20th) and "Wild Stallion" (Mono), $19,400.

Hollywood, Dowtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"To Have, Have Not" (WB) and High Sierra" (WB) (reissues). Slim $15,000. Last week, "San Francisco Story" (WB), $16,900.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Carbine Williams" (M-G) and "Love Better Than Ever" (M-G) (2d wk-5 days). Down to $13,400. Last week, nice $23,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1.10)—"Six Convicts" (Col) and "Brave Warrior" (Col) (2d wk). Oke $19,000. Last week, $30,400.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (14th wk). Oke $9,500. Last week, $9,300.

United Artists, Hollywood Paramount, Ritz (UATC-F&M-FWC) (2,100; 1,430; 1,370; 70-$1.10)—"Red Ball Express" (U) and "Bronco Buster" (U). Solid $23,000. Last week, UA and Hollywood Par, "Sniper" (Col) and "Apache Country" (Col) (UA only) (10 days). $14,000.

Hawaii (G&S) (1,106; 60-$1.10)—Not first-run this week. Last week, "Denver & Rio Grande" (Par) and "Man From Black Hills" (Mono) (2d wk), slow $1,400.

Fine Arts (FWC) (679; 80-$1.20)—"My Son, John" (Par) (5th wk). Good $2,500. Last week, $2,800.

Wilshire (FWC) (2,296; 80-$1.50)—"Ivory Hunter" (U). Sturdy $10,000 or near. Last week, "African Queen" (UA)) (21st wk-9 days), $3,500.

Four Star (UATC) (900; 85-$1.20)—"Encore" (Par) (4th wk). Nice $4,500. Last week, $5,000.

Canon (ABC) (520; $1.20)—"The Prize" (Indie). Modest $2,500. Last week, "Rashomon" (RKO) (10th wk), $1,400.

Vogue (FWC) (885; 90-$1.20)—"Quo Vadis" (M-G) (6th wk). Fair $3,300. Last week, $4,000.

Globe, Iris, El Rey (FWC) (782; 814; 861; 70-90)—"Dracula" (Indie) and "Frankenstein" (Indie) (reissues). Mild $8,000. Last week, "Captive City" (UA) and "Kansas Territory" (Mono), at Ritz, Globe, Iris, $6,000.

Broadway Grosses

Estimated Total Gross
This Week $351,000
(Based on 20 theatres)
Last Year $545,800
(Based on 20 theatres)

'Well' Big Gusher In Cleve, $15,500

Cleveland, May 27.

Flock of Westerns at key houses are not making much clatter this week which is a sluggish canto all around. "Red Mountain" at State is only fair. "The Well" at Hipp looks like the week's real gusher.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Outcasts of Poker Flat" (20th). Average $9,000. Last week, "San Francisco Story" (WB), $10,000.

Hipp (Scheftel-Burger) (3,700; 55-80)—"The Well" (UA). Fast $15,500. Last week, "Red Ball Express" (U), fine $13,000.

Ohio (Loew's) (1,244; 55-80)—"Hong Kong" (Par). Peppy $5,000. Last week, "Wild North" (M-G) (m.o.), same.

Palace (RKO) (3,300; 55-80)—"Half Breed" (RKO). Thin $8,000. Last week, "Sniper" (Col), $11,500.

State (Loew's) (3,450; 55-80)—"Red Mountain" (Par). Fair $11,000. Last week, "Carbine Williams" (M-G), $9,500.

Stillman (Loew's) (2,700; 55-80)—"Carbine Williams" (M-G) (m.o.). Moderate $5,000. Last week, "Girl in White" (M-G), $7,000.

'Express' Okay $7,000 In Prov.; 'Beacon' NG 8G

Providence, May 27.

Rain on Sunday gave the main stemmers here a bit of a break. Even this didn't help much and most houses are again crying the blues. Best bet looks to be "Red Ball Express" at Majestic. "Walk East on Beacon" at Loew's State is rated poor.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Cimarron Kid" (U) and "Native Son" (Indie). So-so $6,500. Last week, "Macao" (RKO) and "Stormbound" (Rep), $7,000.

Majestic (Fay) (2,200; 44-65)—"Red Ball Express" (U) and "No Room for Groom" (U). Okay $7,000 or near. Last week, "Mara Maru" (WB) and "Oklahoma Annie" (Rep), $6,000.

State (Loew) (3,200; 44-65)—"Walk East on Beacon" (Col) and "When in Rome" (M-G). Poor $8,500. Last week, "Belles on Toes" (20th) and "Talk About Stranger" (M-G), $9,000.

Strand (Silverman) (2,200; 44-65)—"Red Mountain" (Par) and **"Brave Warrior" (Col). Opened** Monday (26). Last week, "Aaron Slick" (Par), meek $3,500.

L'ville Limps; 'Carbine' Lean 9G, 'Flesh' Oke 4G

Louisville, May 27.

Biz on main stem currently is mostly in the doldrums. Some blame lessening of credit restrictions, others say that it is usual summer drop-off. All downtown biz houses are way off. "Scandal Sheet" is good while "Flesh and Fury" is okay. Reissues of Frankenstein" and "Dracula" are pulling nice takings.

Estimates for This Week

Kentucky (Switow) (1,000; 75-54)—"Flesh and Fury" (U) and "Underworld Story" (U). Okay $4,000. Last week, "Belles on Toes" (20th) (2d wk), $3,500.

Mary Anderson (People's) (1,200; 54-75)—"Scandal Sheet" (Col). Good $5,000. Last week, "San Francisco Story" (WB), $5,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Macao" (RKO) and "Narrow Margin" (RKO). Mild $9,000. Last week, "My Son, John" (Par) and "Aladdin and Lamp" (Mono), $11,000.

State (Loew's) (3,000; 54-75)—"Carbine Williams" (M-G) and "Corky Gasoline Alley" (Col). Modest $9,000. Last week, "Red Ball Express" (U) and "Just This Once" (M-G), fancy $12,000.

Strand (FA) (1,200; 54-75)—"Frankenstein" (Indie) and "Dracula" (Indie) (reissues). Looking for nice $4,500. Last week, "Brave Warrior" (Col) and "Yank in Indo-China" (Col), $3,500.

'Skirts'-Vaude Hefty 25G, D.C.

Washington, May 27.

This is a dullish session, brightened by a single standout, "Skirts Ahoy" plus vaude, at Loew's Capitol. Latter, launched by a preem featuring the stage appearance of Esther Williams, is brisk. "San Francisco Story" is only fair, at the Warner while "Half-Breed" at RKO Keith's shapes okay. "Encore" continues sturdy in its second session at the Trans-Lux.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Skirts Ahoy" (M-G) plus vaude. Hefty $25,000. Last week, "Red Ball Express" (U) plus vaude, $20,000.

Dupont (Lopert) (372; 50-85)—"Anything Happen" (Par) (5th wk). Continues lively at $3,500 for second consecutive week. Stays through June 3.

Keith's (RKO) (1,939; 50-85)—"Half-Breed" (RKO). Satisfactory $9,000. Last week, "Bronco Buster" (U) (4 days) and "Winchester 73" (U) plus "Tombstone" (U) (reissues) (3 days), $7,000 with pair of oldies outdistancing the newcomer.

Metropolitan (Warner) (1,200; 50-80)—"Sound Off" (Col). Average $5,000. Last week, "Thief of Damascus" (Col), $4,500.

Ontario (K-B) (1,424; 44-74)—"My Son, John" (Par) (3d wk). Oke $4,000. Holds again. Last week, $7,000.

Palace (Loew's) (2,370; 50-80)—"Belles On Toes" (20th) (2d wk). Pleasant $10,000 after fine $18,000 last week.

Playhouse (Lopert) (485; 50-$1)—"Deadline-U.S.A." (20th) (4th wk). Steady $3,500 after nice $4,000 last week.

Warner (WB) (2,174; 50-80)—"San Francisco Story" (WB). Weak $10,000. Last week, "Paula" (Col), same.

Trans-Lux (T-L) (654; 60-$1)—"Encore" (Par) (2d wk). Sock $9,000 after $11,000 last week.

Rain Clips Det. But 'Spirits' Fancy $14,000; 'Express' 11G, 'Mountain' 14G

Key City Grosses

Estimated Total Gross
This Week $1,826,400
(Based on 25 cities 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,279,800
(Based on 25 cities, and 210 theatres.)

'Beacon' Boffo $18,000, Philly

Philadelphia, May 27.

Weekend rain and ball game cancellation helped action houses but biz generally is sour here. Personal by Esther Williams is helping "Skirts Ahoy" to solid session at the Randolph. But biggest smash currently is "Walk East on Beacon" at the smaller Goldman Theatre. "About Face" is faltering but "Okinawa" shapes fine at Stanton.

Estimates for This Week

Boyd (WB) (2,360; 50-99)—"Belles on Toes" (20th) (2d wk). Flat $6,000. Last week, $10,000.

Earle (WB) (2,700; 50-99)—"Talk About Stranger" (M-G) plus Illinois Jacquet, Wini Brown onstage, dull $13,000. Last week, "Finders Keepers" (U) plus Pearl Bailey, Chris Powell and Blue Flames onstage, $12,000.

Fox (20th) (2,250; 50-99)—"Deadline-U.S.A." (20th) (2d wk), off to $10,000. Last week, okay $15,000.

Goldman (Goldman) (1,200; 50-99)—"Walk East on Beacon" (Col). Smash $18,000. Last week, "Battle at Apache Pass" (U), $13,000.

Mastbaum (WB) (4,360; 50-99)—"Macao" (RKO) (2d wk). Blah $7,000. Last week, $13,000.

Midtown (Goldman) (1,000; 50-99)—"Girl in White" (M-G) (2d wk). Nice $4,500 in 5 days. Last week, $10,000.

Randolph (Goldman) (2,500; 50-99)—"Skirts Ahoy" (M-G). Solid $23,000. Last week, "Singin' in Rain" (M-G) (6th wk), oke $8,500 in 5 days.

Stanley (WB) (2,900; 50-99)—"About Face" (WB). Drab $7,000 or near. Last week, "Carbine Williams" (M-G) (2d wk), $8,000.

Stanton (WB) (1,473; 50-99)—"Okinawa" (Col). Fine $9,000. Last week, "San Francisco Story" (WB), $7,500.

Trans-Lux (TL) (500; 85-$1.20)—"Son John" (Par) (4th wk). Neat $4,500. Last week, $6,000.

Studio (Goldberg) (500; 55-99)—"Man in White Suit" (U) (3d wk). Hefty $4,800 or over. Last week, $5,300.

World (Mann) (500; 50-99)—"Passion for Life" (Indie) (2d wk). Weak $2,500 after $3,200 opener.

'RAIN' BRISK $16,000, TORONTO; 'PRIDE' 14G

Toronto, May 27.

With biz otherwise spotty, "Singin' in Rain," "Pride of St. Louis" and "Wild North" are the big first-run grossers here this week. Most other product is sagging.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Sound Off" (Col) and "Pace That Thrills" (RKO). Nice $14,000. Last week, "Scandal Sheet" (Col) and "Maltese Falcon" (WB) (reissue), $15,000.

Eglinton (FP) (1,080 40-80)—"Anything Can Happen" (Par) (2d wk). Weak $5,000. Last week, $6,500.

Imperial (FP) (3,373; 40-80)—"Red Mountain" (Par) (2d wk). Mild $9,000. Last week, $15,000.

Loew's (Loew) (2,743; 40-80)—"Singin' in Rain" (M-G). Big $16,000. Last week, "African Queen" (UA) (4th wk), $8,000.

Odeon (Rank) (2,390; 50-90)—"Pride of St. Louis" (20th). Big $14,000. Last week, "Laura" (20th) (reissue), $10,000.

Shea's (FP) (2,386; 40-80)—"Macao" (RKO). Light $8,000. Last week, "Death of Salesman" (Col), same.

Tivoli, University (FP) (1,438; 1,558; 40-80)—"My Son, John" (Par). Mediocre $10,000. Last week, "Belles on Toes" (20th) (2d wk), $10,000.

Uptown (Loew) (2,743; 40-80)—"Wild North" (M-G). Big $11,000. Last week, "Belle of N. Y." (M-G) (2d wk), $5,500.

Detroit, May 27.

A rainy weekend is blamed for putting a further damper on Detroit biz which has been off for the last few weeks. "Outcasts of Poker Flat" looks slow at the Fox while "Red Mountain" is dull at the Michigan. "Red Ball Express" is rated okay at the Palms. "Strange World" is shaping an average gross at the Madison. "Skirts Ahoy" looms fancy at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Outcasts of Poker Flat" (20th) and "Loan Shark" (Lip). Poor $17,000. Last week, "African Queen" (UA) and "Rose Cimarron" (20th) (3d wk), $16,000.

Michigan (United Detroit) (4,000; 70-95)—"Red Mountain" (Par) and "Kid Monk Baroni" (Lip). Dull $14,000. Last week, "Marrying Kind" (Col) and "Sound Off" (Col) (2d wk-5 days), $10,000.

Palms (UD) (2,900; 70-95)—"Red Ball Express" (U) and "Rodeo" (Mono). Okay $11,000 or near. Last week, "Sniper" (Col) and "Aaron Slick" (Par), $13,000.

Madison (UD) (1,900; 70-95)—"Strange World" (UA) and "One Minute to 12" (UA). Average $8,000. Last week, "Frankenstein" (Indie) and Dracula" (Indie) (reissues), $7,000.

United Artists (UA) (1,900; 70-95)—"Skirts Ahoy" (M-G) and "Young Man Ideas" (M-G). Fancy $14,000. Last week, "Carbine Williams" (M-G) and "When in Rome" (M-G), $10,600.

Adams (Balaban) (1,700; 70-95)—"Belles on Toes" (20th) (2d wk). Down to $4,000. Last week, mild $6,000.

St. Louis Still Mild; 'Carbine' Solid $13,000, 'About Face' Good 10G

St. Louis, May 27.

Biz continues surprisingly mild here although rain and low temperatures for third successive Sunday curtailed outdoor opposition. "Carbine Williams" is best of new films while "About Face" shapes up good. "Battle at Apache Pass" is rated neat on moveover to Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Battle at Apache Pass" (U) and "Five Fingers" (20th). Neat $10,000. Last week, "Belles On Their Toes" (20th) and "Big Trees" (WB), $10,500.

Fox (F&M) (5,000; 60-75)—"Mara Maru" (WB) and "Dark Command" (Rep). Opened today (Tues.). Last week, "Deadline-U.S.A." (20th) and "Here Comes Marines" (Mono), fine $13,000.

Loew's (Loew) (3,172; 50-75)—"Carbine Williams" (M-G). Solid $13,000 or over. Last week, "Six Convicts" (Col) and "Thief of Damascus" (Col), $11,000.

Lyn (Indie) (1,000; 75-90)—"Never Take No For Answer" (Ind). Neat $5,500. Last week, "Red Shoes" (UA), $4,000.

Missouri (F&M) (3,500; 60-75)—"About Face" (WB) and "No Room for Groom" (U). Good $10,000. Last week, "Wait 'til Sun Shines" (20th) and "Return of Texan" (20th), $9,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Anything Can Happen" (Par) (2d wk). Held at $3,000 after nice $4,000 opening session.

Shady Oak (St. L. Amus.) (800; 75-90)—"Anything Can Happen" (Par) (2d wk). Good $3,500 following $4,500 initial frame.

'Pride' Torrid $22,000, Denver; 'Uprising' 12G

Denver, May 27.

Start of fishing season is being blamed this round for drop in first-run film biz, with estimated 100,000 fishermen out on streams and lakes opening day last Sunday. "Strange World" looms fine on world preem at Rialto. "Pride of St. Louis" is rated fine in two houses while "David and Bathsheba" and "Indian Uprising" shape as good.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"David and Bathsheba" (20th), day-date with Tabor, Webber. Good $7,500. Last week, "African Queen" (UA) and "Royal Journey" (UA) (2d wk), $7,000.

Broadway (Wolfberg) (1,200; 40-85)—"Girl in White" (M-G) (2d wk). Fair $6,500. Last week, $9,500.

Denham (Cockrill) (1,750; 40-85)

(Continued on page 25)

Cincy NSG; Vaude Tilts 'Chained,' To 7G, 'Story' Oke 9G, 'Carbine' 10G

Cincinnati, May 27.

Biz generally is holding to seasonal level for fourth consecutive round which is far from good. Flagship Albee is current coin leader with "Carbine Williams" in mild stride. Trailing closely are "San Francisco Story," okay at Palace, and "Anything Can Happen" in Capitol. "Deadline—U.S.A." looks fairish at Keith's. Lyric has the Hilton Sisters, first vaude booking in quarter of a century, linked with "Chained for Life." Combo shapes good.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Carbine Williams" (M-G). Mild $10,000. Last week, "Red Mountain" (Par), same.

Capitol (Mid-States) (2,000; 55-75)—"Anything Can Happen" (Par). Okay $8,000. Last week, "Belles on Toes" (20th) (2d wk), $6,500.

Grand (RKO) (1,400; 55-75)—"To Have, Have Not" (WB) and "High Sierra" (WB) (reissues). Modest $4,000. Last week, "Thief of Damascus" (Col) and "Brave Warrior" (Col), $5,000.

Keith's (Mid-States) (1,542; 55-75)—"Deadline—U.S.A." (20th). Fairish $6,000. Last week "Red Ball Express' (U), about same.

Lyric (RKO) (1,400; 55-75)—"Chained for Life" (Indie) and Hilton Sisters heading stageshow. Hiltons the magnet for a good $7,000 or near. Last week, "Macao" (RKO), $4,000 in 6 days.

Palace (RKO) (2,600; 55-75)—"San Francisco Story" (WB). Oke $9,000 or close. Last week, "Sniper" (Col), ditto.

Weather Dull, So Is Chi B.O., But 'Macao' Okay $13,000; 'Texan' Light 8G, 'Deadline'-Vaude Lean 22G, 2d

Chicago, May 27.

There is not too much sun, either in the skies or at the boxoffice this week in the Loop. The few entries look mainly bleak while the holdovers appear equally drab. Grand has brought in "Return of Texan" with a reissue "Black Rose" for a light $8,000. The Roosevelt should fare better with "Macao" and "On the Loose" at okay $13,000.

Of the second-weekers, the Chicago with "Deadline-U. S. A." is faltering to lean total even with Margaret Whiting and Four Aces onstage. The Oriental, with "Carbine Williams" and "Young Man With Ideas," is slumping to sad takings on holdover. "Red Ball Express" and "Brave Warrior" at United Artists is okay on first holdover round. "Marrying Kind" at the Woods is holding moderate.

"Greatest Show on Earth" at the Palace leads third frame product with a big total. "Man in White Suit" at Surf, too, is sock in seventh stanza.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Deadline-U. S. A." (20th) plus Margaret Whiting and Four Aces onstage (2d wk). Lean $22,000. Last week, $35,000.

Grand (RKO) (1,500; 55-98)—"Return of Texan" (20th) and "Black Rose" (reissue). Light $8,000. Last week, "Rose of Cimarron" (20th) and "Suez" (20th) (reissue), $9,000.

Oriental (Indie) (3,400; 55-98)—"Carbine Williams" (M-G) and "Young Man With Ideas" (M-G) (2d wk). Very dull $11,000. Last week, $17,500.

Palace (Eitel) (2,500; 98-$1.25)—"Greatest Show" (Par) (3d wk). Big $28,000. Last week, $33,000.

Roosevelt (B&K) (1,500; 55-98)—"Macao" (RKO) and "On the Loose" (RKO). Okay $13,000. Last week, "Steel Town" (U) and "Meet Danny Wilson" (U), $7,000.

State-Lake (B&K) (2,700; 55-98)—"Sniper" (Col) and "Okinawa" (Col) (2d wk). Sluggish $10,000. Last week, $16,000.

Surf (H&E Balaban) (675; 98)—"Man in White Suit" (U) (7th wk). Fine $3,300. Last week, same.

United Artists (B&K) (1,700; 55-98)—"Red Ball Express" (U) and "Brave Warrior" (Col) (2d wk). Held at $8,000. Last week, nice $12,000.

Woods (Essaness) (1,073; 98)—"Marrying Kind" (Col) (2d wk). Fancy $16,000. Last week, $24,000.

World (Indie) (587; 98)—"Les Miserables" (Indie) (3d wk). Down to $2,500. Last week, oke $3,300.

Ziegfeld (Lopert) (480; 98)—"Under Paris Skies" (Indie) (2d wk). Oke $3,000. Last week, $3,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Tomorrow' Fast $10,500, Hub Ace

Boston, May 27.

"Tomorrow is Too Late" is creating a stir at the small-seater Beacon Hill this frame with sock session. "Half Breed" at Memorial, "Outcasts of Poker Flat" at Met, "San Francisco Story" at Paramount and Fenway and "Girl in White Suit" at State and Orpheum are only so-so. "Man in White Suit" in sixth frame at Exeter still is smash.

Estimates for This Week

Astor (B&Q) (1,500; 50-95) — "Song in Heart" (20th) (7th wk). Final 6 days is satisfactory $5,000 after $6,000 for sixth.

Beacon Hill (Beacon Hill) (682; 50-$1.20) — "Tomorrow Too Late" (Indie). Staunch $10,500. Last week, "Notorious Gentleman" (Indie) and "Green for Danger" (Indie) (reissues), $5,000 for 9 days.

Boston (RKO) (3,000; 40-85) — "To Have, Have Not" (WB) and "High Sierra" (WB) (reissues). Slow $7,000. Last week, "Thief of Damascus" (Col) and "Satan in Skirts" (Indie) split week with "Penitentiary" and "Women in Prison" (Col) (reissues), same.

Exeter (Indie) (1,300; 60-80) — "Man in White Suit" (U) (6th wk) Holding nicely at $5,200 following oke $5,900 fifth stanza.

Fenway (NET) (1,373) (40-85)—"San Francisco Story" (WB) and "House of 1,000 Women" (Indie). Dull $3,800. Last week, "Lion and Horse" (WB) and "Aaron Slick" (Par), $3,500.

Memorial (RKO) (3,000; 40-85)—"Half Breed" (RKO) and "Wall of Death" (Indie). Thin $12,000. Last week, "Red Ball Express" (U) and "Wings of Danger" (Lip), nice $16,000.

Metropolitan (NET) (4,367; 40-85) — "Outcasts of Poker Flat" (20th) and "Anything Can Happen" (Par). Drab $12,000. Last week, "Red Mountain" (Par) and "Bal Tabarin" (Rep), $11,000.

Orpheum (Loew) (3,000; 40-85)—"Girl in White" (M-G) and "Young Man With Ideas" (M-G). Fairish $13,000. Last week, "Pride of St. Louis" (20th) and "First Time" (Col), ditto.

Paramount (NET) (1,700; 40-85) —"San Francisco Story" (WB) and "House of 1,000 Women" (Indie). Mild $9,500. Last week, "Lion & Horse" (WB) and "Aaron Slick" (Par), $8,500.

Pilgrim (ATC) (1,800; 40-85) — "Atomic City" (Par) and "Brave Warrior" (Col). Opened Saturday (24). Last week, "The Sniper" (Col) and "Yank in Indo-China" (Col) (2nd wk), oke $6,000.

State (Loew) (3,500; 40-85) — "Girl in White" (M-G) and "Young Man with Ideas" (M-G). Slow $9,000. Last week, "Pride St. Louis (20th) and "First Time" (Col), $8,500.

'Sniper' Bright $11,000, Buff; 'Poker Flat' $8,000

Buffalo, May 27.

Milder weather is helping biz tone here despite dearth of strong pix. "Girl in White" is doing the most trade with neat session at the Buffalo. "Outcasts of Poker Flat" is only passable at the Center while "The Sniper" looms trim at the Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Girl in White" (M-G) and "Young Man With Ideas" (M-G). Neat $12,000. Last week, "Belles on Toes" (20th) and "Talk About Stranger" (M-G), same.

Paramount (Par) (3,000; 40-70)—"To Have, To Have Not" (WB) and "High Sierra" (WB) (reissues). Sluggish $7,500. Last week, "San Francisco Story" (WB) and "Atomic City" (Par), ditto.

Center (Par) (2,100; 40-70) — "Outcast of Poker Flat" (20th) and "Desert Pursuit" (Mono). Passable $8,000. Last week, "Valley of Eagles" (Lip) and "Pardon My French" (UA), $7,300.

Lafayette (Basil) (3,000; 40-70)—"The Sniper" (Col) and "Sound Off" (Col). Trim $11,000. Last week, "Red Ball Express" (U) and "Double Confession" (WB), $10,000.

Century (20th) (3,000; 40-70) — "Half Breed" (RKO) and "Gobs and Gals" (Rep). Thin $7,000 or near. Last week, "Macao" (RKO) and "Oklahoma Annie" (Rep), $7,500.

'Skirts' Hotsy $11,000, Balto

Baltimore, May 27.

Some slight lift is being noted here currently with "Skirts Ahoy," leading the city at the Town with solid session. "San Francisco Story" is very slow at the Stanley, but some of other spots show some signs of improvement.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Young Man With Ideas" (M-G). Not getting far at $6,500. Last week, "Red Ball Express" (U), about same.

Keith's (Schanberger) (2,640; 20-70)—"Denver & Rio Grande" (Par). NG $7,000. Last week, "No Room For Groom" (U), $6,400.

Mayfair (Hicks) (980; 20-70) — "Thief of Damascus" (Col). Average $4,500. Last week, "Lady and Bandit" (Col), $4,000.

New (Mechanic) (1,800; 20-70)— "Belles On Toes" (20th) (2d wk). Not holding well at $5,000, mfld $7,000 opener.

Stanley (WB) (3,280; 25-75) — "San Francisco Story" (WB). Blah $8,000. Last week, "Anything Can Happen" (Par), $6,400.

Town (Rappaport) (1,500; 35-70) — "Skirts Ahoy" (M-G). Strong $11,000. Last week, "The River" (UA), $6,900.

Pitt on Skids; 'North' Dull at $10,000, 'Groom' Slow 3½G, 'Express' 6G

Pittsburgh, May 27.

There is not much to bring patrons downtown this week, and biz is off all over. "Wild North" at Penn and "Half Breed" at Stanley are both doing poorly at Golden Triangle's two biggest houses. Harris looms okay with "Red Ball Express." "Man in White Suit" winding up satisfactorily in third week at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"No Room for Groom" (U) and "Bronco Buster" (U). Will be lucky to get slow $3,500. Last week, "Belles On Toes" (20th), $5,500.

Harris (Harris) (2,200; 50-85)—"Red Ball Express" (U). Got a little push from personal by Major General Ross, who organized Red Ball transportation unit in the last war, and the films technical adviser. Okay $6,000. Last week, "The Sniper" (Col), $7,000.

Penn (Loew's) (3,300; 50-85)—"Wild North" (M-G). Dull $10,000 or less. Last week, "Sailor Beware" (Par) (2d wk), $10,500.

Squirrel Hill (WB) (900; 50-85)—"Man in White Suit" (U) (3d wk). New policy here of evening shows only naturally cutting down biz a bit, but still satisfactoy $2,000. Last week, fancy $3,200.

Stanley (WB) (3,800; 50-85)—"Half Breed" (RKO). Dismal $6,500. Last week, "Red Mountain" (Par), $9,000 in 9 days.

Warner (WB) (2,000; 50-85)—"To Have, Have Not" (WB) and "High Sierra" (WB) (reissues). Sad $3,500. Last week, "Green Glove" (UA) and "Royal Journey" (UA) $4,000.

N. Y. Sluggish Pre-Memorial Day But 'About Face'-Vaude Perky $27,000; 'Treason' Big 13G, 'Outcast' 18G, 2d

Broadway first-runs are experiencing the usual pre-Memorial Day lull this session. The seasonal trend is much more severely downgrade than in recent years, coming when an unusually weak assortment of product is on tap and at a time when all lines of business are complaining about bad sales. The public as a whole has not been buying the fare offered by most theatres in recent weeks.

An encouraging sign currently is the way the Warner is picking up from its recent doldrums. With "About Face" and stageshow headed by Mindy Carson, Alan Carney and Beachcombers, it is heading for fine $27,000 in its first week, which does not include Memorial Day, considerably better than recent sessions there.

Many of the art theatres have been going against the offish trend by holding strong to sock. Indicative is the smash $13,000 registered by "High Treason" in its first week at the Trans-Lux 52d Street. The Globe is doing very well with its two oldies, "Red River" and "Tulsa." Combo shapes fine $11,000. Elsewhere the Street is strictly holdover and extended-run, with few halfway decent showings.

"Scaramouche" with stageshow continues getting the most money but it is far from exciting at around $106,000 for third Music Hall week. "Lovely To Look At" replaces tomorrow (Thurs.).

"Outcast of Islands" still is limping at the Astor in its second week but continuing strong at the Fine Arts where its day-date. Palace is perking up this week after disappointing takings last round, with sturdy $14,000 likely in six days with "Models, Inc." and eight acts of vaudeville.

Both "Encore" at the Normandie and "Man in White Suit" at the Sutton held nicely in their eighth weeks.

Some nine Broadway houses are bringing in new bills this week to take advantage of the long holiday weekend. A main focal point will be the Paramount, which opens a stageshow headed by Johnnie Ray, with "Wild Heart," today (Wed).

Estimates for This Week

Astor (City Inv.) (1,300 70-$1.80) —"Outcast of Islands" (UA) (2d wk). Holding fairly well with about $10,500 after mild $15,000 opener. Holds a third and maybe longer.

Beekman (R&B) (550; 85-$1.50) —"Never Take No for Answer" (Indie) (5th wk). Fourth stanza ended Monday (26) held after $6,000 for third week.

Capitol (Loew's) (4,820; 70-$1.80) —"Skirts Ahoy" (M-G). Opens today (Wed.). Last week, "Carbine Williams" (M-G) (3d wk), dipped to $8,000 after $10,500 for second round.

Criterion (Moss) (1,700; 50-$1.80) —"Sniper" (Col) (3d wk). About same as second week with around $5,500, after thin $6,500 for initial holdover round. "Red Ball Express" (U) is due in tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80) —"Outcast of Islands" (UA) (2d wk). Initial holdover round ending today (Wed.) holding fine at $7,500 after fine $8,500 for opening week.

Globe (Brandt) (1,500; 50-$1.80) —"Red River" (UA) and "Tulsa" (UA) (reissues). First week ending tomorrow (Thurs.) shapes fine $11,000 or near, unusually good for oldies, and better than some new pix to play here lately. Holds. In ahead, "Denver & Rio Grande" (Par), $7,000.

Mayfair (Brandt) (1,736; 50-$1.50) —"Outcasts of Poker Flat" (20th) (2d-final wk). Hitting drab $5,500 after only $7,000 opening round. "The Fighter" (UA) opens Friday (30).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par) (9th wk). Eighth session ended last night (Tues.) continued nicely with $9,000 after $9,400 for seventh week.

Palace (RKO) (1,700; $1.20)—"Models, Inc." (Indie) with 8 acts of vaude. Week ending Thursday (29) looks trim $14,000 or near for 6 days. Last week, "Lion and Horse" (WB) plus 8 acts of vaude, disappointing $11,500, much below expectancy. House opens "The Sellout" (M-G) with new vaude layout Friday (30).

Paramount (Par) (3,664; 80-$1.80) —"Wild Heart" (RKO) with Johnnie Ray, Gary Morton, Billy May orch heading stageshow. Opens today (Wed.). Last week, "Rancho Notorious" (RKO) with Nat (King) Cole, Alan King, Russ Case orch onstage (2d wk), mild $45,000 after $57,000 opener.

Park Avenue (Reade) (583; 90-$1.50)—"When In Rome" (M-G) (3d wk). Second frame ended Saturday (24) held to $3,200 after nice $5,800 opening round. "Actors and Sin" (UA) opens May 30.

Paris (Indie) (568; $1.25-$1.80)—"Under Paris Skies" (Discina) (4th wk). Third session ended Sunday (25) continued sturdy at $8,300 after $10,300 second week.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Scaramouche" (M-G) and stageshow (3d-final wk). Winding up short run with $106,000 after fair $116,000, below hopes, for second. "Lovely To Look At" (M-G) opens tomorrow (Thurs.).

Roxy (20th) (5,886; 80-$2.20) — "Kangaroo" (20th) with Georgia Gibbs, Jean Leon Destine and Haitian Dancers, Jimmy Nelson, Condos & Brandow onstage (2d-final wk). Off to $45,000 or less after mild $58,000 opener. "Lydia Bailey" (20th) with Alan Dale, Floriah Zabach, Dunhills, Martin Bros. heading stageshow opens Friday (30).

State (Loew's) (3,450; 55-$1.50) — "Wild North" (M-G) (3d-final wk). Winding up at $5,000 after slow $7,000 for second week. "Girl in White" (M-G) opens Friday (30).

Sutton (R&B) (561; 90-$1.50) — "Man in White Suit" (U) (9th wk). Eighth stanza ended Monday (26) continued smash with $12,500 same as for seventh.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Narrow Margin" (RKO) (4th wk). Continued solid at $5,000 or close after $6,200 for third week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "High Treason" (Indie) (2d wk). Initial stanza ended Monday (26) hit socko $13,000. In ahead, "No Resting Place" (Indie) (2d wk-9 days), $2,200.

Victoria (City Inv.) (1,060; 70-$1.80) — "Walk East on Beacon" (Col). Opens today (Wed.). Last week, "Marrying Kind" (Col) (11th wk-6 days), dipped to $4,000, but concluding a very nice long run. Previous full week was fair $6,000.

Warner (WB) (2,756; 85-$2) — "About Face" (WB) with Mindy Carson, Alan Carney, Beachcombers onstage. Shapes to get fine $27,000 or near in first week ending tomorrow (Thurs.). In ahead, "San Francisco Story" (WB) with Carmen Cavallaro orch heading stageshow (2d wk), light $15,500.

Strikes, Weather Hit Frisco; 'Models' Robust $13,000, 'Maru' NG 12G

San Francisco, May 27.

Local strikes and warm weather continue to slough biz here. Opening day personal appearance of Howard Duff is helping "Models, Inc." to good total at Golden Gate. "Girl in White" shapes fair at Warfield while "Atomic City" looms weak at Paramount. "Valley of Eagles" is fair at St. Francis, but "Mutiny" is very dull at United Artists. "Marrying Kind" is fine in second Orpheum session while "Man in White Suit" still is sturdy in third Stagedoor round.

Estimates for This Week

Golden Gate (RKO) 2,850; 65-95) "Models, Inc." (Indie) and "Smith Vs. Scotland Yard" (RKO). Good $13,000. Last week, "Half Breed" (RKO) and "Road Agent" (RKO), $8,500.

Fox (FWC) (4,651; 65-95)—"Mara Maru" (WB) and "Desert Pursuit" (Mono). Thin $12,000. Last week, "Outcasts of Poker Flat" (20th) and "Gobs And Gals" (Rep), $10,000.

Warfield (Loew's) (2,656; 65-95) —"Girl in White" (M-G). Fair $13,000 or less. Last week, "Carbine Williams" (M-G), $20,000 in 10 days.

Paramount (Par) (2,646; 65-95)—"Atomic City" (Par) and "Stolen Face" (Lip). Weak $10,000. Last week, "Flaming Feather" (Par) and "Loan Shark" (Lip), $12,500.

St. Francis (Par) (1,400; 65-95)—"Valley Of Eagles" (Lip). Fair $9,000. Last week, "Anything Can Happen" (Par) (2d wk), $7,500 in 5 days.

Orpheum (No. Coast) (2,448; 65-95)—"Marrying Kind" (Col) and "Northern Territory" (Mono) (2d

(Continued on page 25)

Mpls. Still Slow Albeit 'About Face' Fair $6,500; 'John' Dim 6G, 'Ronde' 5G

Minneapolis, May 27.

Theatres continued to be favored by cold, cloudy weather, but trade was hurt by warm, clear Sunday. New entries meriting a better response than they're getting include "The Browning Version" and "La Rhonda." Other newcomers, such as "My Son, John," "Red Mountain" and "San Francisco Story," don't seem able to make much of a biz splash. "About Face" looms fair after nice reception. Lone holdover "Red Ball Express" still is nice at Gopher.

Estimates for This Week

Century (Par) (1,600; 50-76) — "Browning Version" (U). Light $3,000. Last week, "When in Rome" (M-G), $3,000.

Gopher (Berger) (1,000; 50-76) —"Red Ball Express" (U) (2d wk). This one has turned in best gross house has had in months. Still nice at $3,500. Last week, $5,000.

Lyric (Par) (1,000; 50-76)—"San Francisco Story" (WB). Mild $4,500. Last week, "African Queen" (UA) (5th wk), $4,500.

Radio City (Par) (4,000; 50-76)—"My Son, John" (Par). Well-enough liked, but little biz. Drab $6,000 or close. Last week, "Wait 'Til Sun Shines Nellie" (20th), same.

RKO-Orpheum (RKO) (2,800; 40-76)—"About Face" (WB). Meeting with some approval to land fair $6,500. Last week, "Half-Breed" (RKO), $6,700.

RKO-Pan (RKO). (1,600; 40-76)—"Top Hat" (RKO) and "Suspicion" (RKO) (reissues). Lean $4,000. Last week, "Marrying Kind" (Col) (2d wk), fine $5,500.

State (Par) (2,300; 50-76)—"Red

(Continued on page 25)

K.C. Mild; 'Flesh' Fair $11,000, 'Marrying Kind' Light 10G, 'Happen' 7½G

Kansas City, May 27.

Biz shapes mild for current session, product being rated fair to average. "Marrying Kind" at Midland shapes light while "Anything Can Happen" at Paramount is okay. Pair shape as best bets here this week. "Flesh and Fury" in four Fox Midwest theatres is not up to hopes. The arty Vogue continues its fine run with "Man in White Suit" on seventh week.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Wait 'Til Sun Shines Nellie" (20th) and "Gobs and Gals"

(Continued on page 25)

Coin Trouble Holds Back German Pix Prod.; 4% B.O. Tax Seen Helping

Frankfurt, May 20.

Coin trouble still figures as the greatest problem facing the German film industry. Lack of money and fear of government ownership are the chief reasons, producers say, that few pictures were considered outstanding last year. However, now a tax on the theatre grosses is looked on as a solution of the current production headache.

The Nazi regime and the war got rid of many top producers, directors and actors. Most of the films made last year and since the war have been purely escapist films.

At present each of the 60 or 70 films made annually in Germany is a serious financial gamble. Ordinarily half of the film's budget is put up by the distributor on bank credit while 30% is put up by the city in which studios are located in order to stimulate the local industry. The remaining 20% comes from the producer. If the film does not pay off, it is the city subsidy which makes up the loss to the bank.

With such financial instability, there are no longterm actor or director contracts and a chance to build up talent. Such favorites here as Hans Albers, Marika Rokk, Vere Molnar and Gertrude Kuckelmann sign up often with a different producer, director or even studio each time.

New Talent Has Small Chance

Talent scouts are unknown, and it remains for an alert producer or director to watch the legitimate stage, the one or two dramatic schools now starting up again or wait for someone good to show up. Since there is no money for screen tests, a new actor has little chance.

All of the big companies, including Allianz, Herzog, Schorcht and Gloria, favor independence as opposed to nationalization. Because of opposition from the German industry itself, it is now believed that federal government's plan for a tax on all first showings of films will fall through. The money was to have gone to a "risk fund" for better German pix, but the industry is afraid of too much government interference.

Instead of the tax plan, local film heads favor a voluntary "Selbsthilfe" form of tax whereby every picture shown would give 4% of its take at the boxoffice to a general fund. This would then cut out government subsidies and possibly necessary bank credits. It is figured to put each of producing firm on its feet.

One help given recently by the federal government was the lifting of admission prices, set by law over 20 years ago. Now the theatre can charge what it wants. Since the distributor gets 40% of all intake, part of the increased prices would go to the producers.

German producers feel that the local citizenry is still not far away enough from its own problems to see anything but escape pix, despite the success of such American pix as "Streetcar" and "A Place in Sun." Allianz Films, among the best financially, is now easing into the problem field with "Toxi," a film now in production. "Toxi" is a half-Negro, half-German child, a role played by 5½-year-old Elfie Fiegert, chosen from 400 "mischlings."

Int'l 16m Film Congress Set for Berlin in June

Berlin, May 20.

Six-day International 16m Film Congress is slated to start here concurrently with Berlin Film Festival. Initiated by the Italian 16m Film Assn., an organization supported by the Italian government, the Congress will serve as forum for the many-nation discussion of educational films, amateur films, feature films, 16m television, sound-film production and technical problems plaguing people working in 16m field.

On the Congress docket are showings by various types of projectors, awarding of prizes for top 16m reels, and possibly an organization of international federation for dealing with 16m celluloid problems on a permanent basis.

Mono Sets New Distrib Pact for Philippines

Monogram and Allied Artists new product in the Philippines will be handled by Frieder Films, Inc., of Manila, under a deal recently closed by Norton V. Ritchey, prez of Monogram International. Frieder formerly was Republic's licensee in that territory. Although Frieder will now distribute fresh Mono-AA pictures, the company's older pix will continue to be released through the Monogram Film Exchange, Inc., Manila, headed by William Brown.

Ritchey, incidentally, also inked an arrangement with the International Variety & Theatrical Agency covering his firm's product in the South African market. IVTA is the rep for Consolidated African Theatres (the Schlesinger interests).

Sponsored Irish Ballet Scores

Dublin, May 20.

Ballet group founded at Cork by Joan Denyse Moriarty has found a sponsor in nylon and knitwear manufacturer Declan Dwyer of the Sunbeam-Wolsey Co. Group, currently all amateur in status, took over the Cork Opera House this week, with Dwyer agreeing to pick up the tab. Aloys Fleischmann, Professor of Music at University College, Cork, held baton for the 70-piece orch which he gathered, some professional, others amateurs. As enough professional musicians were not available in the area, there was no union squawk.

Show caught proved higher than average amateur standard in repertoire of classics and newly-choreographed work by Miss Moriarty based on J. M. Synge's Abbey play, "The Singer." Some of the dancers taught by Miss Moriarty are equal to professional standard, and effort is seen here as major step to founding an Irish Ballet. Critics from major newspapers went south to Cork to gander the show, and were followed by top show biz folk when they heard something fresh was in the way up. Group may be invited to stage ballets here later this season.

N.Y. City Ballet Co. Sock In Florence Fest Bow; Balanchine's Iberian Bid

Florence, May 20.

The N. Y. City Ballet Co., in its first appearance in Italy, scored a big success when it opened a two-week stay at the Teatro Communale here Sunday (18), as part of the Florence Festival. This will be the only Italian stop for the troupe, which just completed a three-week engagement in Barcelona and a week in Paris, latter under sponsorship of the Cultural Festival. Troupe goes back to Paris from here for a two-week stay under their own auspices.

George Balanchine, troupe's artistic director, revealed here that he had received an offer from the Gran Teatro de Liceo, Barcelona's opera house, for a four-year contract to build a ballet troupe there. Troupe's stay there April 16 to May 7 proved a huge success, with nightly sellouts.

New Israeli Production Unit Prepping Vidpix

Tel Aviv, May 20.

A new production company, making shorts principally for television showing abroad, has been set up here. It is Chazon, Ltd., under management of Joseph Troupin.

Pix, in color, are Bible subjects made on their actual historical locations. Initialer is "Isaac and Rebecca," now being filmed in the vicinity of Beersheba. Ben Oysermann is the director. Ballet scenes are performed by Rena Nicova, and players of the Habimah, Chamber and Obel repertory troupes are taking part.

WB's Foreign Execs Huddle

Three of Warner Bros. top Latin American execs are expected in New York next week for confabs with Wolfe Cohen, international chief.

They are Armando Trucios, Pacific division head, with headquarters in Mexico City; Peter Colli, Caribbean division chief, operating out of Havana, and Ary Lima, Atlantic division topper, based in Rio de Janeiro.

Italy in Uproar Over Who Will Control TV; Film Biz Puts in Bid

Rome, May 20.

New to Italy, television is already in an uproar over who is going to control it in the future. The Italian government granted a TV monopoly to RAI (Radio Audizione Italiani), and since then the protests have been coming in. The International Federation of Producers has agreed that relations between cinema and TV should be regulated as two interdependent activities.

Some feel that establishment of a government monopoly threatens future cinematic activities. Cinema heads insist that the pic industry be given basic fundamental guarantee as to what part they will play in the Italian TV industry of the future.

The film industry believes it should participate in the proposed organizing for TV programs. Also that transmissions of TV programs to public places such as hotels, clubs, etc., should be subject to the same legal and fiscal requirements as cinema theatres. The pic biz seeks collaboration with RAI on future programs for private transmissions as well.

Adriatica Film Televisione, backed by a group of northern financiers, has asked permission to install a TV station in Milan and has presented a project involving the installation of transmitters in Rome, Venice, Turin, Bologna, Florence, Naples, Genoa, Bari and Palermo. This group says that it is not asking any financial assistance welcomes competition, would charge no rental fees and commercials would be short. The only other TV setup here is in Vatican City.

LOWENTHAL TO RESUME PRODUCING IN BERLIN

Rudolph Lowenthal, former German film producer, who has been making pix in Mexico, will resume lensing in Berlin shortly. He is slated to leave about Sunday (1) for Germany after stops in N. Y. and Hollywood on his way from Mexico overseas.

Lowenthal has a deal with a German outfit, Berliner Synchron, to make two films within the next year. One will be all German and the second, "Traveler's Check," may be bilingual. It would be made with frozen marks as a co-production with an American company.

Producer also has set a deal for release in Germany of two of his seven Mex pix and release of two German films in Mexico. His films are a Spanish-language remake of "Maedchen in Uniform" and "Rancor of the Earth." The Reich exchange pix are "Dr. Holl," produced by Frederick Mainz, and "The White Sleep," produced by Henry Sokal.

'Earnest' to Launch New Odeon Theatre, June 2

London, May 20.

World preem of the J. Arthur Rank British pic, "The Importance of Being Earnest" is to be the initial attraction at the new Jersey (Channel Islands) Odeon on June 2. This is the first theatre of the organization to be built since the war. Theatre will be officially opened by Lieutenant-Governor Sir A. E. Grasset and preem proceeds will be given to the island's appeal for the British Empire Cancer Campaign. After opening night, house will operate on three-a-day policy.

Directed by Anthony Asquith, this film stars Michael Denison, Edith Evans, Joan Greenwood, Miles Malleson, Michael Redgrave, Margaret Rutherford and Dorothy Tutin.

Big New Zealand Cinema Circuit In Hassle With RKO, Col on Terms

Sydney, May 20.

The powerful Moodabe Amalgamated Theatres' cinema chain, operating top New Zealand houses, currently is not seeing eye-to-eye with Columbia and RKO on product terms. As a result, a bitter fight looms. Amalgamated is headed by Mike Moodabe. RKO has been associated with Amalgamated almost since the beginning of circuit's formation.

It will be recalled that back in 1934 Stanley Crick, then chief of 20th-Fox here, and Charles Munro, at the time topper of Hoyts' Australian cinema loop, completed a deal whereby the former bought a 50% holding in Amalgamated, biggest deal in the film biz up to that time. The Crick-Munro deal insured a product outlet for 20th-Fox in the New Zealand territory.

Some years later Joe Moodabe, brother of Mike Moodabe, decided to sell his stock in Amalgamated to 20th-Fox, thus giving this U. S. distributor what amounted to a 75% stock sayso in the loop. There were some political outcries about American film interests taking a strangle-hold on the New Zealand cinema field, but these soon died down.

Despite the major sayso in the loop by 20th-Fox, the management is still retained by the Moodabe Bros., Mike and Joe. Product handled by Amalgamated is 20th-Fox, RKO, Columbia as well as sharing the Warner fare with the Kerridge-Rank loop, and London Films-Korda.

Opposition to Amalgamated is the equally powerful Kerridge-Rank cinema chain, handling Paramount, Metro, Universal and the J. Arthur Rank product plus a share of the Warner pix.

Mex Actors Assn. Bans Rassling in Pix Houses

Mexico City, May 20.

Theatres throughout Mexico must be strictly for theatrical shows when they are open for business, the National Actors Assn. has made it clear. It clamped down on managers of the Teatro Libertad, local vaude-revue house, for presenting bouts of girl wrestlers between acts.

Femme rassling shows were without the association's nod. The managers explained they merely presented femme wrestlers as a means of hypoing biz. The association claimed there were enough halls for such shows without using theatres.

'Islanders' Cops Arg. Film 'Oscar'

Buenos Aires, May 20.

The Argentina Academy of Motion Picture Arts & Sciences has announced its annual awards, and as expected the San Miguel Studios' "Los Isleros" (The Islanders) was named the best picture of 1951.

This picture also won three other awards: one to Lucas Demare for his direction of the film; another to Tita Merello, as the best actress, and a diploma to novelist Ernesto Castro, who wrote the original book from which the pic was taken. A special "Distinguished Service to the Screen" Plaque and Diploma also went to Demare.

Mario Scoffici got the best actor "Oscar" (a bronze eagle) for his work in "Dr. Jekyll and Mr. Hyde," made by Argentina Sono Film. No awards were made in the best supporting actress and actor sections, although special diplomas were given to Malvina Pastorino for "Shadows on the Frontier" (Interamericana), to Santiago Gomez Cou for "The Orchid," and to moppet Miriam Jones for her work in the short, "Let Us Dream," which also got a mention.

Best original film story award went to "It Happened in My Town" (Artistas Argentinos Asociados), written by Sixto Pondal Rios and Carlos Olivari. Antonio Merayo was singled out for his camera work in "Native Son" (Argentina Sono Film).

A special award was made to vet producer Federico Valle for outstanding achievements over the years for the screen.

Argentina Sono Film, which won the most awards, curiously did not have productions which were winners at the boxoffice. This company's stockholders are now mulling over a company reorganization, to increase their capital and adjust book values of properties.

The Academy's Annual Award Dinner is June 2 at the deluxe San Martin restaurant, operated by Eva Peron (cover charge $20). Attendance at this junket is a "must" for all ambitious screen talent. Last year, all were required to sign pro-Peron pledges before entering.

Korda, Jarratt Set Deal With Reed on Pix Prod.

London, May 27.

Sir Alexander Korda and Sir Arthur Jarratt, on behalf of London Films and British Lion, have concluded a new deal with Carol Reed for the production of a series of films. The director is currently prepping a subject with a Tangier background which goes into early production.

They also are dickering for a new series by David Lean, whose latest, "Sound Barrier," is ready for early preem. They are also after distribution of Herbert Wilcox's "Beggar's Opera" for which Laurence Olivier has been inked as star.

Ian Dalrymple, who is joining the Korda organization as an exec producer is working on an adaptation of Richard Hilary's "Last Enemy." Ludovic Kennedy, who has joined the literary department of London Films, is writing an original.

Chevalier's 'Full Fire' Hottest Thing in Paris, Grossing $30,000 Weekly

Paris, May 20.

The new Maurice Chevalier show, "Plein Feu" ("Full Fire"), which opened at the Empire, April 24, is packing this big house to the tune of $30,000 weekly at a $4 top, the biggest gross of any current Paris show. Folies Bergere new revue is its chief rival. Casino de Paris show is an oldie, a holdover from last year. ABC show, "Autre Chose" ("Something Else"), is not in the running. "Feu d'Artifice" ("Fireworks"), elaborate Eric Charrel-Suzy Delair revue, closed after six weeks at the Marigny, a big loser.

Since opening, "Full Fire" has undergone plenty of surgery. Premiere ran from 9:15 to 12:45 p.m., with a 20-minute break for intermission. Under the new schedule, the show runs from 8:50 to 11:50 p.m., with 15-minute intermission.

Liberal hatchet-work has cut running time of many acts including Chevalier's. He is now on half-an-hour to 40 minutes and much of his material has been revised. Some of the new songs, introduced at opening and frowned on by crix as not up to the standard of the oldies, are out. Act now includes a pot-pourri of American numbers and imitations of Al Jolson and other U. S. performers. This bid to American tourists clicks. Lengthy explanations prefacing songs also are missing, and he now goes into numbers without preamble.

Other cuts have been made in the Ben Yost Singers repertory, an over-long Chaplin ballet and the big finale showing Bastille Day in Paris.

Lag in Public Interest Hits Mexico's Com'l TV

Mexico City, May 20.

Mexican TV stations are striving to unravel the strangling knot of sponsors now reluctant to spend more for spots and program shows as well as the lack of public interest in tele programs.

Stations are trying to improve programs so as to prod the public into buying more and better receivers, thereby increasing the number of listeners which is expected to induce sponsors to invest more in TV.

Disaster Ahead for British Film Biz If Methods Don't Change, Survey Shows

London, May 27.

British film industry is on the brink of quick disaster unless the government continues to protect and subsidize it, according to a study prepared by the Political and Economic Planning Organization. But the only permanent solution, the report warns, is for British filmmakers to turn out pictures which the British public will accept more readily than Hollywood product.

In an exhaustive review of the situation, the report stresses that "not only must the government protect the industry indefinitely but also aid it financially for as far ahead as can be seen." However, it was pointed out, even this assistance will merely "postpone final disaster." Failure to cultivate a taste for their product in the appetite of British filmgoers reportedly cost the industry a $39,200,000 loss in the four-year stretch from 1946 through 1950.

Moreover, the report emphasizes, "broad political reasons demand that the British government should concern itself, it necessary, with the preservation of the film industry." Survey also questions why British production should be in a parlous state when British exhibitors net around $300,000,000 annually.

Initiative for preparation of the 300-page report was taken by the British Film Institute which contributed a substantial sum towards its cost. But all research was done by the regular PEPO team of investigators. Industry's woes are boiled down into three categories: predominance of American films, the limited home market for British production and the heavy burden of the entertainment duty.

In analyzing financial aid, which the government has extended British filmmakers, particularly the Eady levy, the report explains why this method was initiated in preference to a rebate on the admission tax. It's pointed out that if the tax were reduced by 1,000,000 pounds ($2,800,000) British producers would receive only about 60,000 pounds whereas Hollywood pix would benefit by two and a half times that total. Balance would go to the remainder of the industry.

RADIO OUTLET OKAY ASKED BY SCOTTISH U.

St. Andrews, Scotland, May 20.

A bombshell was thrown into British radio here today when the British Postmaster-General was asked for a license to operate a radio station at the ancient St. Andrews University. Move was made by John Coatman, former controller of the north region of the British Broadcasting Corp. and now director of the Social Science dept. of St. Andrews University.

"If we can break the BBC monopoly," said Coatman, "we will have a station in St. Andrews, and if we do, nobody in the area will listen to the BBC any more."

Coatman says he has studied the tele-communications act, and there is nothing in it to prevent him from making application for a license to operate a broadcasting station on a high frequency. Such a station would have a limited range of about 10 miles.

He has in mind the broadcasting of a lively local news service from the county of Fife, farming and fishing views, and broadcasting of plays and concerts from theatres in the county. Science students could assist and run the station without cost to the college. No comment is forthcoming from the BBC or from the British Postoffice.

Speaking in Edinburgh earlier, John Coatman called for a separate broadcasting corporation for Scotland, free from English domination.

Delfont Setting TV Revue

London, May 20.

Bernard Delfont is lining up a new revue, "Television Varieties," which is scheduled to open here this fall. It will probably play a short provincial tryout run before coming to the West End.

As star in this revue, Delfont has pacted Betty Driver, who recently clicked on her own TV program.

London Arts Theatre Ends Class Prod. Plan

London, May 20.

Having shown a loss of around $3,000 on its first two productions, the Arts Theatre Club has abandoned for the time being the policy of bringing class productions to a wider public. It launched such program three months ago at the Winter Garden, teeing off with a production of Christopher Fry's "The First Born." Subsequently ATC followed with "A Constant Couple." Each production ran six weeks.

Having finished in the red with its first two efforts, Alec Clunes, director of the Arts Theatre Club and star of both productions, considers it unwise to continue this policy in the coming summer season. However, he intends to resume in the fall.

Project was limited by the policy of keeping admissions at a popular level. Of the 1,600 seats, 500 were available at 20c while the top was $1.50.

Wolfit Smacks Old Vic Setup

London, May 27.

Allegations by Donald Wolfit that the Old Vic was a "monstrous pretense of a national theatre" were characterized as "untrue and mischief-making" by Sir Bronson Albery, director of the Old Vic Trust.

Wolfit, who quit the Old Vic Co. last season, made his charges at a luncheon of the Society for Individual Freedom. He challenged the wisdom of shipping "Othello" to South Africa in view of the racial friction; accused the management of withdrawing successful plays to make way for unsuccessful ones; and assessed the Old Vic's losses at about $85,000 each season.

In his reply, Albery explained that before final decision was made in regard to "Othello," assurances were received from John Schlesinger, under whose aegis the company will perform in South Africa, who in turn had raised the matter with the Minister of the Interior. They were assured there was no cause for concern.

The charge of withdrawing plays was described as nonsense and Albery declared the program was agreed on at the beginning of the season. He agreed there were losses but nothing like the scale suggested.

British Vaude Artists Approve Korean Treks

London, May 27.

A party of prominent variety artists addressed a private meeting of MPs in the House of Commons last Thursday (22) to clear up a misunderstanding which had arisen over their willingness to entertain troops in Korea. Deputation included 92-year-old Fred Russell, Georgie Wood, Pat Kirkwood, Norman Wisdom and Jewel & Warriss.

Meeting was a closed session. Subsequently it was announced that the war secretary is to be asked to receive a deputation of three reps of the theatrical profession and three MPs from both sides of the House. This deputation, it was stated, would outline the profession's willingness to assist in the entertainment of troops in every possible way.

Thimig to Tour Austria In Prize-Winning Play

Vienna, May 20.

Helene Thimig, widow of theatrical producer Max Reinhardt, will play the leading part in the drama, "The Street to Cavarcere," by Harald Zusanek, with which a group, called the U. S. Touring Theatre in going to tour the Austrian provinces this summer.

Opus is the prize-winning play of the competition arranged by the American-owned, German-language daily, Kurier.

BBC Coronation Plans

London, May 20.

Radio toppers from seven Commonwealth countries are coming to London for a conference to discuss production plans for next summer's coronation. The British Broadcasting Corp. will play host to execs from South Africa, India, Pakistan, Australia, Canada, New Zealand and Ceylon.

Apart from special sound coverage, the BBC is planning country-wide TV reportage, with mobile units to be sent to key provincial centres. Special tele films will be made and these will be available to overseas territories. The newsreel unit is expected to make a complete pictorial record of the coronation.

Rioting Vs. Stageshows, Films in Arg. Is Blamed On Church by Peronists

Buenos Aires, May 27.

A wave of riots and disorders accompanying Argentine preems of several film and stage shows is inspired by American Cathelic missionaries, government officials here charged, in line with the church's campaign to censor "objectionable" material. Opening of EFA Studio's "Barbara Atomica" (Atomic Explosion) at the Metropolitan Theatre here last week touched off a scrap between police and students.

Prior to the Met unveiling, the same picture provoked a riot two weeks ago at the ecclesiastical and university city of Cordoba. Although approved by the censors as "suitable for any age," the film was greeted at the Gran Rex Theatre by a chorus of student cat-calls, whistles and stench bombs.

A musical revue presented at the Alberdi Theatre in San Miguel de Tucuman was marked by a demonstration in which small groups in the audience tossed acid bombs, stones and flaming matches on the stage. Police halted the disorder. The show had been branded as "immoral for Catholics" by the Catholic Vicar at San Miguel Diocese.

Ever since entertainment censorship was centralized in the Entertainment Board, some clerical associations have been organizing their Youth Groups into squads entrusted with unofficial blue-pencilling via the catcall system. Posters are also affixed on doors of Roman Catholic churches asking members to withhold patronage from "objectionable" films or shows. Youth squads are much more violent in their disapproval than prelates of their church who often have shown themselves more tolerant in entertainment censorship than municipal bluenosers.

"Barbara Atomica" concerns the effect of Cuban dancer, Blanca Amaro, and her chorus gals on a male audience. It follows the style of a risque, musical-farce, along the lines of the Paris Folies Bergeres, but much less pretentious.

There are at least six legit shows currently running here which are lewdly presented and based upon lewd themes. In some instances they are called "musical revues," in others labeled "sainetes" (burlesque). But in all cases, the humor is salacious and there's no attempt to disguise the bawdiness under a layer of "double entendre."

Lunt-Fontanne to Open New Legit in Scotland

Glasgow, May 20.

Alfred Lunt and Lynn Fontanne are set to play two weeks at Kings' Theatre here Aug. 11 in the new Noel Coward play "Quadrille." They were last here in Terence Rattigan's "Love in Idleness," presented in the U. S. as "O Mistress Mine."

Big crop of U. S. legit names are set for Scotland this summer. Katharine Hepburn opened this week in G. B. Shaw's "The Millionairess" at King's Theatre, Edinburgh, and comes here next week. Sonny Tufts played Glasgow last week in new thriller, "Shadow of a Man." "Kiss Me Kate" is set for King's Theatre here June 9; and will go two weeks.

Other Foreign News On Pages 12-13.

Heat Wave Bops London Pix Biz But 'Vadis' Okay $4,900 in 16th; 'Bronze' Modest $3,300 in 4 Days

London, May 20.

As the thermometer soared last week the boxoffice took its biggest nosedive of the year. The weekend, with high temperatures for here, saw a general exodus from London. Grosses as a consequence were below average generally in the West End.

Ironically, the one picture to stand up to the weather is the longest of the holdovers. It is "Quo Vadis," which wound its 16th week at the Ritz with a substantial $4,900.

The Empire's reissue of "Waterloo Bridge" was moderate $4,600 in first four days. In the same period, "Man of Bronze" grossed $3,300 at the Warner, while "Lydia Bailey" hit only a modest $2,200 in three days at the Plaza.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15)—"Cry, Beloved Country" (BL) (3d wk). Poor $2,300. Holds one more week with "Mourning Becomes Electra" (RKO) (reissue) opening May 23.

Empire (M-G) (3,099; 55-$1.70)—"Waterloo Bridge" (M-G) (reissue). Moderate $4,600 in initial 4 days. Finishes this frame and is being followed by "Star Said No" (M-G) and "Brandy for Parson" (ABFD), May 22.

Gaumont (CMA) (1,500; 50-$1.70)—"Down Among Sheltering Palms" (20th) and "Return of Texan" (20th) (2d wk). Disappointing with just over $2,000 for second weekend after $3,500 for opening round. "Family Secret" (Col) and "Silent Voice" (Col) opening May 22.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Emergency Call" (Indie) and "Fort Defiance" (UA). Also succumbed to weather, modest $2,400 in first 4 days. Stays.

London Pavilion (UA) (1,217; 50-$1.70)—"San Francisco Story" (WB) (2d wk.) Dipped to very poor $1,100 in second weekend after modest opening week at $4,500. "Six Convicts" (Col) opens May 23.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"High Noon" (UA) (3d wk). Holding well at around $3,200 in last 5 days. "Deadline" (20th) in from May 22.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Curtain Up" (GFD) and "Battle at Apache Pass" (U) (2d wk). Likely to finish this frame at $4,100 after sturdy $7,000 opening round. "Woman Is Dangerous" (WB) follows.

Plaza (Par) (1,902; 70-$1.70)—"Lydia Bailey" (20th). Another victim of weather with modest $2,200 for first 3 days. Holds.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (16th wk). Still doing excellent biz at $4,900 this stanza. Continues indef.

Warner (WB) (1,735; 50-$1.70)—"Man of Bronze" (WB). Opening weekend (4 days) was modest $3,300. Stays a second week with "Derby Day" (BL) opening on Derby Day (28).

U.S. Pix Still High In Spain But Lose Ground

Washington, May 27.

U. S. films continue to win the bulk of playing time and grosses in Spain, reports the Department of Commerce, but Spanish made product is rapidly gaining ground as its quality improves. A survey of the two large cities, Madrid and Barcelona, discloses that only 299 features were exhibited in the two towns in 1951, compared with 422 features in 1950. Yet the boxoffice was 20% higher. The explanation, according to the Commerce Department, is that Spanish production considerably improved its quality and whipped up public interest.

U. S. Top Export Mkt. for Mex Pix

Washington, May 27.

The U. S. now represents the largest export market for Mexican films, reports the films section of the U. S. Commerce Department. In 1950, this country acounted for 40% of all export biz done by the Mexican studios while last year the figure climbed to 42%.

About 500 theatres in the United States show Mexican films, serving an audience of about 3,750,000 Spanish-speaking persons. Bulk of this biz is in the southwest part of the country. The 1951 Mexican film export brought that country about $802,000.

Last year, the Mexican studios produced 101 pictures, a decline from the total of 123 completed in 1950. Commerce Department says the industry there is reported "in a critical state" and that this is apparently due to the inferior quality of product, competition in foreign markets from television and from imports in the domestic market and unfavorable local and foreign distribution.

Dolores del Rio, Cordoba Top Mex Film Players

Mexico City, May 20.

Dolores del Rio and Arturo Cordoba were honored as the top Mexican pic players of 1951 by the Mexican Academy of Cinematographic Arts and Sciences at a gratis fiesta at the Palace of Fine Arts (National Theatre) here today (20). "In the Palm of Thy Hand" was acclaimed the ace film of the year. It also copped most of the "Oscars." De Cordoba won his for his work in that pic. Miss del Rio won on her performance in "Paradise Robbed." "Cantinflas" (Mario Moreno), a comedy favorite here, won a special award.

An American, Charles Kimball, won an editor award for "Palm." "Palm" was the top Mexican boxoffice pic of 1951. Other prizes went to Roberto Gavaldon for direction, Luis Spota for scripting and Luis Aceves Castaneda and Guadalupe del Castillo as supporting players.

Air Force Band Sets 47 Dates in Europe

Frankfurt, May 20.

U. S. Air Force Band, which after its last tour was described by public German officials as "the best ambassador America has ever sent to Germany," has scheduled 47 concerts in Germany and other European coutries beginning June 4. The band will go to France, Portugal, French Morocco, Libya, Turkey, Greece, Yugoslavia, Trieste, Germany, Denmark, Belgium, Austria and Berlin.

Last year the band played for more than 400,000 people in Europe. More than 130,000 people in Berlin alone attended a concert. Members of the band have been drawn from 20 symphony orchestras and 16 name dance bands. Col. George S. Howard has been conductor since 1944.

SHORTS TO GET BREAK ON BBC TELE SETUP

London, May 20.

Short film producers who have been left out in the cold in the British Broadcasting Corp. TV feature, "Current Release," are now angling to get an occasional program of their own. Laurence Parker, secretary of the Assn. of Specialized Film Producers, has had preliminary talks with BBC execs.

In the four months since the launching of "Current Release," the feature has grown in interest and appeal and now draws estimated audience of 4,000,000 for the fortnightly programs. The ASFP felt that it would be wrong to muscle in on a program obviously designed for feature product, but was convinced it was entitled to get some share of this free publicity.

Loesser, Tubbs in Crash

Rome, May 27.

Songwriter Frank Loesser and actor William Tubbs, along with their respective wives, escaped injury when the auto in which they were riding crashed into a truck near here.

Mrs. Tubbs is Helen McGill, local VARIETY correspondent. Their car was wrecked.

Rodzinski Hits Paris Fest's Music Choices; Louisville Editorial Snafu

By TOM VAN DYCKE

Paris, May 20.

The European press on the current Paris musical festival, "Masterpieces of the 20th Century," suddenly switched from music and drama columns to front and editorial pages as result of a Louisville Courier-Journal editorial of May 7. Piece was written by Barry Bingham, who did a stint with the ECA here.

Kentucky gazette's thesis was to effect that whereas Russians have been sending ballet troupes and performers to other than Iron Curtain countries, latter have been "interpreters rather than creators." Editorial goes on to state that "Soviets have been smart about playing the artistic game in Europe. They have sent Soviet performers of great talent into Germany, Austria and Italy."

Feeling exists here, even by local sponsors, that Louisville's editorialist led with his chin on more than one count, First, talent like the Boston Symphony, and New York City Ballet must likewise be considered "interpreters." On the political score, European crix insist that "Masterpieces" must be judged as "political," coming as it does under sponsorship of the Congress for Cultural Freedom," angled by Julius Fleischmann.

Conductor Artur Rodzinski got in the rhubarb from Florence, attacking the sponsoring committee's selections, and pointing out that Katchaturian and Kabalevsky of Russia, Szymanowski of Poland and Janacek of Czechoslovakia have not been included, while other composers he refrained from naming were deemed unworthy of selection.

He wound up by saying "Real musical masterpieces do not need to be promoted or financed by anybody. May I humbly suggest that instead of (or in addition to) organizing musical and social gala events that cost between $500,000 and $750,000, it might be better to immortalize Fleischmann's Gin and Yeast and any other sponsor there may be . . . by creating a musical foundation to help creative artists while they are still alive, thus preventing a recurrence of the Bela Bartok case." (It was Rodzinski's contention that Bartok, famous Hungarian composer who died in New York in 1945, had to have his musical friends pass the hat to pay his hospital and burial bills.)

Replying to Rodzinski, organization director Nicolas Nobokov, Russian-born American composer-director, stated that it was not possible to give a complete picture of the evolution of music in the past 50 years, and regretted the omission of Szymanowski, Bloch, Rachmaninoff, Elgar, Schmitt and many others.

The battle wages furiously, with lots of printers ink spilled. French crix are burned at the fact that they rate but a single ducat apiece, and that in all 25 seats were allotted to the press and radio of the world. Real griping is expressed at fact that embassies, brass and other VIPs seem to have all they need.

However, in all fairness, the programs themselves have been on a very high cultural level, with only one omelet to date. Boston Symphony, New York City Ballet, Suisse Romande Orchestra, and soloists have been extraordinarily well received. But if any one individual may be said to have stolen the show, it would be Igor Stravinsky. No fewer than nine of his compositions have been given. On the two occasions he led an orchestra, the 1,900-seat Theatre des Champs Elysees was clean two weeks in advance and scale upped to 4,020 francs (roughy $14) for down front pews. His "Oedipus Rex," an opera-oratorio, written originally in 1927 in medieval Latin by Jean Cocteau, was given a magnificent new production (19), with composer waving the baton. Current show is lush with startling sets and costumes designed by Cocteau, who likewise declaimed the narration in French.

Excerpt From 'Madam' On BBC's 'Light' Show

London, May 20.

Excerpt from Jack Hylton's London production of "Call Me Madam" is to be broadcast on the Light Program on June 3. Program will run 45 minutes.

British Broadcasting Corp. commentator Brian Johnston will be at the Coliseum to set the scene for listeners. The excerpt will include the hit songs, "Marrying for Love," "The Ocarina," "It's a Lovely Day Today" and "Best Thing for You Would Be Me." Show stars Billie Worth and Anton Walbrook, who will be heard on the radio presentation.

Honolulu Symph in Black First Time in 51 Years, Also Pays Off 10G Deficit

Honolulu, May 27.

Honolulu Symphony Orchestra wound up its season without a deficit for the first time in its 51-year history. Additionally, the orchestra managed to pay off an inherited prior deficit of $10,000.

Factors responsible are claimed to be the orchestra's showing under George Barati, young conductor who has built up strong following; abolition of 20% Federal amusement tax, which the symphony retained; sale of territory-wide broadcasts of major concerts to local business firms, and excellent press and radio assists.

Last year's special symphony fund drive was headed by execs of the Hawaiian Pineapple Co., largest pineapple growing and canning firm in the isles. This year's drive, just ended, netted $30,000 under leadership of execs of one of the big sugar agencies.

Barati is bolstering major concerts with guest artists. Some of last season's soloists came from Japan and the Philippines—thus increasing interest in longhair music here.

Orchestra consists of pros and amateurs, civilians and servicemen, with Barati mixing moderns and classics.

PLAN USING TV ON SCOT TREASURE HUNT

Tobermory, Scotland, May 20.

Television may be roped in to help the hunt for Scot treasure buried in the sea near here. The deep-sea diving ship, H.M.S. Reclaim, will leave Portsmouth equipped with long-range underwater TV. It will anchor in this quiet Scots harbor where the Spanish Armada treasure ship Florencia was sunk. Reportedly it carried millions of dollars worth of gold. It was underwater television which identified the lost submarine Affray.

The Florencia sank in the bay here 364 years ago. In 1950, the Duke of Argyll enlisted Admiralty aid in seeking to salvage her. Divers brought to the surface enough evidence to convince experts that the treasure ship really does lie in the water near here.

Mexico Would Elevate Standards of Mikemen

Mexico City, May 20.

Higher culture for radio announcers is demanded as a prime requisite for examining candidates for mikemen's licenses by the commission now revamping the communications laws. The regulation was made by Guillermo Nunez Keith, top spieler for local station XEW and head of the National Radio Announcers Assn. Keith demands that future announcers "have a solid culture, the knowledge of at least two languages and a full sense of responsibility." He indicated that at present about the only thing demanded of a radio announcer in Mexico is that he talk klibly and distinctly.

The association also seeks to elevate radio announcing throughout the Americas. It has obtained President Miguel Aleman's approval for a meeting here during June at dates convenient to the delegates.

Shows Abroad

LONDON

(Week ending May 31)
(Figures indicate weeks of run)
"After My Fashion," Ambassadors (3).
"And So to Bed," Strand (32).
"Bet Your Life," Hippodrome (14).
"Blue for Boy," Her Majesty's (78).
"Call Me Madame," Coliseum (11).
"Deep Blue Sea," Duchess (12).
Ruth Draper, Criterion (1).
"Excitement," Casino (12).
"Knights of Madness," Vic Palace (115).
"Little Hut," Lyric (86).
"London Laughs," Adelphi (7).
"Love of 4 Colonels," Wynham (54).
"Lyric Revue," Globe (35).
"Merry Widow," Stoll (6).
"Mortimer Tauch," Duke of York (4).
"Mr. Pickwick," Westminster (2).
"Much Ado Nothing," Phoenix (20).
"Other Heart," Old Vic (6).
"Paris to Piccadilly," Prince Wales (7).
"Penny Plain," St. Martin (48).
"Relative Value," Savoy (25).
"Reluctant Heroes," Whitehall (99).
"Sequilo Over Sorrento," Apollo (99).
"South Pacific," Drury Lane (30).
"Sweet Madness," Vaudeville (1).
"Under Sycamore Tree," Aldwych (5).
"Waters of Moon," Haymarket (50).
"White Sheep Family," Piccadilly (33).
"Winter Journey," St. James's (9).
"Young Elizabeth," New (9).
"Zip Goes a Million," Palace (32).

(CLOSED LAST WEEK)
"Red Letter Day," Garrick (13).
"Rendezvous," Comedy (3).

(OPENING THIS WEEK)
(Figures denote preem dates)
"Meet Callaghan," Garrick (27).
"Timon of Athens," Old Vic (28).
"Up Garden Path," New Boltons (28).
"Murder in Metley," Fortune (30).
"Cold Turkey," Comedy (29).

AUSTRALIA

(Week ending May 19)
"Peep Show," Royal, Sydney.
"Kiwis," Empire, Sydney.
"Don Giovanni," Tivoli, Sydney.
"The Father," Mercury, Sydney.
"Kiss Me, Kate," Majesty's, Melbourne.
"Sequils Over Sorrento," Comedy, Melbourne.
"Swan Lake," Princess, Melbourne.
"No Trees in Street," Tivoli, Melbourne.

PARIS

(Week ending April 26)
"Amant de Mme. Vidal," Antoine.
"Back Street," Fontaine.
"Caprices de Vichnou," Etolle.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Comperes de Printemps," Potinlere.
"Cuisine des Anges," Ambassadeurs.
"Derniers Outrages," Vieux Colombie.
"Don d'Adele," Wagram.
"Eternel Mari," Gaite Montparnasse.
"Etranges Camarades," Montceau.
"Grande Roue," St. Georges.
"Heritiere," Mathurins.
"Jesus la Caille," Gramont.
"J'y Suis J'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Paraît," Nouveautes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Nuit des Rois," Ambigu.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"On ne voit pas les Coeurs," Rochefort.
"Pays du Sourirle," Gaite Lyrique.
"Plein Feu," Empire.
"Profanateur," Hebertot.
"Quarante et Quatre," Michel.
"Resurrection des Corps," Oeuvre.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tete des Autres," Atelier.
"Tout pour elles," Bouffes.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vrale Folle," Folles Bergere.

IRELAND

(Week ending May 17)
"Streetcar Named Desire," Arts, Belfast.
"My Brother Tom," Group, Belfast.
"Hamlet," Opera House, Cork.
"Friends and Relations," Abbey, Dublin.
"Venus Observed," Gate, Dublin.

SCOTLAND

(Week ending May 24)
"The Day's Mischief," Alhambra, Glasgow.
"Sprigs Shillelagh," Metropole, Glasgow.
"Bless the Bride," King's, Glasgow.
"The Millionairess," King's, Edinburgh.

BUENOS AIRES

(Week ending May 24)
"My Mother-in-Law is a Fury" (Mi Suegra es Una Fiera), Apolo.
"Tears Also Dry" (Las lagrimas tambien se secan), Ateneo.
"Song from Spain" (De Espana Llego una Cancion), Argentino.
"When Ghosts Hunt Partridge" (Cuando los Duendes Cazan Perdices), Astral.
"Miss Vitamin" (Dona Vitaminas), Buenos Aires.
"Wrong Love" (El Mal Amor), Casino.
"The Fiery Octoroons" (Las Mulatas de Fuego), Comedia.
"From Farm to Palace" (De la Chacra al Palacete), Comico.
"Devil at the Telephone" (El Diablo en el Telefono), Corrientes.
"F.B." (F.B.), El Nacional.
"Perversity" (Perversidad), Empire.
"Darling Burglar" (Ladroncito de mi Alma), Grand Splendid.
"Whirlpool" (El Vendaval), San Martin.
"Jezebel" (Jezebel), Lasalle.
"Error of Being Alive" (El Error de Estar Vivo), Liceo.
"Great B. Aires Newspaper" (Gran Diario Porteno), Maipo.
"Pop Throws in the Sponge" (Papa Tiro la Chancleta), Marconi.
"Cousin is Mad" (Mi Prima esta Loca), Cervantes.
"Medea," Nuevo.
"Espousals of Blood" (Bodas de Sangre), Odeon.
"Men in My Life" (Hombres en mi Vida), Smart.
"Saint Eugenie" (Santa Eugenia), Pueblo.
"Eyes Full of Love" (Ojes Llenos de Amor), Versailles.
"Thou Art the Truth" (La Verdad Eres Tu), Patagonia.

MEXICO CITY

(Week ending May 24)
"Edward's Sons," Caracol.
"Color of Our Skin," Colon.
"What Women Talk About," Ideal.
"Husband Has Complexes," Chopin.
"Les Neveaux Messieurs," Moliere.

BBC's Pix-Plugging Show Receives Cream Time Slot After Tryout Run

London, May 20.

Having successfully survived its trial run the TV feature, "Current Release," which is based on excerpts from upcoming film offerings, is to be elevated to a peak viewing date starting in July. Program kicked off at the beginning of the year with screenings set on every other Thursday. This is the night on which the Sunday evening play has its repeat presentation, and is commonly regarded as an off-time for tele.

Survey conducted by British Broadcasting Corp. viewer research experts has confirmed preliminary reports of the popularity of the program. Since the extension of TV to Scotland, it is now estimated that "Current Release" is watched by at least 3,000,000 people each fortnight.

BBC program execs next July are to switch the program to alternate Wednesdays, regarded as the top midweek viewing spot. Recently both the film industry, which originally sponsored the idea, and the BBC agreed the program should continue indefinitely.

Since its inception all but one of the major companies have agreed to collaborate. Only Paramount now is outside the scheme because of legal aspects.

At first it was feared that there would be a tussle with some music companies to get clearance for background recordings, but only in a very few cases have difficulties arisen. "Current Release" as a regular video feature is the one surviving monument to the British industry's Better Business Campaign.

London Film Notes

London, May 20.

Because of her success in **Mario Zampi's** "Laughter in Paradise," **Eleanor Summerfield**, wife of actor **Leonard Sachs**, has been given a big part in ABPC's "Father Knows Best," formerly called "Uncle Willie and the Bicycle." The film stars **Cecil Parker** and **Donald Wolfit**, with shooting to start at Elstree late in June. **Harold French** will direct. ABPC's other pic, due to start next month, is titled "Choir Practice." It will be directed by **Gilbert Gunn** . . . **Georgie Raft's** starrer for Eros Films (Hyams Bros.) is titled "The Black Swan."

'In Paris,' 'Lavender Hill,' 'Vultures' Pace Aussie's B.O.; 'Ronde' Foreign Ace

Sydney, May 27.

Virile boxoffice leaders in a strong winter season here are Metro's "American in Paris" (seventh week), Ealing's "Lavender Hill Mob" (fifth week), and the same studio's "Where No Vultures Fly" in its eighth week at Odeon, Melbourne.

Newcomers last weekend were "Desert Fox" (20th), "Browning Version" (U), "Battle at Apache Pass" (U) and "Mr. Drake's Duck" (Eros).

Healthy lineup currently includes "People Will Talk" (20th), "Sirocco" (Col), "Starlift" (WB), "The Enforcer" (20th), "Convict Lake" (20th), "Sailor Beware" (Par) and "Payment on Demand" (RKO).

Local foreign pic is "La Ronde" in its fourteenth stanza at the Savoy here.

London Legit Bits

London, May 20.

Wanda Roth guest-starring in revival of **Somerset Maugham's** "Rain" at the New Theatre, Bromley, May 26, with extensive tour to follow . . . Negotiations pending between **Bernard Delfont** and **Val Parnell** to star **Laurel & Hardy** in British pantomime at the London Palladium next Christmas. Title of panto will be "Dick Whittington," with L & H to play the Captain and Mate . . . Playwright **Charlotte Frances** to make one of her rare stage appearances in new **Robert Munro** comedy, "Pardon My Claws," which is being tried out at the "Q" Theatre June 2. She will co-star with **Sonnie Hale** and **Charles Heslop**, with **William Kendall, John Deverell, Charles Lamb** and **Jean St. Clair** supporting.

The **Donald Wolfits** grabbing a week's vacation in Paris . . . **Lizbeth Webb**, currently featured in "Gay's the Word," now touring the provinces after a lengthy West End run, planes to London every Sunday to do a special BBC recording of her weekly radio feature, "Home at Eight."

Jack de Leon arranged with **Peter Cotes** to direct his American comedy, "Texas Nightingale," which he is trying out at the "Q" Theatre, with **Leopoldine Constantin** to play the role she played in America . . . **Curt Goetz** to play the **Jack Hulbert** role in the German version of "The White Sheep of the Family," which is being staged in Berlin. **Eric Glass**, who promoted it here, has disposed of rights to Holland, Scandinavia, Italy and Spain.

Sumac's 3 Scot Dates

Glasgow, May 20.

Yma Sumac, Peruvian songstress, is set for three dates in Scotland, opening in St. Andrew's Hall, Glasgow, June 4. She follows on with a one-nighter at the giant Caird Hall, Dundee, June 5, and then goes into Usher Hall, Edinburgh, June 6.

Co-featuring with her will be George Melachrino and his orch. It will contribute the first half of each program. Miss Sumac is supported by eight of her own musicians for her songs.

Opuls to Direct Giovanni Pic

London, May 20.

Max Opuls, who directed "La Ronde," has been signed by Josef Shaftel to make his color opus based on Don Giovanni. Background shots will be lensed in Salzburg this summer.

Cannes Relief

Continued from page 3

of Egypt, India and many other countries, including France itself.

One film columnist went so far as to admit that he now realizes what the public sees in a well-made piece of cinematic mayhem that is not arty, but just entertaining.

Most of the looking-backward columns indicated disappointment in the lack of pix with stature at the fest. All talked about the turgid atmosphere due to low quality of films and the generally letdown feeling in spite of the many cocktail parties, receptions and big personalities present. Crix are still smarting over the poor French showing and blaming it on the commission that picks the films. They claim that two of the best Gallic potentials were passed over. They are Jacque Becker's "Casque d'Or" and Rene Clement's "Jeux Interdite," both of which were shown out of competition for generally top audience reaction.

Phil Reisman, RKO's foreign chief, told VARIETY his views on the importance of the fests in view of prestige and commercial impact. He firmly believes that the U.S. should make a more wholehearted entry into these national manifestations. Reisman believes that fests are still a bit too touristy, with too much emphasis on the chi-chi aspects rather than the technical and esthetic ends. He believes that the fests should be a place for artists and technicians of all countries to meet and exchange views. New discoveries and technical advances should be shown and discussed. Also that the other art forms should also be an integral part to bring up the level and interest.

The Venice fest, which unrolls under the aegis of a fullscale art festival, is more in keeping with his ideas. A talk with Antonio Petrucci, head of the Venice Film Fest, revealed that Venice was going ahead with these plans. The Venice Fest requests specific films from every country and screens all pix before they are accepted as entries. Petrucci stated that the aim of a fest should be to unveil all exciting new advances in all countries and points with pride to last year's revelation of the Japanese film in "Rashomon". The coming fest will have as stateside entries Charles Chaplin's "Limelight," with Chaplin to attend in person; William Wyler's "Sister Carrie" (Par), John Ford's "The Quiet Man" (Rep) and "Death of a Salesman" (Col).

British Film Industry Readies Reply To Gov't Proposals on Theatre TV

London, May 27.

Leaders of the three principal trade groups in London, representing distributors, exhibitors and producers, are meeting today (Tues.) to begin the formulation of a considered reply to the government's thoughts on theatrical TV, as outlined in the recent White Paper.

The government's proposals, which recommend the status quo for the British Broadcasting Corp. on sound radio and TV, also suggest the introduction of sponsored video when adequate materials can be made available. It was also proposed that, subject to appropriate safeguards, facilities should be made available for big screen TV. These proposals will be debated in both Houses of Parliament next month in order to permit the introduction of the new BBC charter by July 1.

When the Beveridge Commission reported to Parliament more than a year ago they nixed the idea of theatrical TV unless the industry was agreeable to a complete interchange of programs with the BBC. Every section of the picture biz gave the thumbs-down to that suggestion and now the new government is ready to offer a compromise. In return for any concession, however, they are advocating a supply of films for use on the BBC's tele programs. They also suggest that public spectacles and sporting events with an overwhelming public interest should be equally available to both parties.

The White Paper concluded with an invitation to the industry to reexamine the position and submit a detailed scheme for consideration by the TV Advisory Committee. Today's confabs will be the first step towards complying with that request.

N.Y. City Ballet, Old Vic Set for Zurich Fete

Zurich, May 20.

Zurich's traditional June Festival has its official opening this year on June 3 at Tonhalle with music by the Zurich Philharmonic Orch. Highlight of the festival is the first Swiss appearance at Stadttheatre of the New York City Ballet, directed by George Balanchine with Leon Barzin at the baton. Starring Maria Tallchief, Nora Kaye, Andre Eglevsky and Jerome Robbins, it will appear two nights. Stadttheatre also will present a revised version of Paul Hindemith's opera, "Cardillac," done by its own ensemble with two guest singers from Germany, and Richard Wagner's "Die Walkure."

Fete performances at Schauspielhaus include productions of "Timon of Athens" by the Old Vic Company, London, produced by Tyrone Guthrie, starring Andre Morell in the title role. It will be presented in Zurich July 24. Schauspielhaus has scheduled "Hamlet" in French, done by the Compagnie Renaud-Barrault of Paris, starring and directed by Jean-Louis Barrault, with incidental music by Arthur Honegger and "Macbeth" in Italian, done by the Piccolo Teatro della Citta di Milano.

Scots Beef at Native Sluffoffs on Video

Glasgow, May 20.

Beef that Scots are not seeing enough of their own country's activities on TV is made here by J. Calderwood Miller, prexy of the Scottish Radio Retailers Assn. He says there has been no big feature program from Scotland on TV, only one play telecast, and only a few individual Scot vaude artists.

Miller says the trade doesn't advocate items of parochial interest, but points out there are events in Scotland just as important as shots of farming methods in Mexico and the flooding of a French village.

A spokesman for the British Broadcasting Corp. said limitations are imposed by lack of resources. This summer more Scot programs will be televised, he said, including events at the Edinburgh Festival.

Cotes Plans New Play For London Next Fall

London, May 20.

Peter Cotes, whose production of "Come Back Little Sheba" starring Hartley Power and Joan Miller, is playing an extended provincial tour before coming to town, is planning production of a new play in the fall with Bernard Braden in the lead. This venture will play four weeks on an out-of-town tryout.

The producer is also contemplating a revival of Dalton Trumbo's "The Biggest Thief in Town," which he presented in the West End last season. Power, who played the lead originally, would again fill that role. In its limited West End season starring part underwent four changes.

Full Trade Union Move May Be Started to Aid Brit. Pix Prod. Crisis

London, May 20.

The full weight of the trade union movement may be brought to bear in support of the studio unions' agitation to check the crisis in British production. At their meeting, May 28, the general council of the Trades Union Congress will consider a recommendation from its economic committee for direct representations to the Board of Trade prexy Peter Thorneycroft.

Recommendation of the TUC economic committee comes as a sequel to a discussion with a seven-union delegation of the new crisis developments which have been brought into the limelight by the recent sale of studio properties for purposes other than film-making.

Five of the unions—those who are in membership of the Film Industry Employees' Council — also reiterated their appeal for a stronger government attitude in the forthcoming negotiations on the Anglo-American pact. Their three-point policy in this regard, outlined a week ago, calls for tightening of remittances and a limitation on permitted uses of distrib coin.

Pertwee's Western Ice, Stage Revue for London

London, May 20.

Jon Pertwee, who returned last week from an Australian tour, has been inked for the lead in "Ranch in the Rockies," a western musical on stage and ice which opens at the Empress Hall June 5, with a royal gala attendance by the Duchess of Kent.

Also signed for the production are Maurice Bacquet, French comedian; Barbara Shotter, Gordon Needham, Alice Farrar and Jimmy Carter, Lucille Gaye and Anna Mac. Premiere dancer will be Betty Malin. Specialty acts will include Lotus and Josie, Ronnie Brody and Captain Younghusband's Rangers.

Benny Set for Glasgow

Glasgow, May 27.

Jack Benny is inked to play at Scotland's leading vaudery, the Empire here, this summer. Likely will open July 14. Benny and company will pay a return visit to London this season and for the first time will make a short tour of leading cities outside London.

Frankie Laine also is set for the Empire the week of Sept. 8.

Band Leader Turns Mgr.

London, May 27.

Band leader Cyril Stapleton is turning impresario. He tees off Monday (2) with a jazz concert at the Albert Hall and has also lined up a series of Sunday out-of-town dates for Frankie Laine, following his forthcoming Palladium engagement.

Negotiations are also under way for Sunday concerts in the provinces for Lena Horne at the conclusion of her Palladium stint.

By branching out in this way, Stapleton is following in the footsteps of other band leaders who turned managers, notably Jack Hylton, Henry Hall and Jack Payne.

New BFPA Plan Dropped

London, May 20.

A plan to introduce a streamlined constitution for the British Film Producers Assn., with a small, elected executive board, has now turned cold. The project may be revived after the summer.

Revised constitution was first suggested when it was felt that increasing membership was making the council unwieldy. For months a sub-committee has been prepping an alternative. Just as a plan was evolved, the Alexander Korda group quit the BFPA, and upset the arrangements.

Arg.-Made Firpo Film B.O. Flop; Protectionist Law Again of No Avail

Buenos Aires, May 20.

Although Argentine Entertainment Board officials recently did their best to insure added protection for the Luis Angel Firpo film, "A Champion is Born," the public failed to support it. Pic held only two weeks at the first-run Monumental with very poor grosses. This film which caused sealing-off of the balcony seats at the Central Cinemotografica circuit's Gran Rex and Monumental as a reprisal for having refused an earlier release of the Firpo opus.

The film so disappointed the public at the preem that there were some vocal protests. For the second day, the theatre was packed with state employees and detectives ready to arrest similar crix in the audience. This plan fell because few from the general public attended; so nobody could be arrested.

Film distributors here still have to cope with long drawn-out delays before they can release their films, release permits being doled out over very long intervals. Then there is a struggle to get the Censorship Board to view the films, then pass on them and finally to approve their release. This also involves getting every all items of publicity material translated, stamped and approved, with the classification for age groups. The degree of success or failure depends chiefly on how much personal sympathy the company's staff can muster with the Entertainment Board executives.

Endless trouble has been experienced in the cases of films like "Stromboli," "Joan of Arc" and "Streetcar Named Desire." The companies concerned had to return to the attack repeatedly, making changes to fall in line with the Board's ideas and cajoling officials to review the films after alteration. All this involves great tact in being persuasive with first one official then another.

Although distributors find that eventually they win out in obtaining release permits, it is a battle of wits and a wearing process scarcely worth the effort when it is realized they have failed to get any blocked funds released. Unless frozen funds are released soon, some companies may close up shop here.

Rossellini Defendant In Italo Plagiarism Suit

Milan, May 27.

Roberto Rossellini, film producer-director, was named defendant in a plagiarism suit brought last week in a local court by novelist Giuseppe Marotta.

Action claims Rossellini pirated his film, "La Macchina Ammazza-Cattivi" (The Machine That Kills Evil People), from a book authored by Marotta.

Scots Swing to Sun. Pix

Glasgow, May 20.

U. S. pix are being screened in more Scottish locations Sunday afternoons and nights. The traditional Sabbath ban on film shows is gradually being relaxed here. Whithorn, south Scotland town and ancient home of Christianity, recently approved Sunday pix following a public poll. But authorities in Greenock, populous industrial Clyde town, have nixed Sabbath screening. In Motherwell, Lanarkshire, movements have been started for Sunday openings of theatres.

American films are favored over British at the Sunday night shows, managers explaining this by citing the demand for greater action found in Hollywood product.

Raw Stock Dearth, Coin Trouble Hit Argentine Prod.; Only 25 Pix in '52

Buenos Aires, May 13.

Production in Argentine film studios is in such low gear, as a result of the raw stock shortage and financial collapse of major studios, that this year's production is estimated at around only 25 pictures. Last year's total was 54 films, compared to peak production of 57 in 1950 and 56 in 1942.

Most studios actually made only a small proportion of the films they had planned. Emelco, for instance, now in bankruptcy, had counted on making 18 films, two in color. Actually the studio completed only seven, leaving four still unfinished at date of shuttering this year, including the only color picture made. Argentina-Sono-Film made 11 out of 15 pix planned and General Belgrano three out of seven. Lumiton made only five of a planned 12, while EFA only one of the 10 contemplated.

Manufacture of raw stock locally has been held up by internecine strife in Lumiton, which had a part ownership in Delta, the local raw stock factory. Lumiton president, Dr. Nestor Maciel Crespo, has concluded negotiations with the other stockholders, which leaves them in charge of operation of Delta, and hopes to step up production.

As a consequence of the year's dim prospects, local film talent is scouting around for new avenues of activity, particularly work with foreign studios. Stage work, TV or radio jobs also are sought. Actor-director Hugo del Carril is leaving for Columbia, under contract to make a film for Colombian bankrollers. Photographer Jose Maria Beltran and cameraman Ignacio Souto will go along. On his return Del Carril will direct "Teresa Raquin," adapted from an Emile Zola classic.

Comedian Pepe Iglesias launched a new trend for film talent last year when he cut some disks for Teca Recording outfit (Kraft Publishers), whistling the background for some of Brazilian composer Waldir de Azevedo's popular tunes. Later he branched out as a straight singer on disks for Teca. He resumes radio work after returning from Europe, where he is slated to make two films in Spain for Benito Perojo, while doubling in the Villarosa nitery near Madrid. Comedian Luis Sandrini is due in Spain next September, where he will make a picture for Interamericana. Meanwhile, he has to wind up his legit season here and has purchased the film rights to "When Ghosts Hunt Partridge," the play which has been his legit vehicle for a record four years. Eduardo Cuitino, outstanding heavy of local films, having finished "The Idol" in Chile, is taking a flyer in Chilean legit.

Alberto Closas is being sought for a technicolor version of the "Robinson Crusoe" story, which joint U. S. and Latin-American bankrollers under Jaimes Prades' promotion, plan producing. Prades was responsible for production of the pic "Native Son."

Other film talent stakes its hopes on the German-Argentine plan to make "Tower of Babel" here and partly in Germany. The plan is backed by Super Film Verleis of Frankfort and Karl Ritter Productions of Buenos Aires. Apart from this film people do not lose hopes of U. S. producers repeating 20th-Fox's experiment of filming in Argentina as a means of thawing frozen coin. Fox encountered plenty of snags making "Way of a Gaucho" (primary object of absorbing around $300,000 in frozen coin was achieved), and there seems no eagerness to repeat here.

Aussie Censor Passes 'Streetcar' Sans Cuts

Sydney, May 20.

Chief Commonwealth Film Censor Jack Alexander has given the greenlight without cuts to Warner's "Streetcar Named Desire." Censor's classification carries the tag "suitable only for adults." Tag, however, does not bar children from viewing the pic. "Streetcar" will be given a sock exploitation campaign, Key release will be via the Hoyts', with preem set for the Regent soon.

Norman Louden is in charge of exploitation.

Majority of Pix Shown In Egypt Are U.S.-Made; Native Ones Gross 80%

Washington, May 27.

Although a majority of the films being shown in Egypt are made in America, no less than 80% of box-office receipts come from Egyptian Arabic pix, the U. S. Department of Commerce reports.

Country must get from 350 to 400 features per year to satisfy its requirement. Last year about 250 of these were American. However, most of the coin fell to the 52 Egyptian-made features because the domestic product gets more playdates and is much more popular over the nation generally. Only about 15% of Egypt's 315 theatres bother to show any imported pictures at all.

However, American pix are making a profit and getting some of this coin out of the country. In 1950, U. S. distributors were given about $200,000 in foreign exchange or 50% of their profits. Last year they received $150,000, representing only 35% of their earnings.

'Romeo & Juliet' Planned By Castellani as Pic

Rome, May 27.

Producer-director Renato Castellani has announced that his next production will be Shakespeare's "Romeo and Juliet," in the Italian version only. Film will be made in Ferraniicolor, the Italian color film process. Shooting starts in June. All exteriors will be done in Verona, the real story setting of the Capulets and the Montagues.

Castellani, who is the recent co-winner of the first prize at the Cannes Festival with his "Due Soldi di Speranza" ("Two Pennies' Worth of Hope"), is currently searching a youthful actress for the leading part. He wants two young thespians like Pier Angeli and John Barrymore, Jr. Both of these have existing contracts with Metro and RKO respectively. Castellani intends to deviate from the method of transferring the stage production to the screen, mainly by using mostly outdoor scenes.

London Legit Bits

London, May 20.

Jack de Leon has acquired a new farce by **Robert Munro**, titled "Pardon My Claws," which he'll try out at his "Q" theatre June 2. It will star **Sonnie Hale** and **Charles Heslop**. De Leon expects to bring it to the West End, with **Sydney Box**, the film producer, having taken an option on the film rights.

Hugh Hastings' current Apollo theatre hit, "Seagulls Over Sorrento," in its second year under aegis of **George & Alfred Black** and **H. M. Tennent**, has been sold for production in Norway and will open at the Folketeatratret Theatre, Oslo.

FELIX 'CLEOPATRA' PIC

Madrid, May 20.

Maria Felix, at present filming in Buenos Aires, will go to Rome in the summer to star in "Cleopatra," under direction of Carmine Gallone.

Pic is a Spanish-Italian joint production, with Madrid producer Cesareo Gonzales, who has Miss Felix under contract, providing part of the coin.

3d Com'l TV Station Started in Mex City

Mexico City, May 20.

There are now three commercial TV stations here. Newest is XHGC, channel 5, owned-operated by Guillermo Gonzalez Camarena, radio engineer and video process inventor. Station is said to be the only one entirely equipped with Mexico-made materials, all Camarena's patented inventions.

Other local stations are XHTV, the pioneer, which is nearly two years old, owned-operated by Novedades, a daily newspaper, and XEWTV, channel 2, which the Emilio Azcarraga syndicate owns and operates at Televicentro.

LOST...
LOST in a love she was helpless to resist!

JENNIFER JONES

in a performance as memorable as those she gave in..."The Song Of Bernadette" and "Duel In The Sun"...

The Wild Heart

Color by **TECHNICOLOR**

A POWELL-PRESSBURGER PRODUCTION

A SELZNICK PICTURE

Written, Produced and Directed by
MICHAEL POWELL and EMERIC PRESSBURGER

Distributed by RKO RADIO PICTURES

● ***Opening May 28th at the New York PARAMOUNT Theatre***

O'Brien Hits Employees' Council For Playing Anti-U.S. Game on Production

London, May 27.

An all-out blast against the Film Industry Employees' Council (from which his union had withdrawn its affiliation) for playing anti-American pro-Commie game was made by Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kine Employers when moving a resolution urging the restoration of the distributors' quota at his organization's bi-annual delegate conference last week.

O'Brien singled out for attack on two of the unions in the federation, British Actors Equity and the Assn. of Cine Technicians, who he charged with playing a very dangerous and stupid game in trying to further their policies through the mouths of distinguished members. He referred particularly to Sir Laurence Olivier's charge against exhibitors at last year's Wyndham's Theatre meeting, and Anthony Asquith's attack on quota defaulters at the ACT annual confab. The use of these personalities might be good publicity but, asserted O'Brien, it was bad trade unionism.

Alleging that the FIEC was riddled with communists, the NATKE topper suggested it was only concerned with using the difficulties of British film production to jump on the anti-American handwagon. Cessation of American film imports would mean the closure of British theatres, but would not result in one extra British film being shown on British screens.

The resolution to which O'Brien was speaking condemned the factions witnin the industry which advocated the abolition of the distributor's quota and requested the government to amend the appropriate international agreements to permit its restoration. Its abandonment was put forward as the primary cause of the decline in British production and the loss to the industry of thousands of skilled personnel.

Opening the convention, Mrs. Jean Currier, the retiring union prexy, recalled that five years ago their studio membership was over 10,000, and this had dropped to slightly under 4,000. The loss of 6,000 studio members was greater than the entire membership of some unions in the industry. She thought they had touched bottom, and that if some of the stupidities by other unions in production ceased, there was a sporting chance of the industry consolidating its present position, and a hope for progress in the future.

Par Production

Continued from page 7

costs that force the studio into putting pix into work merely to keep jobholders busy and to avoid non-allocated overhead.

It's not all quite so simple as it sounds, however, the Par biggie explained, since there's a nice matter of "balance" entailed. That lies in keeping together an efficient organization with know-how and experience so it is available when you need it and, at the same time, not letting that organization eat you up.

There's also the problem of keeping the studio sufficiently and evenly occupied so that heavy costs don't accrue through long, idle periods. There's less danger in that, however, the company exec explained, than in being forced by a schedule to put a pic into work just because you're afraid of the standing costs of an empty sound stage.

"As soon as you have to rush a picture into production to meet a deadline," Par declared, "you have to put on extra manpower. That immediately pushes up costs. The deadline also reduces quality since you're tempted to get the production in front of the cameras despite the fact you know all of your elements are not right. So you have a picture that's not only lousy, but expensive."

Likewise, trying to keep a schedule got the studio into turning out "ill-conceived" pictures, it was stated. Idea of them could be wrong from a potential profit standpoint from the very start, but the necessity of getting something —anything—before the cameras led studio execs to accept the substandard.

O'Keefe for 'Periscope'

Hollywood, May 27.

Dennis O'Keefe remains as the top candidate for the starring role in "Down Periscope" after Cornel Wilde turned down an Allied Artists bid to topline on a profit participation basis.

"Periscope," produced by Lindsley Parsons, is slated to go before the cameras June 30.

Bigger Demand For Brit. Studios

London, May 27.

As British studios are disappearing from the production scene while the volume of production continues at a steady level, there is now a demand for studio space. Some producers will have to wait until fall before they can put their productions on the floor. The situation is now comparable, in a modest way, to the lush filming days of 1946-47 when all available studios were jammed and there was a waiting list of producers.

In the intervening years the production slump darkened many studios. Several which were operating at capacity in 1946 are now being used for other purposes. The first to fall by the wayside were the J. Arthur Rank studios at Lime Grove and Islington. The former is now the main production h.q. for British TV. In more recent months Welwyn closed, and within the last few weeks the disposal of Teddington and Isleworth was followed by the reported sale of Denham. Apart from Denham the only dark studio is the British National lot at Elstree.

Most other studios are working at full capacity, and the demand or space will increase if several projects for the production of TV films for America materialize in the next few months.

Anglo Talks

Continued from page 5

Lee, permanent undersecretary of the Board of Trade. He has been the factotum in previous negotiations in London, being a civil service expert held over by the present government from the former Attlee administration, under which the earlier Anglo-U. S. film agreements were drawn. Lee was in Washington last year to sign the present deal after it had been negotiated in London.

Mulvey Would Participate

American have always been anxious to negotiate here rather than abroad, for psychological reasons as well as those of comfort and convenience. In addition, holding the sessions in the U. S. will make certain that James A. Mulvey will be able to participate on behalf of the Society of Independent Motion Picture Producers.

Mulvey, a powerful negotiator with a tremendous background of industry knowledge and experience, has been an important factor in the U. S. coming off with fairly good deals in previous sessions. He was not able to get to France a few weeks ago for the meetings there and it was uncertain whether he'd be able to get to London.

Insistence by the British on an import quota will be to assuage the domestic industry there. Shrinking of uses of frozen coin to force further American production in England is to help the studio workers, who have been having an increasingly difficult time finding jobs on British films.

While a quota is favored on one hand in the hope that it will stimulate domestic picture-making, Tom O'Brien, leader of the Assn. of Theatrical and Kine Employees, admitted in an address to the group last week that it could also make matters worse. If American imports are curtailed, he said, it might lead to closing half the houses in Britain.

"The gruesome fact is," O'Brien said, "that most of the cinema-going public prefers to see American films to British films. I am sorry about it."

RKO-20th Talk

Continued from page 5

inventory. An outright buy of negatives from another company would solve his problem in that he would get quick turnover of the investment, rather than the long wait from inception of a new film until its final release.

Purchase by one studio of another's completed pix is not entirely unheard of. Hughes, as a matter of fact, bought "Montana Belle," now on the RKO release schedule, from Republic. His reason in that case, however, was that the pic stars Jane Russell, who is under contract to him, and he wanted maximum protection of his property.

United Artists in about 1940 bought a dozen finished pix from Paramount when its release slate was bare and Par was overstocked.

RKO Sees 500G From Distrib Of Foreign Films

Although started as a desperation measure to supplement the dearth of domestic studio-made product, RKO has indicated that it will continue the policy of seeking and distributing foreign pix. Although acknowledging that the lingualers will not result in sensational returns, execs are convinced that the RKO coffers can be enriched by at least $500,000 yearly by the distribution of four or five of these pix through art houses.

It's pointed out that the selling of the offbeat product puts no extra expense or pressure on the sales staff. Furthermore, it's noted that the pix can frequently be picked up at low cost and that a modest $300,000 or $400,000 return can result in neat profits.

Acquisition of the lingualers is headed by Leonard S. Gruenberg, RKO's metropolitan N. Y. district manager.

Gruenberg says there is sufficient offbeat product around to keep him in a screening room 10 hours a day seven days a week. However, he pointed out that most of it is not appropriate for the U. S. market.

To date RKO has had spotty results from the distribution of offbeat and foreign films. "Kon-Tiki" was a marked success, grossing about $800,000. "Rashomon," the Japanese import, had a long run in New York, but the out-of-town b.o. has varied. "Faithful City," the Israeli film, opened poorly in its New York preem engagement, but RKO execs feel biz will pick up in the subsequent-runs. Pic has been set for 22 nabes in the N. Y. metropolitan area for early June.

Hughes' Nominees

Continued from page 5

spokesman indicated this week, however, that the group didn't think obtaining one seat was worth the trouble.

Greene contingent snared a total of 1,341,050 votes to get two out of six seats on the theatre board. Since most of the large stockholders own equal numbers of shares in the picture and theatre companies (as the result of divorcement), it is conceivable that about a similar number of dissident votes could be attracted to the pic company board balloting.

Even half the numbers of theatre votes would probably give an opposition group one director under RKO Pictures' cumulative balloting system. However, Hughes has been buying up pic shares during the past year and owns a little more than he does theatre shares, which would stiffen opposition problems somewhat.

He holds 1,013,420 in the pic company and 929,020 in the theatre company. There are 3,914,913 outstanding in both companies and one-fifth that number is required for the election of each pic company director.

Hughes' slate includes himself, Noah Dietrich, his principal lieutenant in all his activities; RKO prexy Ned E. Depinet, RKO general counsel J. Miller Walker and Francis J. O'Hara, Jr., Washington lawyer.

Inside Stuff—Pictures

Some 661 manufacturers in 23 countries are using Walt Disney characters to help sell their products, according to statistics disclosed last week by the Character Merchandising Division of Walt Disney Productions. Everything from children's vests to perfume bottles is being made by 73 licensees in England, while 69 licensed manufacturers in France list string puppets, basque berets and silk scarves among their Disney merchandise. There's a total of 448 licensees abroad compared to 213 in the U. S. and Canada. Accredited firms in the latter two countries make more than 2,000 products and sell an estimated $100,000,000 worth of Disney merchandise annually.

Tyrone Power started his freelance career by reporting for U-I's "Mississippi Gambler" exactly 20 years to the day from the time he made his film debut—on the same lot. Actor got $75 in May, 1932, for a small role in "Tom Brown at Culver." Billed above him in that opus were star Tom Brown and featured players H. B. Warner, Richard Cromwell, Slim Summerville, Betty Blythe and Andy Devine. In those days, incidentally, he was known as Tyrone Power, Jr. He's doing "Gambler" on a straight 50% profit-sharing deal.

RKO will release "Overseas Run," color film on the progress of trans-Atlantic aviation since Lindbergh's 1927 solo hop, to theatres for six months only. After that the film, in 16m, will be available to service clubs, churches and non-profit groups on a free loan basis. Picture was produced by RKO-Pathe for Trans World Airlines. It starts with newsreels of Lindbergh's takeoff and winds with shots of the current TWA overnight hops to London and Paris.

Hollywood was a jump ahead of the headlines again in connection with the decision of British business to pull out of Red China. Columbia's "Target Hong Kong," scripted by Herbert Purdum is pegged on just such a circumstance and carries through story-wise to a Communist attempt to take over Hong Kong. Producer Wallace MacDonald, of the Robert Cohn unit, is now rushing production plans to take advantage of the news break.

"Murder," which will be Jean Simmons' next starrer at RKO, was purchased by the studio from Sam Baerwitz, who had planned making it as an indie for RKO release. Studio decided to buy it and produce the picture itself after the actress expressed interest in the role.

FCC Hears Par Favored Blank

Continued from page 4

that westerns which cost Blank $15 cost the Princess $40.

(Blank's Tri-State circuit later became a subsidiary of Paramount and part of United Paramount Theatres under the consent decree. Blank is a director of UPT, whose proposed merger with the American Broadcasting Co. is an issue in the proceedings.)

Under questioning by Commission Counsel Benito Gaguine, Mrs. Anderson testified that in 1936 Blank's son, Myron, offered the Andersons, in presence of a witness, $8,000 for the Princess and gave them 15 minutes to decide; otherwise, Blank would build a competitive house. When the offer was rejected, she said, Blank built the Boone Theatre.

Gaguine brought out that the Andersons sold the Princess to the Blank interests in 1939 for $30,000 after a prior offer was made by a New York group reputedly headed by Mort Singer of RKO. After acquiring the Princess, the Blanks closed the Boone, witnesses testified.

Carl Knudsen, who operates the Rivoli in Seward, Neb., testified he opened a theatre in Watertown, S. D., in 1932, but couldn't get product, and had to sell to Minnesota Amus. Co., Par affiliate, in 1936 for about one-fourth to one-third of value of house.

Forced To Run Oldies

Questioned by Gaguine, Knudsen said he had to run four to five-year-old films which were so outdated that what were supposed to be tragedies were regarded by the audience as comedies. In those days, he said, he advertised his films as "The World's Worst," but people came because they wanted to see the indie buck the chain.

Robert Leverette testified he took over an indie house in Overton, Tex., but was unable to get product. He brought suit against Par after the consent decree and made a settlement in 1951.

Leverette, under questioning by Commission Counsel Donald Berkemeyer, related there were originally two theatres in Overton, both Par houses, and that when one burned down, a Par affiliate, Jefferson Amuse. Co., would not replace it. Local citizenry joined to build a second house but had to take inferior film. It was then that Leverette took over with the same result.

Par later built a second first-run house in Leverette, Berkemeyer brought out.

FCC is bringing theatre witnesses from all over the country to testify on deals in which they gave Par subsidiaries, prior to divorcement, stock interests or cuts in profits in order to get early run product.

Testimony on this phase of the hearings on Par anti-trust issues began last week with appearances of Arthur Saas, who has interests in the Alamo and other houses in Chicago, and Charles Walder, a Miami exhibitor. Other witnesses will be called during the next two weeks.

Daff Being Upped

Continued from page 3

to merge the record and film companies. He has been opposed by Rank, second largest stockholder.

Rackmil went to London in the hope of winning Rank over, but failed to do so. Rank agreed, however, to vote in support of Rackmil's taking the U presidency provided Daff was also moved up. Latter proviso offered no stumbling block, since Rackmil has been as loud in his praise of Daff as have been other U execs and Rank.

Daff, 49-year-old Australian, has been with U since 1920. Rank has been one of his strongest backers in recent years and it was partly through his voting power that changes in U management were made in 1950 to put Daff into the worldwide distribution post.

Nate J. Blumberg, U prexy, who sold his stock holdings in the company to Decca last November, is slated to become chairman of the board under the new setup. Rackmil will resign as operating head of Decca.

Exec changes will possibly be made at the directors' meeting following the annual stockholders' session July 8. Proxy statement now being printed up for the stockholders' conclave, incidentally, will make no changes in the present directorate.

Rackmil, however, will probably have to have a place on the board, and some subsequent arrangement likely will be made for one of the directors to resign to make room for him. William J. German recently resigned from the board to make a place for Daff in what now obviously appears to have been a prelude to Daff's increasingly important position in the company.

With Decca owning about 26% of U's outstanding shares, Rackmil, of course, would have no difficulty placing himself and several associates on the board under U's cumulative voting system. However, since all the directors whom he would replace are friendly to him, he apparently feels that there'd be no point in substituting less experienced men for these seasoned directors.

The Decca-U merger idea has not been cancelled, only shelved. It is understood that Rank has agreed to take it under consideration again prior to next year's annual stockholders' meeting.

DATE THE LADY WITH THE GOLDEN TOUCH!

for JUNE...
Released through
20th CENTURY-FOX

'Miracle' Victory Heartens Industry

Continued from page 3

part of the press of the country or as organs of public opinion."

Beginning in 1925 — after the Mutual Film decision — the Supreme Court acted in a number of cases to broaden the guarantees of liberty and speech under the First Amendment. The Supreme Court referred to this yesterday, adding:

"That principle has been followed and reaffirmed to the present day. Since this series of decisions came after the Mutual decision, the present case is the first to present squarely to us the question whether motion pictures are within the ambit of protection which the First Amendment, through the 14th, secures to any form of speech or the press.

"It cannot be doubted that motion pictures are a significant medium for the communication of ideas. They may affect public attitudes and behavior in a variety of ways, ranging from direct espousal of a political or social doctrine to the subtle shaping of thought which characterizes all artistic expression.

"The importance of motion pictures as an organ of public opinion is not lessened by the fact that they are designed to entertain as well as to inform.

"It has been urged that motion pictures does not fall within the First Amendment's aegis because their production, distribution, and exhibition is a large-scale business conducted for private profit. We cannot agree. That books, newspapers and magazines are published and sold for profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment.

"We fail to see why operation for profit should have any different effect in the case of motion pictures.

"It is further urged that motion pictures possess a greater capacity for evil, particularly among the youth of a community, than other modes of expression. Even if one were to accept this hypothesis, it does not follow that motion pictures should be disqualified from First Amendment protection. If there be capacity for evil it may be relevant in determining the permissible scope of community control, but it does not authorize substantially unbridled censorship such as we have here.

"For the foregoing reasons, we conclude that expression by means of motion pictures is included within the free speech and free press guaranty of the First and 14th Amendments.

"To the extent that language in the opinion in Mutual Film Corp. V. Industrial Commission, Supra, is out of harmony with the views here set forth, we no longer adhere to it."

Opinion then says this doesn't mean totally uncontrolled right to exhibit films. It points out that there are controls on other media of communications and should be for pix.

Getting specifically into the field involved in the present case, the High Court declared:

"In seeking to apply the broad and all-inclusive definitions of 'sacrilegious' given by the N. Y. courts, the censor is set adrift upon a boundless sea amid a myriad of conflicting currents of religious views, with no charts but those provided by the most vocal and powerful orthodoxies.

"N. Y. cannot vest such unlimited restraining control over motion pictures in a censor. Under such a standard the most careful and tolerant censor would find it virtually impossible to avoid favoring one religion over another, and he would be subject to an inevitable tendency to ban the expression of unpopular sentiments sacred to a religious minority.

"It is not the business of government in our nation to suppress real or imagined attacks upon a particular religious doctrine, whether they appear in publications, speeches, or motion pictures."

Justice Frankfurter's concurring opinion gives a long history of "sacrilege," pointing out the vagueness of its definitions in various laws and in dictionaries, and also the constant change with what is sacrilegious in one year being regarded as proper in the next. At one point he wrote:

"To criticize or assail religious doctrine may wound to the quick those who are attached to the doctrine and profoundly cherish it. But to bar such pictorial discussion is to subject non-conformists to the rule of sects . . . A few examples suffice to show the difficulties facing a conscientious censor or motion picture producer or distributor in determining what the N. Y. statute condemns as sacrilegious. A motion picture portraying Christ as divine—for example, a movie showing medieval church art—would offend the religious opinions of the members of several Protestant denominations who do not believe in the trinity, as well as those of a non-Christian faith. Conversely, one showing Christ as merely an ethical teacher could not offend millions of Christians of many denominations. Which is 'sacrilegious'?"

Higher Budgets For Italo Films

Higher-quality product will be turned out by the Italian film industry, according to Jonas Rosenfield, Jr., Italian Films Export (IFE) publicity chief. Just returned from a six-week tour of Italian studios, he asserted in New York last week that native producers will make about 100 full-length features this year on generally higher budgets.

Rosenfield attributed the quality hike to a boxoffice boom coupled with a steady rise in the income of Italian films domestically, which has brought greater financial stability to the industry. The b.o improvement, he said, is comparable to the admissions spurt in the U. S. during the war years.

While Italian films commanded only 5% of their domestic market five years ago, Rosenfield asserted, they have 17% today. Moreover, he added, trade observers predict a rise to 22% by the end of the year. Statistics are unavailable on what part of the market is dominated by Hollywood product, but unofficial estimates place it between 75% and 80%.

Meantime, IFE is readying "Italian Film Week," which will be held in New York Oct. 5-12. A committee of top cultural and educational figures is being formed to set up the event, in which leading Italian film stars will participate. Plans also called for nightly previews of seven of the best Italian pictures.

"Film Week" will probably have an overall sponsorship consisting of an Italo-American cultural society, various big names, etc. Festivities will be marked by a major ball at the Hotel Waldorf-Astoria, in addition to other social activities.

Giulio Andreotti, undersecretary to the office of the president of the Italian government, is expected to lead a delegation of prominent personalities who will participate in the event. It's also hoped to have a number of Hollywood stars on hand.

MAC, Given Okay For Minot, N. D., House, Sets Revamp of Old Theatre

Minneapolis, May 27.

Minnesota Amus. Co. has announced that it will reconstruct its State Theatre in Minot, N. D., adding enough seats to boost the capacity to 1,400. Modernization and improvements will cost $200,000. National Production Authority permission was granted to MAC for the construction of another $240,000 theatre in the past week. This house must have Department of Justice consent decree approval.

Minot, which is a community of 20,000, has one other conventional theatre which MAC relinquished under the consent decree and one independent drive-in.

Ted Mann, local circuit owner, and his partner, Donald Guttman, formerly of Minneapolis, have sold their last remaining California ozoner to the Pacific Drive-In Theatres circuit for an undisclosed sum. Previously they had given up their Compton, Calif., drive-in. Mann is still left with his profitable first-run World here and a Duluth, Minn., ozoner, but plans gradually quitting theatre biz.

High Court as Theatre?

U. S. Supreme Court will look more like a theatre than a legal chamber if it takes literally Justice Stanley Reed's words in his concurring opinion in the "Miracle" case. After stating that the principal opinion does not outlaw film licensing statutes, Reed, in his five-line concurrence, writes:

"Our duty requires us to examine the facts of the refusal of a license in each case to determine whether the principles of the First Amendment have been honored." Reed then goes on to say that he finds "The Miracle" protected by the amendment.

Lawyers regard the Justice's opinion as meaning that every time a license is refused, the applicant can appeal to the Court, which must view the film to determine "in each case" whether it comes within the protective powers of the First Amendment.

"The Miracle" was screened by the Court, the first pic ever officially shown in the Chamber.

Stresses Upped Quality of Films Made in Europe

Quality of foreign films is much better now than in the past, according to Jean Goldwurm, an American distributor-exhibitor of overseas product, who returned to New York last week after a four-month hunt for fresh features in Europe. He saw decided improvement especially in Italian, French and German films.

Goldwurm, who operates the Little Carnegie, World and Bryant Theatres in New York, in partnership with George Schwartz, feels that although the "majority of new Italian pictures is above average, none is sufficiently outstanding to be called of highest quality." However, he was impressed with "Due Soldi di Speranza" (Two Cents of Hope), "Don Camillo," "Umberto D" and 'Il Cappotto."

"German films are worth being reconsidered," Goldwurm holds, "and I predict that within three years, if not earlier, we may have great pictures from Germany again." In his opinion the native industry has benefited from joint production of Hollywood pix there, studios now have modern equipment and financing sources are more willing to consider film production as a risk than in the past.

Goldwurm acquired a number of pictures while abroad for U. S. distribution through his Times Film Corp. Among the imports are the Swedish entry at the Cannes Film Festival, "She Only Danced One Summer." Critics at the festival called the picture a "beautiful story of a young love that runs its course in spite of bigotry and misunderstanding of the country community."

Asked if he anticipates any difficulty with either U. S. Customs or the N. Y. State Censor, Goldwurm declared "If they understand the picture they must release it without cuts." Highlight of "Summer" is a nude scene between the two lovers.

PAR'S $1,355,000 NET FOR '52 FIRST QTR.

Paramount yesterday (Tues.) disclosed consolidated net earnings of $1,355,000 for the first quarter of the current year, ended March 29, equal to 58c per share on the 2,342,104 shares of common stock outstanding. It's a slight drop from the take for the corresponding period of 1951, when a net profit of $1,411,000, or 61c per share on 2,302,760 shares, was racked up.

Par's share of undistributed earnings of partially-owned, non-consolidated companies amounted to $169,000 for the first quarter of '52. This was listed at $205,000 for the corresponding '51 quarter.

Film outfit also disclosed that a regular 50c dividend for the second quarter of the current year has been declared. Checks go out on June 23 to stockholders of record June 9.

Amusement Stock Quotations

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
(For the Week Ending Tuesday (27)					
N. Y. Stock Exchange					
ABC	41	9½	8⅞	8⅞	— ½
CBS, "A"	26	34¾	34	34¼	
CBS, "B"	13	34½	33½	34¼	
Col. Pic.	14	12⅝	12¼	12¼	— ⅛
Decca	15	8¼	8⅛	8⅛	
Eastman Kodak	127	43¼	43	43½	+ ½
Loew's	155	16	15¾	15¾	— ⅛
Paramount	79	26¼	24¾	25	—1⅛
Philco	52	29⅞	29	29½	
RCA	194	26	25½	25⅝	— ⅜
RKO Pictures	100	4	3⅞	4	
RKO Theatres	107	3⅜	3¼	3¼	
Republic	17	4⅜	4⅛	4⅛	— ¼
Rep., pfd.	6	10¼	10⅛	10⅛	— ¼
20th-Fox	120	17¾	17¼	17⅝	+ ⅛
Un. Par. Th.	410	17¼	15⅝	15⅝	—1½
Univ.	18	11¾	11⅜	11½	— ⅛
Univ. pfd.	.7	58¾	57	57	—1¾
Warner Bros.	42	13⅜	13	13	— ½
Zenith	12	76	74¾	74¾	—1¼
N. Y. Curb Exchange					
Du Mont	48	15¾	15¼	15¼	— ⅛
Monogram	40	3⅜	3⅛	3⅜	+ ⅛
Technicolor	16	21½	21⅛	21⅜	+ ⅛
Over-the-Counter Securities			**Bid**	**Ask**	
Chesapeake Industries (Pathe)			3¾	4¼	— ¼
Cinecolor			1	1½	
U. A. Theatres			4¾	5¾	
Walt Disney			6⅝	7⅜	+ ⅛

(Quotations furnished by Dreyfus & Co.)

Briefs From the Lots

Hollywood, May 27.

U-I signed **John and Gwen Bagni** to script "Law and Order," initial production chore for **John Rogers** . . . Monogram-Allied Artists will have a record six pix on location next month, "Hiawatha," "Yukon Gold," "Battle Zone," "Gun Smoke Range," "Guns Along the Border" and "Down Periscope" . . . **Oscar Levant** appears in a straight role in the "Ransom of Red Chief" episode in 20th-Fox's "Bagdad on the Subway." He teams with **Fred Allen** and **Lee Aaker** in the sequence . . . **Jonie Taps** signed **Dick Haymes** to play the romantic lead in "All Ashore," **Mickey Rooney** starrer which goes before the cameras at Columbia on June 9 . . . Warners set **Witlon Graff** for a featured role in "Springfield Rifle."

Academy Award winner **Karl Malden** set for a top role in "Ruby Gentry," which costars **Jennifer Jones** and **Charlton Heston** . . . Technicians began constructing the 17 acres of Erie Canal locks for "The Farmer Takes a Wife" on 20th-Fox's backlot . . . Metro assigned **Vera-Ellen** to the guest roster for "I Love Melvin," along with **Robert Taylor** and **Howard Keel** . . . RKO bought "The Murder," an original by **Chester Erskine** and announced it as **Jean Simmons'** next starring vehicle . . . Contract of **Audrey Dalton**, one of three British actresses brought here for Paramount's "Pleasure Island," was approved in Superior Court . . . **Tony Christians** drew a role in Republic's "Thunderbirds."

John McIntire drew a top role in "Mississippi Gambler," the **Tyrone Power** starrer at UI . . . **Valerie Bettis**, who choreographed **Rita Hayworth's** dances in "Affair in Trinidad" will return to Columbia for a similar chore on the actress' next, "Salome, the Dance of the Seven Veils" . . . **Lindsley Parsons** postponed production plans on "Timber Wolf" at Monogram to put "Down Periscope" before the cameras June 17 under the Allied Artists banner . . . **Hans Conried** planed to Honolulu to join the cast of **John Wayne's** "Big Jim McLain" . . . **Joseph Mell** shifted from legit to a film role in "The Glass Wall," indie in which **Vittorio Gassman** makes his U. S. debut . . . **William Talman** drew the featured lead in "Split Second" which **Edmund Grainger** starts at RKO next month.

20th-Fox inked **Helen Wood** to a long-term contract effective with the end of her run-of-the-play stint in "Pal Joey" on Broadway . . . **Hal Wallis** picked up his option on **Charlton Heston** and set him for "Route 66" following a loanout chore in "Ruby Gentry" . . . **Bryan Foy** signed a new long-term producing contract at Warners . . . **Bob Crosby** will make a gag guest appearance in "Road to Bali" at Paramount with brother **Bing**, **Bob Hope** and **Dorothy Lamour** . . . **Budd Boetticher** will direct "Seminole" at UI as his first stint after a long contractual layoff . . . **Hal Roach, Jr.**, signed **William Tracy** and **Joe Sawyer** for two of the four comedies he'll make for distribution by Lippert.

Samuel Goldwyn completed lensing of "Hans Christian Andersen" after four months of shooting . . . **Piper Laurie** drew the femme lead opposite **Tyrone Power** in "Mississippi Gambler," which rolls June 10 at UI . . . **Ruth Hall** signed for a featured role in "The Farmer Takes a Wife" at 20th-Fox . . . Metro purchased "The Long, Long Trail," romantic comedy by **Clinton Twiss**, and assigned it to **Pandro S. Berman** for production . . . **Dick Powell** will shift from acting to directing with "Breakaway," at RKO . . . **Walter Wanger** signed **Edmund O'Brien** to star in "Battle Zone," which launches Wanger's program for Allied Artists . . . Walt **Disney** cast **Glynis Johns** and **Richard Todd** in "When Knighthood Was in Flower," which he'll make in England this summer.

Top B.O. Names in Pix Justify Big Budgets, Sez Harriet Parsons

Although there is a definite effort to bring production costs down in Hollywood, the expenditure of $1,000,000 or more on a pic is justified on certain typo of pictures, Harriet Parsons, RKO producer, declared last week in New York.

Miss Parsons, whose last film was "Clash By Night" for Wald-Krasna, pointed out that necessity for top-draw b.o. names to assure a picture's acceptance by both exhibs and the public frequently resulted in upped budgets. She noted that it was all part of the vicious cycle that exists in today's market. On one hand, she said, theatremen clamor for new faces, but won't buy pix without name values. "The only way you can gamble on new faces," she declared, "is on low-budget pictures."

Miss Parsons revealed that "Clash" was brought in for a little more than $1,000,000. Film stars Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe. Miss Parsons asserted that although she was under contract to RKO, which is releasing "Clash," she is under indefinite loanout to W-K, now under Jerry Wald's control. While east, she will devote some time on research and talent quests for "Size 12," Wald's next for RKO. Wald, she pointed out, has realized the value of pictures that appeal to women. "Clash" and the previous Wald-Krasna pic, "The Blue Veil," are in that category, she noted, as will be the upcoming "Exclusive Model," "Size 12" and "Strike a Match."

This is Miss Parson's first trip to New York in four years and she said she expected to spend considerable time seeing plays, looking for story ideas and interviewing talent.

"She's Working Her Way Through College"

COLOR BY TECHNICOLOR

THIS IS A STORY WITH A LOT OF Twists!!—

She's a Burlesque Bombshell who becomes a Co-ed... and shakes the Student Body like it's never been shook before!

WARNER BROS.' CHEERLEADER OF MUSIC AND FUN!

See WARNER'S TRADE SHOW and you'll see it's a smash! JUNE 4

STARRING VIRGINIA MAYO ☆ RONALD REAGAN ☆ GENE NELSON

DON DeFORE · PHYLLIS THAXTER · PATRICE WYMORE With ROLAND WINTERS · RAYMOND GREENLEAF
GINGER CROWLEY · NORMAN BARTOLD · THE BLACKBURN TWINS Screen Play by PETER MILNE Produced by WILLIAM JACOBS
Directed by BRUCE HUMBERSTONE Musical Numbers Staged and Directed by LeRoy Prinz · Musical Direction Ray Heindorf

BEN KALMENSON DRIVE JUNE 1-SEPT. 27

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
200 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Rm
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
9025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1: P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

U.S. Gives Greenlight to Ozoners On Using Metal; Theatres Not Helped

Washington, May 27.

Drive-in theatres and other entertainment structures which are small users of steel, aluminum and copper got a virtually unlimited greenlight last week to go ahead and build all they wish. It was included in a general construction relaxation order issued by the National Production Authority. However, theatres and other large roofed structures will benefit very little since the amounts of metal released will be too small for them.

Heretofore, all entertainment and recreation construction was barred except where special NPA approval could be obtained, generally on hardship grounds. Under the new order, effective July 1, limited amounts of critical material are okayed for entertainment and recreation projects without specific government approval.

This portion of the new order revokes the ban on entertainment construction. It permits a project to proceed without specific permission which does not require more than five tons of carbon steel, of which no more than two tons shall be in structural shapes; and 200 pounds of copper and 250 pounds of aluminum. No more than these amounts may be used in any quarter beginning July 1, except with specific NPA permission.

Another portion of the new order provides that, commencing Oct. 1, general commercial construction may use 25 tons of carbon steel, 750 pounds of copper and 250 pounds of aluminum without specific permission. So far this does not include the category of entertainment and recreation structures. However, it is expected that if the metal situation continues to ease up, all entertainment also will get the benefit of the Oct. 1 regulation.

Pacific Drive-In Buy Of Three More Ozoners Lifts Holdings to 18

Hollywood, May 27.

Pacific Drive-In Theatres acquired three more ozoners to bring its total to 18. New holdings are part of the expansion plan begun when William Forman took over the outdoor circuit, locally. Sol Lesser and Mike Rosenberg recently acquired interests in the circuit.

Pacific purchased the San Pedro from Guttman and Mann and the Studio in Culver City. It also acquired full title to the Compton in which it previously had held a 50% interest.

Houston Boys' Club Launched

Houston, May 27.

Despite heavy rain, some 300 people turned out for the opening of the new Variety Boys' Club here. Built at a cost of $200,000, the club will accommodate a roster of 2,000. Project is sponsored by Tent 34.

Geo. Sidney Renamed SDG Prez; Other Execs

Hollywood, May 27.

George Sidney was unanimously reelected prexy of the Screen Directors Guild of America at annual election meeting last night (Mon.). Lesley Selander was named first v.p.; George Seaton, second v.p.; Fred Zinnemann, secretary, and George Marshall, treasurer.

Election of officers came after eight new two-year members to the board of directors had been selected. Upped to the board were David Butler, Delmer Daves, Joseph L. Mankiewicz, Leo McCarey, H. C. Potter, Mark Robson, Selander and Zinnemann.

Tourneur Exits 20th

Hollywood, May 27.

Jacques Tourneur checked off the 20th-Fox lot after completing his directorial assignment on "Way of the Gaucho." He will freelance. He's one of several meggers being considered for "Desert Legion," upcoming Alan Ladd starrer at U-I.

Tourneur originally went to 20th on a one-picture deal for "Anne of the Indies." He drew an exclusive studio contract when it was completed and worked on "Gaucho" with producer Philip Dunne from the time of the film's inception.

Behm Heads UPMG

Hollywood, May 27.

Joseph C. Behm of 20th-Fox was elected prexy of the Unit Production Managers Guild in a new setup that includes wide representation from both motion picture and telefilm fields. Others named were Ruby Rosenberg, of Don Sharpe Television Production, first veepee; C. Kenneth Land, Paramount, second veepee; Nate Edwards, Republic, treasurer, and Edward J. Ralph, secretary.

Board of directors, in addition to the top officers, includes Lehman Katz and Al Shenberg of Metro; Charles Woolstenhulme, Paramount; Jack Gertsman, U-I; Fred Fleck, RKO, and Dan Keefe and D'Estell Iszard, indies.

Distribs Worry As Exhibs Slice Shorts Playoff

As part of a general economy move in theatre operation, many exhibs are curtailing or completely eliminating shorts from their film programs. If the trend continues, major film companies fear that they will have to reappraise their two-reeler programs.

Production-distrib. outfits agree unanimously that exhibs who attempt to save coin by cutting down on program value are shortsighted. In the long run, they note, the exhibs will lose more than they can gain by the small savings obtained by dropping shorts. Distribs contend that theatregoers will recognize that they are being presented with a truncated program and not receiving their full money's worth.

Meanwhile, distribs are running into strong resistance in the sale of shorts. In the New York metropolitan area, the Skouras circuit has eliminated all shorts, including the animated features. Latter is usually the last of the added attractions to be dropped. Policy of dropping the shorts program, according to distribs, is more prevalent among the small indies rather than the large chains.

Prices for shorts, usually sold at flat rentals, have hit rock bottom. Selling them is frequently tied in with the peddling of the feature pix.

Expensive Facelifting For L.A.'s Downtown Par Despite Sluggish Biz

Los Angeles, May 27.

Exhib circles here are aghast at the big money United Paramount is throwing into refurbishing its downtown Paramount Theatre in an area where business has been slipping for all types of commercial enterprises because of the trend towards decentralization in the outlying sections of this sprawling metropolis. Additionally, the downtown Paramount has had a poor grossing record for several years.

Theatre, to be under the supervision of Jerry Zigmond, Coast division manager for UPT, has been completely stripped inside and its old capacity of 3,398 seats will be reduced to approximately 3,200 under a new plan. House will have downstair loges for the first time, circuit installing 300 rocking chair seats. An entire new front and lobby are being built, the old marquee is being done away with in favor of huge corner signs visible to traffic from several directions. Outside of the Paramount Theatre Building is being given a modern appearance, complete with enormous neon decorations.

While a number of prelim talks have been had on name talent for the house, the only actual booking made is for Xavier Cugat Aug. 14. Other deals are on the fire and it seems likely that Martin & Lewis will be one of the name acts to play the house. A gala reopening is slated for Memorial Day and the film bill is "Red Mountain."

SWG to Press Hughes, Blacklist Cases; Pass Anti-Red Resolution

Hollywood, May 27.

Screen Writers Guild overwhelmingly adopted an anti-Communist resolution at a regular membership meeting that resulted in a re-affirmation of the Guild's determination to continue its court battle with RKO and its "blacklist" suit against the majors. Lengthy session was highlighted by the serving of a subpoena on writer Edward Huebsch for an appearance before the next Coast session of the House Un-American Activities Committee.

Vote on the anti-Red resolution was 181-18. Resolution stated that the Guild "reiterates its historic stand against Communism and Communists within and without the Guild. We are pressing the Thurman Arnold case to establish protection for those innocent of Communist belief or affiliation who may be carelessly or inaccurately identified as being in the Communist camp."

Blacklist suit, instituted after the 1947 Red probe in Washington, was upheld by a vote of 163-139. SWG resolution plainly stated, however, that "we are not conducting this suit to aid, defend or in any way protect those who have clearly and publicly identified in testimony given under oath before the House Committee on Un-American Activities or any other national governmental body as having Communist affiliation."

Matter of Principle

Vote to appeal to the Supreme Court for a reversal of two lower court decisions in the Guild's battle to force RKO to arbitrate the question of screen credits for Paul Jarrico was described as a matter of principal. Gordon Stulberg, repping the Guild's law firm of Pacht, Tannenbaum & Ross, told the meeting that the appeal would be taken to the Supreme Court without charge to the Guild because the firm feels the principal involved is so important to trade unionism.

RKO studio topper has refused to arbitrate the question of credits for Jarrico, who refused to testify before Congressional Red probers. Guild contends that this refusal is a violation of the basic agreement, which provides for arbitration in credit disputes.

SWG prexy Mary McCall, Jr., chairing the meeting, expressed regret that politics had been injected into what the Guild considers to be strictly a labor matter.

Miss McCall also read the meeting a letter from Thurman Arnold reporting that the "blacklist" trial probably will be held in September by deposition. She quoted Arnold as saying that the SWG case had been strengthened by a deposition from Eric Johnston stating that the blacklist was passed by the producers as a matter of public relations. Letter also said the blacklist was vague in its standards and impossible of definition; that it was not confined to Communists and that no action for the protection of the innocent was suggested.

Demands Recount

Recount of voting in last week's SWG meeting has been demanded by Adele Buffington, who alleged the results and procedure were illegal. SWG board replied there would be no recount save on the 1% assessment measure which it conceded had had a mistake in count.

Miss Buffington contended, "If vote was wrong on one issue, it's wrong on others."

She was concerned with votes on dues in addition to decisions on the RKO and blacklist cases, all of which she opposed. However, Paul Gangelin, who withdrew as plaintiff in the blacklist suit, remarked, "If there were miscalculations, it certainly wasn't deliberate. Majority was so great it wouldn't have changed the result."

Meanwhile, Harry Tugend, one of the original SWG plaintiffs in the blacklist suit, said he'd withdraw if the AMPP would issue a new statement saying it would refuse to hire proven Communists. Tugend charged the present statement is too "vague" and makes conciliation impossible. "Only reason there is such a suit today," he said, "is that the producer decides who is a Communist the way the secret blacklist is now constituted." He suggested the MPIC petition Congress to abolish the Communist party so the industry and labor would have "legitimate power to police and purge their ranks."

H'wood 'Knuckling' to Legion

Continued from page 1

tioned groups or who had lent their names or otherwise been associated with leftist activities. The lists were provided as the result of a six-hour session held in Washington March 31 by Eric Johnston, president of the Motion Picture Assn. of America, and several company toppers with Donald Wilson, national commander of the Legion, and James F. O'Neil, ex-national commander and now editor of the American Legion Magazine.

This session grew out of an article by J. B. Matthews, former investigator for the House Un-American Activities Committee, in the December issue of the Legion mag. He listed films in which he said Communists or fellow-travelers had a hand, and threatened to make public names of many Hollywoodites not mentioned to date by various probers. Meeting was arranged to head off further attacks and picketing.

Top Execs on the Firing Line

Each studio has one or two top execs now questioning those on the as-yet-unpublicized Legion lists. Companies feel that this is advantageous in that it will give them a chance to get rid of any further workers who are really felt to be subversive and to provide definite refutation to the Legion of allegations concerning the others.

Since the industry has so frequently been used by all sorts of groups for their own self-promotion, industryites familiar with the current hush-hush internal probings feel that they will test the validity of the Legion's intent. If the organization insists on going ahead and publicizing the names of people whose disloyalty is subject to serious doubt — thus chancing severe economic harm to innocent people and to the industry—it is felt the Legion's aims will have proved to be doubtful.

In that case a decision will have to be made on whether to attempt further "appeasement" of the Legion or to make a stand on every front. A considerable body of industry opinion—although admittedly most of it not at top-echelon levels—is that the time has already come to draw a line and make a stand.

Lillian Hellman Won't Incriminate Others

Washington, May 27.

House Un-American Activities Committee wound up another chapter in its long continuing series of hearings on Hollywood Reds last Wednesday (21) when heard Lillian Hellman testify that she is not now a Communist and hasn't been a party member for two years. However, the playwright declined to discuss any earlier period, claiming the protection of the 5th Amendment because the answers "might tend to incriminate me."

She was on the stand about an hour, last witness in the sessions which had lasted for three days, with Clifford Odets and Hollywood screen writers Isobel Lennart and Stanley Roberts testifying at the beginning of the week.

Miss Hellman was willing to discuss her own past political affiliations, she said, but would do so only if she were not then required to name or discuss any others. The committee rejected the offer, explaining that it does not make deals with witnesses. Miss Hellman was named as a Communist in Hollywood in 1937, during testimony on the West Coast last fall by Martin Berkeley. She wrote a letter to the committee in which she explained her willingness to testify within the limits that she set forth. It said in part:

"I am most willing to answer all questions about myself. I have nothing to hide from your committee and there is nothing in my life of which I am ashamed.

"I have been advised by counsel that, under the 5th Amendment, I have a constitutional privilege to decline to answer any questions about my political opinions, activities and associations, on the ground of self-incrimination. I do not wish to claim this privilege.

"But, I am advised by counsel that, if I answer the committee's questions about myself, I must also answer the questions about other people and that, if I refuse to do so, I can be cited for contempt. My counsel tells me that if I answer questions about myself, I will have waived my rights under the 5th Amendment. This is very difficult for a layman to understand. But there is one principle that I do understand: I am not willing now, nor in the future, to bring bad trouble to people who, in my past association with them, were completely innocent of any talk or any action that was disloyal or subversive. To hurt innocent people whom I knew years ago in order to save myself is, to me, unhuman, indecent and dishonorable. . . .

"I am prepared to waive the privilege against self-incrimination and to tell you anything you wish to know about my views or actions if your committee will agree to refrain from asking me to name other people. If the committee is unwilling to give me this assurance, I will be forced to plead the privilege of the 5th Amendment."

Committee chairman John S. Wood (D, Ga.) told her:

"The committee can't be placed in the attitude of trading with the witnesses. The committee cannot permit witnesses to set forth the terms under which they will testify.

"Many persons who were members of the Communist Party at one time didn't believe it was subversive. But their contributions to the party helped those who were engaged in subversive activity. Any persons identified by you would be accorded the privilege of appearing before this committee."

Sugar Ray

Continued from page 1

extra-curricular show biz stint. As head of the Yuval Concert Corp., Amidor has imported such talent as Menuhin, Heifetz, and Hazel Scott and presently has Lena Horne on an Israeli concert tour. Israeli government, which originally incepted the Robinson fight, turned auspices and handling over to Yuval, because of its show biz experience.

Robinson, who was induced by attorney and former publisher Bartley Crum to make the trip and appearance, will fight for $1, plus transportation and only incidental expenses. He'll go from Israel to Europe, for a series of exhibition bouts in Italy, France, Switzerland and Germany, but the Israeli meet will be his only fight on this trip. Crum is working on film and TV rights for the Israeli bout, and Robinson has promised his share of these films to the War Veterans Fund of Israel, headed by Mrs. Chaim Weizmann, wife of the Israeli president.

Deal was set last Friday (23) in N. Y. by Amidor and George Gainford, Robinson's manager, with official signing of the pact due next Sunday (1) at Robinson's training camp at Pompton Lakes, N. J., where the fighter is getting into shape for his bout against Joey Maxim at the Yankee Stadium June 23 for Maxim's world light-heavyweight title. Israeli government officials will be present for the ceremonies.

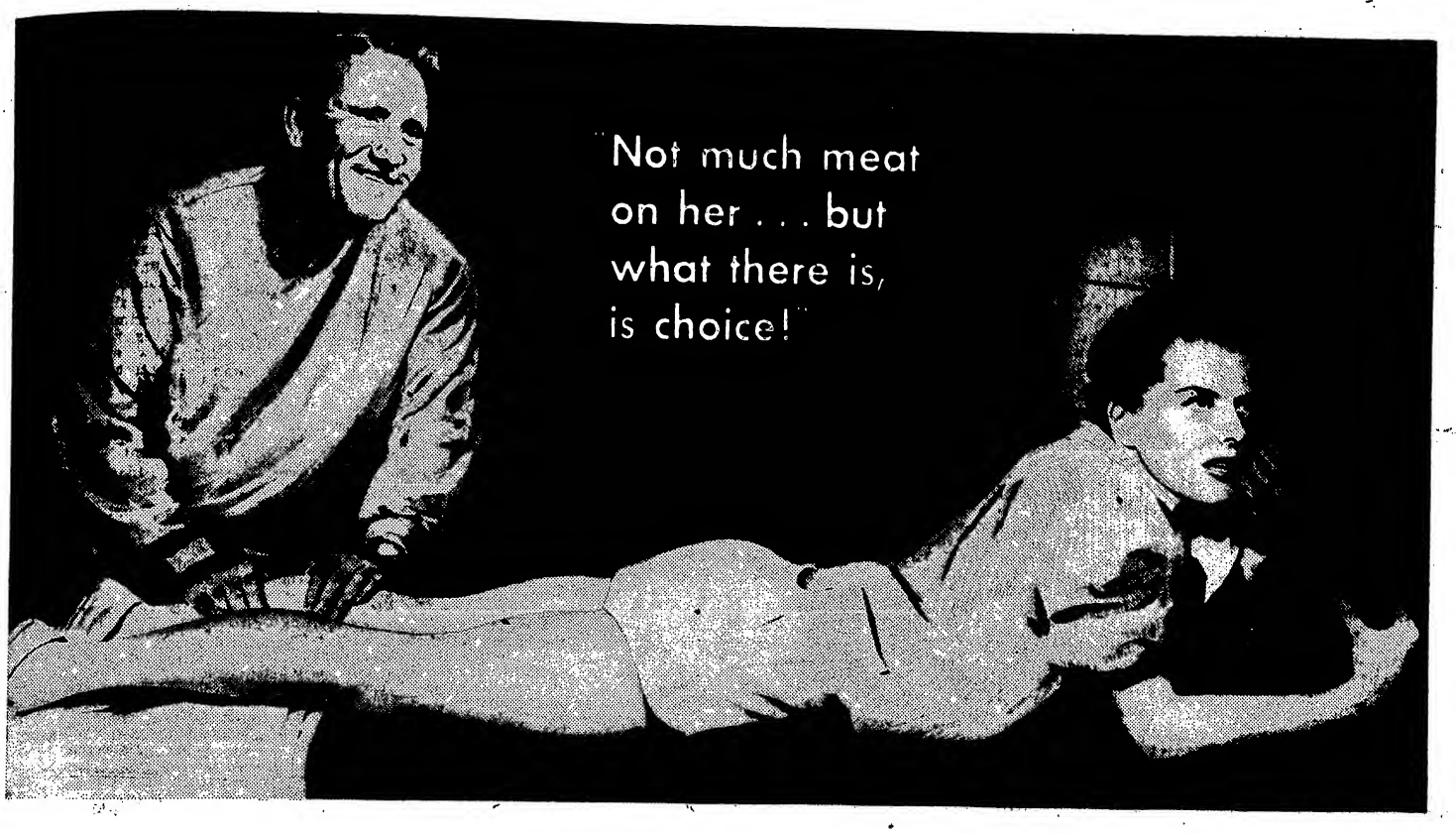
Reagan Assts.

Continued from page 5

matters which now require top-echelon sales attention. Reagan can now unburden himself of a part of his heavy work sked, obviously, by handing over assignments to Byrne and Saunders. Competitive bidding and the fact that virtually each film now requires individual sales attention have resulted in the added duties and responsibilities for the distribution topper.

The N. Y. sales huddle got underway Monday (26) at the Hotel Astor with homeoffice reps and 38 branch managers, salesmen and exploiteers from the six exchanges in the eastern area attending. Similar sessions were held earlier this month in San Francisco, Cincinnati, Washington and Chicago.

Reagan has presided at all five confabs, and homeoffice execs who have accompanied him at the meetings included Saunders, Jay Eisenberg, liaison between the legal and distribution departments; Henderson M. Richey, exhibitor relations head; M. L. Simons, Richey's assistant; William B. Zoellner, shorts and newsreel sales head, and Dan S. Terrell, exploitation manager.



"'Pat and Mike'
Is a film you'll like–
Spence and Kate
Are simply great!
Together again
And it's no fib...
Their funniest hit
Since 'Adam's Rib'!"

M-G-M presents Spencer Tracy *as Mike* • Katharine Hepburn *as Pat* in "PAT AND MIKE" • co-starring Aldo Ray • with William Ching • *and Sports Stars*: Gussie Moran • Babe Didrikson Zaharias • Don Budge • Alice Marble • Frank Parker • Betty Hicks • Beverly Hanson • Helen Dettweiler • Written by Ruth Gordon and Garson Kanin • Directed by George Cukor • Produced by Lawrence Weingarten

Film Reviews

Continued from page 6

Kansas Territory

their money. Film is on a par with Elliott's past offerings.

Screenplay by Dan Ullman, who also authored orighal story, is soundly premised and shows Elliott returning to Kansas to avenge the death of a brother he remembers as having been a fine lad. It develops that the brother was anything but that, a card cheat, an outlaw, a killer, who had what was coming to him when an unknown put a leaden end to his career.

In his trackdown of the killer, who turns out to be the town's lawyer who has befriended him, Elliott finds himself also the target of unknowns. Reelage provides plenty of stirring fights, realistic gunplay, chases and mounting suspense.

Elliott is up to his usual excellence, handling both his fists and guns with equal facility. He gets good support from House Peters, Jr., the attorney, who is as persuasive as his father once was when latter was a star in silent days; Peggy Stewart, femme lead; Stan Jolley, saloon-owner; Lane Bradford, out to get Elliott, and Lyle Talbot, father of Miss Stewart, as a cripple since the brother shot him.

Vincent M. Fennelly accorded film his usual top production values, and Lewis Collins' direction is fast. Camera work by Ernest Miller is particular standout. *Whit.*

Actors and Sin

Two-part film okay only for art houses.

United Artists release of Sid Kuller (Ben Hecht) production. Stars Edward G. Robinson, Eddie Albert, Marsha Hunt; features Alan Reed, Dan O'Herlihy, Tracey Roberts. Directed by Hecht; screenplay, Hecht; camera, Lee Garmes; editor, Otto Ludwig; music, George Antheil. Tradeshown N. Y., May 22, '52. Running time, 85 MINS.

ACTOR'S BLOOD

Maurice Tillayou	Edward G. Robinson
Marcia Tillayou	Marsha Hunt
Alfred O'Shea	Dan O'Herlihy
Otto Lachsley	Rudolph Anders
Tommy	Alice Key
Clyde Veering	Tom Roman
Mr. Herbert	Peter Brocco
Mrs. Herbert	Elizabeth Root
George Murry	Joe Mell
Mrs. Murry	Irene Martin
Emile	Herb Bernard
Thomas Hayne	Bob Carson

WOMAN OF SIN

Orlando Higgens	Eddie Albert
J. B. Cobb	Alan Reed
Miss Flannigan	Treacy Roberts
Mr. Blue	Paul Guilfoyle
Mr. Devlin	Doug Evans
Mrs. Egelhofer	Jody Gilbert
Mr. Brown	George Baxter
Producer	George Keymas
Movie Star	Toni Carroll
Movie Hero	John Crawford
Miss Wright	Kathleen Mulqueen
Moriarity	Alan Mendez
Joseph Danello	Sam Rosen
Daisy Marcher	Jenny Hecht

Written, produced and directed by Ben Hecht, "Actors and Sin" is an overall title for two stories separately tagged "Actor's Blood" and "Woman of Sin." First is a creaky yarn while the second is a racy, tradey satire on Hollywood. Picture has no mass audience appeal and its b.o. prospects appear to lie primarily in the art houses.

"Actor's Blood" is one of those musty, out-of-the-trunk tales which largely wastes the talents of Edward G. Robinson and Marsha Hunt, who have the principal parts. At the peak of her stage career, Miss Hunt is shown slipping downward on a rope of poor plays, an uneven temperament and a variety of pointless affairs with male acquaintances.

Eventually the onetime star realizes she's at the bottom socially and professionally. Whereupon she suicides. But Robinson, her doting father and an actor of the old school, takes revenge upon those who have cast his daughter aside by making her death appear as murder.

With such material, director Hecht is unable to punch it up. Miss Hunt moves through her lines with a mechanical grace while Robinson evokes audience sympathy, not so much for the manner in which he portrays his part but for the fact that he deserves something better.

"Woman of Sin" is a genuinely, amusing burlesque of prewar Hollywood. Sophisticates and urban filmgoers will get a bang out of it. However, smalltown patronage may find it beyond them.

Suave and worldly, agent Eddie Albert brushes off writer Jenny Hecht. But when studio chief Alan Reed expresses interest in her script, "Woman of Sin," Albert hunts her down only to discover the author is a nine-year-old child.

Balance of the footage is devoted to Albert's attempts to hike the price of the script, conceal the identity of the writer and keep all the participants on friendly terms with one another down to "Sin's" gala preem at Grauman's Chinese Theatre.

Albert endows the role of the agent with a classic interpretation. Alan Reed's performance as the studio topper is charged with a wealth of ostentation and condescension in keeping with the public's popular conception of a Hollywod mogul. Tracey Roberts breezily handles her duties, whether they be secretarial or s.a. Little Miss Hecht's part as the precocious writer obviously calls for her to make herself as obnoxious as possible. She succeeds admirably. She is, incidentally, the daughter of Ben Hecht.

A Sid Kuller production, "Actors and Sin" reflects a modest budget. Camerawork of Lee Garmes is proficient as are George Antheil's score and Otto Ludwig's editing. *Gilb.*

Stolen Face

Program drama, filmed in England, with only mild chances despite names of Paul Henreid, Lizabeth Scott.

Hollywood, May 23.

Lippert Pictures release of Anthony Hinds production. Stars Paul Henreid, Lizabeth Scott; features Andre Morell, Mary MacKenzie, John Wood, Susan Stephen. Directed by Terence Fisher. Screenplay, Richard Landau, Martin Berkeley; camera, Walter Harvey; editor, Maurice Rootes. Previewed May 22, '52. Running time, 71 MINS.

Dr. Phillip Ritter	Paul Henreid
Alice Brent	Lizabeth Scott
Lilly (B)	Lizabeth Scott
David	Andre Morell
Lilly (A)	Mary MacKenzie
Dr. Jack Wilson	John Wood
Betty	Susan Stephen
Dr. Russell	Arnold Ridley
Lady Harringay	Eveyeley Gregg
Alf	Cyril Smith
Maggie	Janey Burnell
Nurse	Grace Gavin
Pete Snipe	Terence O'Reagan
May	Diana Beaumont
Mrs. Emmett	Alexis France
Charles Emmett	John Bull
Miss Simpson	Dorothy Bramhall
Miss Patten	Ambrosine Philpotts
Wentworth	Richard Wattis
Cutler	Russell Napier

This is another of the cooperative British productions that Lippert Pictures is distributing domestically. As in previous entries, film uses familiar Hollywood names in topline positions, backed with a British supporting cast. Picture's chances are mild.

Pacing is laborious though Paul Henreid and Lizabeth Scott supply some substance. Henreid, a plastic surgeon, and Miss Scott, a concert pianist, meet and fall in love while holidaying at an English country inn. However, she's committed to her manager, Andre Morell, and after a week of romance bids Henreid farewell. To fill the vacant spot, Henreid remakes the scarred face of Mary MacKenzie, a girl with a long criminal record, into the likeness of Miss Scott, and then marries her to further carry out the illusion of having the one he loves.

Scheme backfires when the girl doesn't reform under the kindly treatment and embarrasses Henreid with her old companions and shoplifting. Melodrama is further complicated when Miss Scott returns to tell Henreid she couldn't go through with the marriage to Morell. Matters are finally resolved when Henreid's wife falls from a speeding train during a drunken spree, leaving things clear for the real love to have a chance.

Miss Scott has a dual assignment, taking over Miss MacKenzie's role when the plastic surgery is completed, and she is capable enough in both, considering the heavy-handed, slow direction by Terence Fisher. Henreid tries hard and occasionally succeeds, in making his role acceptable. Miss MacKenzie is good and the others adequate.

The Anthony Hinds production provides the story with suitable physical furbishings, and technical credits are okay. *Brog.*

Here Come the Marines

Mildly diverting programmer; Bowery Boys series.

Monogram release of Jerry Thomas production. Stars Leo Gorcey, Huntz Hall. Directed by William Beaudine. Screenplay, Tim Ryan, Jack Crutcher; camera, Marcel LePicard. At New York Theatre, N. Y., May 21, '52, dual. Running time, 66 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Chuck	David Condon
Butch	Bernie Barlett
Junior	Gil Stratton
Louie	Bernard Gorcey
Colonel Brown	Hanley Stafford
Corp. Stacey	Murray Alper
Capt. Miller	Arthur Space
Lulu Mae	Myrna Dell
Jolly Joe	Paul Maxey
Sheriff	Tim Ryan

A mildly diverting programmer in Monogram's low-budget Bowery Boys series.

Leo Gorcey, Huntz Hall and their Bowery henchmen this time find themselves in the Marines. Hall, through a fluke (the colonel knew his father), is made a sergeant, and as a whistle-happy, sad-sack non-com makes the training life of his friends thoroughly miserable. In addition to the usual training and barrack room episodes, there is a side plot, with the Boys, despite the vamping of a sexy, blonde Myrna Dell, uncovering the activities of a crooked gambling joint. A change in command leads to Hall's demotion and Gorcey takes over the sergeant's stripes.

Characterization of Gorcey, Hall and the other Bowery Boys are familiar. Hanley Stafford plays a marine colonel that the corps would not tolerate for a second. Miss Dell is okay, and Paul Maxey is convincing as the gambling joint operator. Direction and lensing are standard. *Holl.*

Night Raiders

Okay Whip Wilson action western.

Monogram release of Silvermine production (Vincent M. Fennelly). Stars Whip Wilson; features Tom Farrell, Fuzzy Knight. Directed by Howard Bretherton. Screenplay, Maurice Tombrage; camera, Ernest Miller; editor, Sam Fields. At New York Theatre, N. Y., May 21, '52, dual. Running time, 52 MINS.

Whip	Whip Wilson
Jim Dugan	Tom Farrell
Texas	Fuzzy Knight
Laura Davis	Lois Hall
Davis	Steve Clark
Lorch	Terry Frost
Sheriff Hodkins	Marshall Reed
Talbot	Lane Bradford
Cherokee	Iron Eyes Cody
Blair	Carol Henry
Banker	Ed Cassidy
Chairman	Forrest Taylor
Telegraph Man	Stanley Price
Merchant	Roy Butler

"Night Raiders" is an okay formula western that meets the demands of the action market. The standard ingredients of sagebrush sagas are presented competently in this latest Whip Wilson adventure from Monogram.

As Federal marshals, Wilson and his aide, Tom Farrell, are called in to investigate a series of mysterious night raids plaguing some ranchers. Peculiarly, the raiders do not steal anything during the ransacking. Wilson learns that the raids are being led by the local saloon keeper, an ex-con who had served time for a $15,000 train robbery, from which the loot had never been recovered.

Wilson discovers that the purpose of the raids is to get the local sheriff, to reveal the hiding place of the loot. The sheriff, it appears, had taken part in the train robbery and had escaped with the money. After the usual hard riding, gunplay and fisticuffs, the heavies are brought to justice and the hero rides on to another adventure.

Wilson, an old hand at this sort of stuff, handles the role of the western hero with his usual aplomb. Farrell and Fuzzy Knight are okay as Wilson's sidekicks, and Terry Frost and Marshall Reed make standard western heavies. Howard Bretherton's direction keeps the film moving, and Ernest Miller's camera work is on the plus side. *Holl.*

Roma, Ore 11
(It Happened in Rome)
(FRENCH-ITALIAN)

Genoa, May 20.

RKO release of Transcontinental-Titanus (Paul Graetz) production. Stars Lucia Bose, Lea Padovani, Raf Vallone, Paolo Stoppa, Grazia Francia. Directed by Giuseppe De Santis. Story and screenplay, De Santis, Cesare Zavattini, B. Franchina, R. Sonego, Gianni Puccini; camera, Otello Martelli; music, Nascimbene. At Dogali, Genoa. Running time, 101 MINS.

Rich Girl	Lucia Bose
Luciana	Carla Del Poggio
Cornelia	Maria Grazia Francia
Caterina	Lea Padovani
Angelina	Delia Scala
Adriana	Elena Varzi
Nando	Massimo Girotti
A Father	Paolo Stoppa
Repairman	Armando Francioli

Based on an actual happening in Rome two years ago, elaborated on by co-scripter Cesare Zavattini and others, Giuseppe DeSantis' latest directorial effort will take heavy selling abroad where RKO is distributing. Strictly downbeat and uneven in structure, the film's many assets, including a large and colorful cast, will need strong pushing to put it across either in art houses or in general release spots. Unrelenting in its indictment of society and the unemployment which it claims is the sole cause of the tragedy, the pic too often forgets the human angle for the social one.

Over 200 girls line up in an office building stairway in answer to a single want ad for a stenographer. When an argument develops, a near-riot starts and the stairway gives way under the excess weight. Many are hurt and one girl dies. Pic proceeds to background the family lives and the causes which have brought the women in search of this job. One is a rich girl seeking independence from her family to live with a poor painter; another a prostitute wishing a change in profession; still another needs the job to survive with her unemployed husband, etc.

Several tales are followed through to a conclusion of sorts. At the end, girl lines up again for the job which has remained open in all the confusion. DeSantis' direction, lacking its usual flamboyance, opens the pic strongly. He draws his characters sharply throughout, moving ably from story to story. Performances are keyed to fit the mood.

Lea Padovani stands out in the meaty prostie role. Lucia Bose and Raf Vallone are effective partners; Maria Grazia Francia appeals as the girl who dies; while Paolo Stoppa registers strongly as the father of one of the girls. Technical credits are excellent, and the stair collapse is well staged. *Hawk.*

Jeux Interdits
(Forbidden Games)
(FRENCH)

Cannes, May 20.

Corona release of Silver Films production. Features Brigette Fossey, Georges Poujouly. Directed by Rene Clement. Screenplay, Francois Boyer, Jean Aurenche, Pierre Bost; camera, Robert Juillard; editor, Roger Dwyre. At Cannes Film Festival, Cannes. Running time, 90 MINS.

Paulette	Brigette Fossey
Michel	Georges Poujouly
Dolle	Lucien Hubert
Mother	Suzanne Contal
Georges	Jacques Morin
Berthe	Laurence Badie

Film is a moving, poetic idyll of the effect of the war on two moppets. Done with taste and an interesting offbeat theme this looks like it has good chances for art houses in the U. S. Film contrasts the world of two youngsters to the ransacked world created by their elders. Expert acting, direction and technical aspects should assure this fine word-of-mouth.

Story starts with the French exodus during the war. In the midst of a strafing by the enemy, a little girl's parents and her dog are killed. She does not understand what has happened and wanders off carrying her dead dog. She is picked up by a little farm boy who takes her home with him. In burying the dog they decide to make a little cemetery for animals. This leads to bloodshed between two feuding farm families.

The relationship of the children is well sustained throughout and though child psychology is strained in spots, it gives a touching counterpoint to the vapid meanderings of the adults. The kids are finally separated when the law claims the little orphan. The little girl alone among all the wartime dp's suddenly hears the name of her friend and a heartug moment occurs as she wanders off with the unconcerned crowd calling the boy's name.

Rene Clement's direction is excellent and he gets the most out of the film's fine story, humanity and situations. The strafing puts over the horror of complete warfare as the innocent are slaughtered. Moppets Brigette Fossey and Georges Poujouly are brilliantly handled and give an air of spontaneity to their roles. Lensing is a bit flat but editing is a fine asset. Adult roles are good with Lucien Hubert as the exasperated father a standout. *Mosic.*

Don Camillo
(FRENCH-ITALIAN)

Genoa, May 20.

Dear Film release of an Amato-Rizzoli-Francinex production. Stars Fernandel, Gino Cervi; features Franco Interlenghi, Vera Talqui. Directed by Julien Duvivier. Screenplay, Duvivies, Giovanni Guareschi, from stories by Guareschi; camera, Nicolas Hager; music, Alessandro Cigognini. At Olimpia, Genoa. Running time, 95 MINS.

Don Camillo	Fernandel
Peppone	Gino Cervi
Mariolino	Franco Interlenghi
Gina Filetti	Vera Talqui

Topical, humorous, and heartwarming, this conciliatory pic, based on Giovanni Guareschi's best-selling stories, comes opportunely at a moment when local church vs. Communist struggles resume after winter's respite. Combo of elements should see it safely into top brackets locally. French market should prove strong, and elsewhere pic looks a good art house bet.

Rambling, episodic script concerns the struggles of two basically good friends, Fernandel and Communist mayor, Gino Cervi for leadership of a small Po valley village. Due in large part to the formers down-to-earth, often unclerical tactics, the battle is liberally sprinkled with laughs. Weakness for fisticuffs finally brings about his transfer to another village, but at departure he is feted by both the Reds and non-Commies, and indications are he'll be back.

Film easily gets across its conciliatory message, coated with warmth and humor. Fernandel in a change of pace role, is very effective as the battling cleric, and gets able opposition from Gino Cervi as the mayor. Franco Interlenghi and Vera Talqui are the duet in a Romeo-Juliet-like subplot while others in large cast give able support. Julien Duvivier's direction is straightforward and devoid of its usual tricks. Camera work, mostly location, is good. Tongue-in-cheek commentary helps tie together the film's loose structure and point up its humorous moments. *Hawk.*

Emergency Call
(BRITISH)

British blood bank meller okay for some U. S. dualers.

London, May 20.

Butcher's release of a Nettleford production. Stars Jack Warner, Anthony Steel and Joy Shelton. Directed by Lewis Gilbert. Screenplay, Vernon Harris and Lewis Gilbert; camera, Wilkie Cooper; editor, Charles Hasse; music, Wilfred Burns. At Leicester Square Theatre, London. Running time, 92 MINS.

Insp. Lane	Jack Warner
Dr. Carter	Anthony Steel
Laura Blakeney	Joy Shelton
Danny Marks	Sidney James
Tim Mahoney	Freddie Mills
George Robinson	Earl Cameron
Dr. Braithwaite	John Robinson
Mrs. Cornelius	Thora Hird
Flash Harry	Eric Pohlmann
Brett	Sydney Tafler
Brenda	Vida Hope
Jackson	Geoffrey Hibbert

As a modest budgeter, this indie British offering should wind up with a sturdy profit. Story strikes an original note and the idea is neatly exploited in the script. Lack of international names may be a handicap to it in America. It has sufficient merit to justify a place on a dualer.

The yarn pivots around the desperate attempt of a hospital to find three blood donors in a rare group to save the life of a young girl. Blood bank is empty, but likely names submitted to the medico include a Negro seaman about to leave for the East; a boxer, who is taking part in a big fight; and a murderer who has been on the lam for more than 12 years.

To develop the theme, the story goes off at three distinct tangents, overcoming the opposition of the seaman, getting the boxer out of a fix when he refused to sell out on a fight, and showing the wanted man with a couple of bullets in his chest preferring to die a hero. There are obvious dramatic angles which are effectively handled, and some lighter moments.

Pic is sincerely directed and a strong local cast make a worthwhile contribution. Jack Warner, as a Scotland Yard man, Anthony Steel as the medico, and Joy Shelton, the girl's mother, ably head the cast. Freddie Mills, a top name here in the ring, plays the boxer a little self consciously, but gives a vivid exhibition. Sidney James, Sydney Tafler and Vida Hope stand out in lesser roles. *Myro.*

Toto a Colori
(Toto in Color)
(ITALIAN—SONGS)
(COLOR)

Genoa, May 20.

Lux Film release of Golden-Humanitas production. Stars Toto. Directed by Steno. Camera (color), Tonino delli Colli; sets, Piero Filippone; music, Coltellacci. At Astor, Genoa. Running time, 100 MINS.

Antonio Scannagatti	Toto
Simonetta	Isa Barzizza
Deda	Fulvia Franco
Poldo's Cousin	Franca Valeri
Poldo	Galeazzo Benti

A routine Toto comedy, made up principally of his best-known vaude routines, this film has a loose plot and is notable mainly as the first Italian feature film in the local color process, (Ferraniacolor). Italian process, successfully tested previously on several documentaries, shows fair to good values under pressure of studio feature production.

It still is very uneven when spread over a full-length pic. Set and color supervision is experimental at best.

Title combination, promising a tinted Toto, will draw strongly in Italy. Elsewhere it is strictly an Italian languager. Film's various sketches include a good take-off on Capri exhistentialist life, a living puppet number and the comedian's encounter with a lady pickpocket (Isa Barzizza) in a train sleeping compartment. Songs are undistinguished. *Hawk.*

El Tunel
(The Tunnel)
(ARGENTINE)

Buenos Aires, May 6.

Argentina Sono Film production and release. Stars Laura Nidalgo, Carlos Thompson; with Santiago Gomez Cou, Bernardo Perrone, Maruja Gil Quesada, Pascual Pelliciota, Beba Bidart, Miguel Lijero. Directed by Leon Klimovsky, from his adaptation of novel by Ernesto Sabato. Camera, Antonio Merayo; editor, Jorge Garate; music, Alejandro G. del Barrio. At Ambassador Theatre, Buenos Aires. Running time, 94 MINS.

The teaming of Laura Hidalgo and Carlos Thompson, two outstanding film discoveries of the past year, ensured this picture good boxoffice returns at the start. However, it fails to live up to expectations or the promises of a

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Paramount Sends Grosses Sky-High In July!!

The boys are coming in for a boxoffice landing with their hilarious new hit that's a cinch to outgross "Sailor Beware" and all the other sensational moneymakers they've ever made.

Dean Martin and Jerry Lewis in Hal Wallis' Production "JUMPING JACKS" Co-starring Mona Freeman with Don DeFore • Robert Strauss • Directed by Norman Taurog • Screenplay by Robert Lees & Fred Rinaldo and Herbert Baker • Additional dialogue by James Allardice and Richard Weil • From a story by Brian Marlow

Film Reviews

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El Tunel

heavy publicity campaign, and after the first two weeks business tapered off.

With the choice of novelist Ernesto Sabato's controversial best-seller about a killer of weird psychology, crazed by jealousy, this is a first effort to bring better samples of Argentine literature to the screen. Unfortunately, Leon Klimovsky has treated it with melodramatic overtones reminiscent of the Theda Bara era, which arouse audience laughter in the wrong spots. No other kind of laughter is possible in the whole tedious 94 minutes.

Yarn is about a painter (Carlos Thompson) of surrealist tendencies but no talent, to judge by the canvases he's shown working on. He loves and is loved by Miss Hidalgo, whose wealthy husband is a blind pianist. Suspecting her of having or having had other lovers, mainly Santiago Gomez Cou, the painter kills her. His story is unfolded through the reports of the alienists attending him in a lunatic asylum.

Due to unskillful lighting, Miss Hidalgo is less spectacularly beautiful than in "La Orquidea." Her acting has not improved and is regrettably wooden. Although Thompson is made to ham his way throughout, his is so interesting a screen personality that this doesn't jar too much. The role he has to play is incredibly old-fashioned. The less said about the rest of the cast, the better. Klimovsky tried too hard to impress with surrealist dream sequences and odd camera-angles, and there is overstressed and repetitious narration throughout. Possibly the best feature of the production is Alejandro Gutierrez del Barrio's musical score, which though inharmonious, has original facets for this part of the world. The film has no interest for U. S. audiences beyond the mere physical presence of Thompson, which is pleasing for femmes of any part of the world. *Nid.*

Casque D'Or
(Golden Helmet)
(FRENCH)

Paris, May 6.

Discina release of Speva-Paris Films production. Stars Simone Signoret, Serge Reggiani, Claude Dauphin; features Raymond Bussieres, Paul Azais, Gaston Modot, Pierre Gujas. Directed by Jacques Becker; screenplay, Jacques Companeez, Becker; camera, Robert Lefebvre; editor, Marguerite Renoir. At Balzac, Paris. Running time, 93 MINS.

Marie	Simone Signoret
Manda	Serge Reggiani
Leca	Claude Dauphin
Raymond	Raymond Bussieres
Paul	Paul Azais
Georges	Pierre Gujas

Film is an excellent recreation of a colorful French period. Brisk in style and full of pictorial interest, it soberly recounts a famous turn-of-the-century love affair. This love, which ends in murder and the guillotine, takes place in the Gallic gangster apache milieu. It has fine atmospheric quality, brilliant thesping and topflight production and technical values. Film would need slotting in a specialized house stateside for best results. Word-of-mouth and crix should build a good rep for the pic among the art house set. It has good exploitation value on theme and period.

Based on a true story, it recounts the love of apache moll Marie for the honest, direct and sympathetic Manda. The affair is spiked by the sly, brutal Leca, head of the mob, who wants Marie for himself. Manda, following the apache code, is forced to kill a rival to gain his Marie. Leca has him hauled off to prison on a frame. Manda escapes, and finding that Marie has given herself to Leca to help get him free, tracks down Leca to kill him in a police station before the startled gendarmes.

Though there is brutality and a bedroom scene, this shouldn't have censorship problems, for it is part of the locale and character of the film without any suggestive overtones.

Jacques Becker's direction is perfectly controlled and free of artifice. He makes his characters human and moving. The enticing period costuming, biting language and social pattern of the group aren't overdone. Simone Signoret gives Marie a cynical, sensual exciting appeal that makes this a standout role. Serge Reggiani is excellent as the forthright Manda who follows his passion to the guillotine. Claude Dauphin is perfect as the oily Leca who poses as an honest wine merchant while cheerfully masterminding his band of cutthroats. Lensing is tops and editing gives fine tempo. "Casque D'Or" is the gang name for Marie, who wears her golden mane like an old Spanish helmet. *Mosk.*

Nous Sommes Tous Les Assassins
(We Are All Murderers)
(FRENCH)

Cannes, May 13.

AGDC release of UGC production. Features Mouloudji, Balpetre, Raymond Pellegrin, Paul Frankeur. Directed by Andre Cayatte. Screenplay, Charles Spaak, Cayatte; camera, Jean Bourgoin; editor, Paul Cayatte. At Cannes Film Festival, Cannes, May 3, '52. Running time, 95 MINS.

Rene	Mouloudji
Dutot	Balpetre
Gino	Raymond Pellegrin
Leon	Paul Frankeur
Detouche	J. P. Grenier

This copped a special jury prize at the Cannes Film Festival. The pic is a tirade about the evils of capital punishment. Although the subject matter is dynamic and dramatic, the film is much too insistent and it becomes a cold, didactic documentary on the horrors of public execution and the social malfeasance. This leads to the ringing in of chorus characters to strike home points verbally that should have been made filmically. On theme and probable word-of-mouth, the pic could be of interest for art houses and sureseaters. However, it is a bit too downbeat for good results in the U. S. generally.

Story concerns a delinquent who gets into the French underground during the war. His morbid tendencies are given full swing, as he becomes the organization executioner. After the war he goes berserk in a public bath and kills three people. Pic then goes into the death cell for the other characters. Here is a Corsican who has killed in a vendetta, a doctor who insists on his innocence to the end and a man who has killed his child because it would not let him sleep.

Life in the cell is realistically painted and gives a medieval air to the Gallic penal system. Prisoners are not told when their time is up and the guards sneak up to the cell and then rush in to grab the wretch before he can panic and cause trouble. This leads to some eerie scenes and drives home the production's point. Also rung in are a killer, who is transformed by an operation, and the adoption of the killer's brother by his starry-eyed young lawyer. Pic ends on a note of challenge because the audience never knows whether the killer got his reprieve from society.

Mouloudji gives the proper decadent note to the role of the delinquent killer with Raymond Pellegrin and Balpetre adequate as his cellmates. Paul Frankeur adds a touch of humanity to his difficult role as the head guard whose job it is to get the men ready for execution. Claude Laydu is much too starry-eyed to give an adequate portrayal of a dedicated young lawyer.

Andre Cayatte has directed tightly and gotten some hair-raising moments from the proceedings, but on the whole, the accusation is too pat to be moving and exciting. Lensing is fine and editing good. Sets are a bit stagey and dispel some of the death cell atmosphere. Pic will probably get attention on theme and follow its successful predecessor, "Justice Is Done," for top b.o. results here. *Mosk.*

Nachts Auf Den Strassen
(Detour)
(GERMAN)

Paris, May 20.

Intercontinental release of Eric Pommer production. Stars Hans Albers, Hildegard Neff; features Lucie Mannheim, Marius Goring. Directed by Rudolph Jugert; screenplay, Helmut Kaeutner, Fritz Rotter; camera, Vaclav Vich; editor, Fritz Stapenhorst. At Cannes Film Fest, Cannes, May 10, '52. Running time, 112 MINS.

Heinrich	Hans Albers
Leischen	Hildegard Neff
Anna	Lucie Mannheim
Brother	Marius Goring

This is Eric Pommer's first post-war production in Germany. It has two of the top German stars that will make it a go for Germany, but film is too slow-paced and familiar in theme to give this any stateside art house chances. Theme of the honest, hearty worker who suddenly gives way to temptation late in life, only to be redeemed by a faithful wife, is not given any fresh or deeper treatment and as a result emerges as prosaic film fare. Film is overlong and can use some hefty shearing on the repetitious sequences at the end. At best this could qualify for nabe language spots or dualers on name of Hildegard Neff.

Story has an aging truck driver who has just married off his daughter finding a wad of coin at the scene of a wreck. He takes the coin, and when he finds out it is smuggled money, decides to keep it. He picks up a girl on the road that night, which leads to an amorous adventure. She is involved with a hijack crowd and they drag the truckdriver into it. His wife forgives him when all is resolved, with the girl turning state's evidence to clear him. He goes back to his tranquil life, never to roam.

Hans Albers is a bit too suave for the role of the truckdriver and does not give it the depth and character it needs. Miss Neff is fine as the goodhearted flooxy who shows her love for Albers by saving him. Marius Goring has a tendency to mug his heavy roll. Direction is too leisurely and has a tendency to stray off into Germanic hokum that does not help advance the yarn. Lensing is fine, with editing lingering too long on many of the scenes and blunting the edge of the drama. *Mosk.*

Imbarco a Mezzanotte
(Encounter)
(ITALIAN-AMERICAN)

Genoa, May 20.

Generalcine release of a Riviera-Tirreni (Adolfo Balocchi) production. Stars Paul Muni; features Luisa Rossi, Vittorio Manunta, Joan Lorring, Aldo Silvani. Directed by Joseph Losey. Screenplay, Ben Barzman from story by Nissim Calef; camera, Henri Alekan; music, G. C. Sonzogno; editor, Thelma Connell. At Cinema Verdi, Genoa. Running time, 87 MINS.

The Man	Paul Muni
Mrs. Fontana	Luisa Rossi
Angela	Joan Lorring
Giacomo	Vittorio Manunta
Ferani	Aldo Silvani
Inspector	Arnaldo Fee
Castelli	Alfredo Varelli

This film was shot in two versions, in Leghorn and also at nearby Tirrenia studios, by director Joseph Losey from a Ben Barzman script. Downbeat, welghty story will hold pic's English version to spotty returns in U. S. secondary situations, although the Paul Muni name may help. The film's Italian locale adds little except budget-wise, where relatively low cost and proportionately good production values, can pay off satisfactorily.

Story concerns the efforts of Muni to stow away on a ship leaving Italy. In trying to raise sufficient money to bribe illegal passage and satisfy his hunger, he accidentally suffocates a woman. Escaping, he is joined by another fugitive from the police: a boy who's stolen a bottle of milk.

The two team up, become friends, are temporarily hidden by a servant girl (Joan Lorring), until Muni, cornered on a rooftop, is shot and killed by police. Focal point of production is the friendship of boy and fugitive, the former nicely played by Vittorio Manunta ("Never Take No for An Answer"). A still deeper, warmer treatment of the friendship would have enhanced the film's values, throwing footage accent further away from its more conventional moments, including the rooftop finale.

The coincidental angle is overworked, and there are story discrepancies of minor nature. Yet this pic has its suspenseful moments and unfolds in a satisfying manner. Muni's experience carries the vehicle, while Joan Lorring plays the servant girl with conviction. Luisa Rossi is okay as the boy's mother. Henri Aleken's photography is fine and other technical credits measure up. *Hawk.*

L'Homme De Ma Vie
(Man of My Life)
(FRANCO-ITALIAN)

Paris, May 6.

Victory Films release of Cite-Paris Films production. Stars Madeleine Robinson; features Henri Vilbert, Jeanne Moreau, Jeanne Marken, Jean Glori. Directed by Guy Lefranc; screenplay, Henri Jeanson, adapted by Michel Audiard; camera, Robert Calci; editor, Gaudin. At Olympia, Paris. Running time, 90 MINS.

Madeleine	Madeleine Robinson
Suzanne	Jeanne Moreau
Martha	Jeanne Marken
Leon	Henri Vilbert
Albero	Jean Glori

Film seems to be the second in a series utilizing the fine thesp talents of Madeleine Robinson in the role of a good-hearted, noble prostitute. Surprisingly like the first one, "The Wild Boy," which is undergoing censorship difficulties here, this may well have the same troubles. However, even if it gets a seal, pic has a limited appeal, due to its essentially talky aspects and surface characterization. For the U. S. it may do for special situations on exploitation value, or for second runs and dualers.

In this one, Miss Robinson is a woman who had been deserted in her youth by her lover while she was pregnant. After the birth she sends her daughter to all the best girl's schools on her earnings, and sees her only fleetingly once a year. Film concerns the homecoming of the girl, her disillusionment and the eventual ensuing tragedy.

Film follows the Stella Dallas pattern as the mother unsuccessfully tries to win the stuffy girl's affection. Pic loses credibility due to the reaction of daughter, which isn't sufficiently motivated to insure belief. Events leading to the murder of her lover by the girl, after he tells her he is dropping her because he found out the mother was a pro, lack dramatic punch. Film also has too much talk, allowing some salty dialog to bog down the action for its own sake.

Pic's main asset is the warm, human thesping of Miss Robinson, whose virtuoso performance gives depth and credence to the character of the mother. Henri Vilbert, as the man who deserted her, is much too verbiose and mannered to inject the character needed in the role. Jeanne Moreau, as the tight-lipped daughter, is too expressionless. Direction doesn't overcome static scenes. Editing is par and lensing flat. *Mosk.*

Sala de Guardia
(Emergency Ward)
(ARGENTINE)

Buenos Aires, May 6.

ADOCA release of Horizonte Films (Enrique Faustin) production. Directed by Tulio Demicheli. Screenplay, Roberto Gil; camera, Fulvio Testi; music, Isidro Maiztegui. Features Carlos Thompson, Elisa Christian Galve, Santiago Gomez Cou, Mario Fortuna, Roberto Escalada, Tito Alonso, Renee Dumas, Analia Gade, Juan Jose Miguez, Dianna Maggi, Diana Ingro, Alda Alberti, Margarita Corona, Nathan Pinzon. Running time, 101 MINS.

This represents an all-out effort, by putting together a big collection of film personalities, to capture the boxoffice for local productions. Results fully justify the measure, as the picture grossed exceptionally for this year and broke records for the Ocean Theatre where it ran for eight weeks in first-run. Throughout the country, grosses should amply repay the producer for this effort.

Tulio Demicheli has done an excellent job of direction, turning out the best picture to come out of an Argentine studio in a very long time. The hospital background helps assure success in a country where a great proportion of young men essay a course in medicine at some time in their careers, and the admixture of humor with pathos is unusual in a local production and a step in the right direction.

The yarn is loosely held together by an undefined romance between an interne (Carlos Thompson) and a nurse (Elisa Galve), to highlight a series of typical episodes in a hospital's daily life. Thompson does a good thesping job in his most important role. Miss Galve stands out as the nurse, while Diana Maggi plays an excellent comedy role with verve and skill. Mario Fortuna, as a prospective father hoping for a boy, is also outstanding in a particularly good cast.

At last local production seems to have hit on the type of story which it should develop. But good though it is, the picture cannot stand up to competition in foreign markets. *Nid.*

Rep-Wilcox

Continued from page 7

national market, the series will utilize top stars of both Britain and Hollywood.

At the same time it's believed that Republic will take on three other Wilcox pictures for worldwide distribution. Already completed, the trio includes "Lady With a Lamp," which costars Miss Neagle with Michael Wilding; "Derby Day," another Neagle-Wilding pic, and "Trent's Last Case," with Wilding and Margaret Lockwood in top roles.

However, no distribution deal has been set as yet for "The Beggar's Opera," which Wilcox currently has before the cameras in association with Sir Laurence Olivier. Film, of course, is based upon the John Gay classic. Producer, along with Miss Neagle, arrived in Britain Monday (26) following their departure from New York last Wednesday on the Queen Elizabeth.

'Beggar's Opera' Not Included

London, May 27.

Not included in Republic's deal with Herbert Wilcox last week is "The Beggar's Opera," which Wilcox will produce in association with Sir Laurence Olivier. Film is a big Technicolor musical in which Olivier will sing and which will feature either ballerinas Margot Fonteyn or Moira Shearer.

Film will not be made under Sir Alexander Korda's banner, as have some previous Wilcox and Olivier pix, but Korda is a stockholder in the Olivier-Vivien Leigh production unit which is associated with Wilcox in the venture. Director will be Peter Brook.

Bergman

Continued from page 4

talking about movies as they once did."

Coin and Manpower

The only way to win the battle of propaganda, Bergman stressed, is with coin and manpower. He said that the $250,000 yearly budget allotted to COMPO was a mere pittance compared to the millions other industries shelled out to influence customers. The flow of news about the industry must be carried on a continuing and national level, he said. What is required, Bergman asserted, is an organization, coin to back that organization, manpower and the will to win the battle.

Contrary to the general view, Bergman said that small-town exhibs do work on exploitation. "They have come up with and have used sound exloitation ideas without the help of traveling press agents." U exec declared that exhibs have requested a more pliable pressbook with ads designed for smaller communities and with stories slanted with a local angle.

Commenting on his address to the Robert Bentley Post of the American Legion, one of the largest in Ohio, Bergman said that the Legionnaires had arrived with "preconditioned misinformation. They came with questions right out of the American Legion magazine," he said. "They had the view that people were Communists because they had been connected with organizations listed as subversive by the Department of Justice. The question of proof did not enter in their questions."

Bergman said he was particularly heartened by the attitude of the student groups he encountered. He found them extremely well informed about the film industry and cognizant of the many problems it faces. "They are the attitude-makers of tomorrow," he said, "and it is this new generation which may be of great importance to us."

20th's Divvy

Continued from page 5

be able to pay $1 per year to shareowners.

If the new theatre outfit does the same, investors obviously still will collect the same $2 per year total since they'll receive one share of stock in each of the two companies for each single share they now own in the parent corporation.

At the annual meeting, all 10 members of the board were reelected for another year's term. The directorate in turn reelected Skouras as prez and all other officers, including William C. Michel, executive v.p.; Darryl F. Zanuck, v.p. in charge of production; Murray Silverstone, v.p. and foreign topper; Joseph H. Moskowitz, v.p.; S. Charles Einfeld, ad-pub v.p.

Also, Donald Henderson, secretary-treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Francis T. Kelly, assistant treasurer; Fred L. Metzler, assistant treasurer; C. Elwood McCartney, assistant comptroller; J. Harold Lang, Norman B. Steinberg and William Werner, assistant secretaries.

New Minn. Theatres

Continued from page 3

Twin Cities. One has been operating about three years and the other more than two, and there has been the coaxial cable for more than a year.

TV is getting most of the blame for the present sick b.o. here. It's realized that high living costs, high taxes and installment payments on autos, homes, refrigerators, etc., have cut drastically the entertainment purchasing power. That's why families are taking their entertainment from TV, it's pointed out.

Four Small Houses Shutter

Four theatres in the nearby towns of Atwater, Howard Lake, Cokat and Watkins, Minn., are calling it quits. They are the only theatres in communities of 700 to 1,000, with average seating capacity of 350. They are all in the Twin Cities' TV belt.

Picture Grosses

'NORTH' BIG $12,000, PORT.; 'STORY' $6,800

Portland, Ore., May 27.

Biz is still in a slump here with poor product and hot weather blamed. "Wild North," big at Liberty, is standout. "San Francisco Story" only shapes okay at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"San Francisco Story" (WB) and "Gobs and Gals" (Rep). Okay $6,800. Last week, "Red Ball Express" (U) and "Woman in Dark" (Rep) (2d wk-3 days), $4,000.

Liberty (Hamrick) (1,850; 65-90) —"Wild North" (M-G) and "Sellout" (M-G). Big $12,000. Last week, "Aaron Slick" (Par) and "Triple Cross" (Mono), $8,000.

Mayfair (Parker) (1,500; 65-90)—"Marrying Kind" (Col) and "Storm Over Tibet" (Col) (m.o.). Fine $5,300. Last week, "David" (20th) and "Steel Fist" (Mono), at pop prices, $4,700.

Oriental (Evergreen) (2,000; 65-90)—"Macao" (RKO) and "Smith Vs. Scotland Yard" (RKO), day-date with Orpheum. Thin $3,000. Last week, "Marrying Kind" (Col) and "Storm Over Tibet" (Col), $4,400.

Orpheum (Evergreen) (1,750; 65-90) — "Macao" (RKO) and "Smith Vs. Scotland Yard" (RKO). Fair $5,500. Last week, "Rancho Notorious" (RKO) and "Wings of Danger" (Indie), $5,400.

Paramount (Evergreen) (3,400; 65-90)—"Mara Maru" (WB) and "Tony Misbehaves" (Indie). Drab $5,000. Last week, "Marrying Kind" (Col) and "Storm Over Tibet" (Col), $7,500.

United Artists (Parker) (890; 65-90)—"One Big Affair" (UA) and "Royal Journey" (UA). Sad $2,500. Last week, "When in Rome" (M-G) and "Bonnie Prince Charlie" (Indie), $4,000.

Holliday Rousing 16G, Mont'l; 'Rain' $20,000, 2d

Montreal, May 27.

Local holiday last Saturday (24) and cool weather are boosting returns at all deluxers. "Singin' in Rain" still is great in second week at Loew's. Best of newcomers looks like "Marrying Kind," fine at the Palace. "Okinawa" is rated big at Imperial.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Marrying Kind" (Col). Fine $16,000 for Judy Holliday starrer. Last week, "Belles on Toes" (20th), $12,000.

Capitol (C.T.) (2,412; 34-60) — "Phone Call From Stranger" (20th) (2d wk). Okay $11,000 following big first at $17,000.

Princess (C.T.) (2,131; 34-60) — "Lion and Horse" (WB). So-so $8,000. Last week, "Thief of Damascus" (Col), $11,500.

Loew's (C.T.) (2,855; 40-65) — "Singin' in Rain" (M-G) (2d wk). Nice $20,000 after a smash $30,000 opener.

Imperial (C.T.) (1,839; 34-60) — "Okinawa" (Col) and "Yank in Indo-China" (Col). Big $10,000. Last week, "Return of Texan" (20th) and "Smoky" (20th), $6,000.

Orpheum (C.T.) (1,048; 34-60)— "Strange World" (UA) and "Beautiful But Broke" (UA). Good $7,000. Last week, "Mutiny" (UA) and "Getting Gertie's Garter" (UA) (reissue), ditto.

SAN FRANCISCO

(Continued from page 9)

wk). Holding at fine $11,000. Last week, $17,500.

United Artists (No. Coast) (1,207; 65-95)—"Mutiny" (UA) and "Royal Journey" (UA). Sad $3,500 in 6 days. Last week, "Green Glove" (UA) and "Tale of Five Women" (UA) (2d wk), $5,500 in 6 days.

Stagedoor (A-R) (370; 85-$1)—"Man In White Suit" (U) (3d wk). Good $5,000. Last week, big $5,800.

Clay (Rosener) (400; 65-85)—"Minne" (Indie) (2d wk). Held at $2,000. Last week, oke $2,800.

Vogue (S. F. Theatres) (377; 85-$1)—"Miracle in Milan" (Indie) (3d wk). Off to $1,200. Last week, okay $1,500.

MINNEAPOLIS

(Continued from page 9)

Mountain" (Par). Fairish $7,000. Last week, "Mara Maru" (WB), $6,000.

World (Mann) (400; 85-$1.20) — "La Ronde" (Indie). Raves for this foreign film and word-of-mouth and crix praise should help it. Fine $5,000. Last week, "Singin' in Rain" (M-G) (6th wk), $3,500.

DENVER

(Continued from page 8)

—"My Son, John" (Par) (2d wk). Poor $8,000. Last week, $10,500.

Denver (Fox) (2,525; 40-85) — "Pride of St. Louis" (20th) and "Desert Pursuit" (Mono), day-date with Esquire. Fine $18,000. Last week, "African Queen" (UA) and "Royal Journey" (UA) (2d wk), $15,000.

Esquire (Fox) (742; 40-85) — "Pride St. Louis" (20th) and "Desert Pursuit" (Mono). Nice $4,000 or over. Last week, "African Queen" (UA) and "Royal Journey" (UA) (2d wk), $3,000.

Orpheum (RKO) (2,600; 40-85)— "Macao" (RKO) and "Young Scarface" (Indie). Fair $12,000. Last week, "Rancho Notorious" (RKO) and "Narrow Margin" (RKO), $10,500.

Paramount (Wolfberg) (2,200; 40-85)—"Indian Uprising" (Col) and "Whistle Eaton Falls" (Col). Good $12,000. Last week, "Six Convicts" (Col) and "Jim in Forbidden Land" (Col) (2d wk), $13,000.

Rialto (Fox (878; 40-85) — "Strange World" (UA) and "Kangaroo Kid" (Indie). Nice $4,500. Last week, on m.o.

Tabor (Fox) (1,967; 40-85)—"David" (20th). Good $8,000. Last week, "Treasure Lost Canyon" (U) and "Black Hills Ambush" (Rep), $5,500.

Webber (Fox) (750; 40-85) — "David" (20th). Fine $4,000. Last week, "African Queen" (UA) and "Royal Journey" (UA) (2d wk), $3,500.

Indpls. Off; 'Mountain' Fair 9G, Holliday Same

Indianapolis, May 27.

Biz is still off here this stanza, qualification trials for 500-mile race at Speedway May 30 getting heavy weekend play. "Marrying Kind" at Loew's and "Red Mountain" at Indiana are about even to lead town with modest receipts. "Mara Maru" at Circle is doing poorly.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Mara Maru" (WB) and "African Treasure" (Indie). Thin $6,500. Last week, "Flesh and Fury" (U) and "Meet Danny Wilson" (U), $7,000.

Indiana (C-D) (3,200; 50-76)— "Red Mountain" (Par) and "Anything Can Happen" (Par). Fair $9,000. Last week, "Red Ball Express" (U) and "Treasure Lost Canyon" (U), $8,500.

Loew's (Loew's) (2,427; 50-76)— "Marrying Kind" (Col) and "Clouded Yellow" (Col). Okay $9,000 for Judy Holliday pic. Last week, "Carbine Williams" (M-G) and "Harem Girl" (Col), ditto.

Lyric (C-D) (1,600; 50-76) — "Green Glove" (UA) and "Colorado Sundown" (Rep). Fair $4,500. Last week, "Brave Warrior" (Col) and "Girl of Limberlost" (Indie), $4,000.

KANSAS CITY

(Continued from page 9)

(Rep) (m.o.). Fairish $2,000. Last week, "Deadline-U.S.A." (20th) and "Honeychile" (Rep) (m.o.), $1,800.

Kimo (Dickinson) (504; 65-85)— "Rashomon" (RKO) (2d wk). Nice $2,000, and goes a third. Last week, $2,200.

Midland (Loew's) (3,500; 50-69) —"Marrying Kind" (Col) and "Okinawa" (Col). Light $10,000. Last week, "Girl in White" (M-G) and "Just This Once" (M-G), $11,000.

Missouri (RKO) (2,650; 50-75)— "About Face" (WB) and "Here Comes Marines" (Mono). Slow $6,000. Last week, "The Sniper" (Col) and "Family Secret" (Col), $7,000.

Paramount (Tri-States) (1,900; 50-69) — "Anything Can Happen" (Par) and "Flaming Feather" (Par). Oke $7,500. Last week, "My Son, John" (Par) and "Royal Journey" (UA), same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Flesh and Fury" (U) and "Bronco Buster" (U). Fair $11,000. Last week, "Wait 'Til Sun Shines Nellie" (20th) and "Gobs and Gals" (Rep). $12,000.

Vogue (Golden) (550; 50-85)— "Man in White Suit" (U) (7th wk). Neat $1,400. Last week, $1,600.

Warwick (Fox Midwest) (900; 50-75)—"Her Panelled Door" (Indie). Fairish $1,500. Last week, "Mr. Lord Says No!" (Indie), same.

Walter Wanger Points Up Importance of H'wood's Int'l Understanding

Los Angeles.

Editor, VARIETY:

. . . I find this (May 14) an extremely interesting and stimulating issue . . . The story on the International Film Festival . . . pleases me because for years I've been trying to build up the international understanding that Hollywood and New York have so ignored. After all, we are an international industry and have slighted our very important territories in a most uncommercial and stupid manner.

With all of the foreign production there is agitation that I'm sure is going to mean better international relations. I often think of the days long before the frozen money when there was no special reason, except good judgment, to have foreign production, but one Adolph Zukor instituted a German studio for Paramount and out of that one studio came Ernst Lubitsch, Emil Jannings, Pola Negri and Marlene Dietrich to the Hollywood Paramount studio.

I happen to be one who is *not* depressed about the future of our industry. I think a great awakening is surging in all departments. I think COMPO is a perfect example along with many of the other movements afoot, such as the reorganization of some of the majors. Latter will mean more management from the east, where the benefits of distribution and exhibition and the source of the true material infused in the industry, are bound to be constructive.

Studio heads must have, as George Jean Nathan suggests, editors and people who can dream, think, talk ideas and edit and create and adjust. The studio must have a chance to read, dream and think and talk things over. Things that have to do with entertainment, not just with labor organizations, distribution, exhibition and problems concerning the actual running of the studios. These must be delegated to the people who have these matters in hand, but the artistic must be properly organized, as it was in the past.

There is no mystery, if one cares to analyze the current Hollywood situation. I remember the open doors that were always in existence in the days of Thalberg and Lasky.

People must not forget that although television has a good chance of being the parent unit of our industry, and a very constructive force at that, film is still international and television is domestic. If you have something good on film for television, it is going to be good for the rest of the world sooner or later. *Walter F. Wanger.*

Seattle Slim; 'Eagles' Fair $7,000, 'Story' 5G

Seattle, May 27.

Very slim pickings here this session. Final (8th) week for "African Queen" at downtown first-run houses, finds it still doing okay to end a record run for city. "Valley of Eagles" is fair at Coliseum. "Wild North" is okay in second week at Music Hall. "Carbine Williams" also is doing well in second round at Liberty. Most newcomers, however, are dull to poor.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "African Queen" (UA) and "Royal Journey" (UA) (8th wk). Good $3,500. Last week, $3,800.

Coliseum (Evergreen) (1,829; 65-90)—"Valley of Eagles" (Lip) and "Pancho Villa Returns" (Indie). Fair $7,000. Last week, "Denver & Rio Grande" (Par) and "Jungle Jim" (Col), $8,500.

Liberty (Hamrick) (1,650; 65-90) —"Carbine Williams" (M-G) and "Oklahoma Annie" (Rep) (2d wk). Held at $6,000 after hefty $8,200 opener.

Music Box (Hamrick) (350; 65-90) —"Red Ball Express" (U) and "Border Saddle Mates" (Rep) (m.o.). Fairish $2,500. Last week, "Mara Maru" (WB) and "Gobs and Gals" (Rep) (2d wk), $2,800.

Music Hall (Hamrick) (2,282; 65-90) — "Wild North" (M-G) and "Talk About Stranger" (M-G) (2d wk). Okay $5,000 in six days after $7,900 last stanza.

Orpheum (Hamrick) (2,699; 65-90)—"San Francisco Story" (WB) and "Bal Tabarin" (Rep). Very dull $5,000. Last week, "Red Ball Express" (U) and "Saddle Mates" (Rep), $6,800.

Paramount (Evergreen) (3,039; 65-90)—"Macao" (RKO) and "Target" (RKO). Drab $6,000. Last week, "Red Mountain" (Par) and "Can't Beat Irish" (Mono), $6,200.

Major Distribs Study 3 UA Deals For Streamlining Distrib Abroad

Major distribution company officials are watching with interest United Artists' departures from standard operating procedures in releasing product. UA over the past few weeks concluded deals to take over the release of three films from Lopert Film Distributing, to take over the physical handling of Selznick Releasing Organization product in France, and to handle the output of Iniao Cinematografica Brasileira in Brazil.

In the cases of Selznick in France and the local outfit in Brazil, the two are assured of additional economy in operation. The "plus" for Lopert is that the three pix can get far wider distribution via UA than Lopert's limited facilities could provide. In all cases, it means a lowering of the per-pic overhead for UA.

Other film distribs have been exploring an assortment of possibilities toward streamlining their operations which, nearly all agree, are outdated. The aim, of course, is to cut costs without impairing efficiency.

Getting the most intensive study at the moment is the possibility of two or more companies establishing joint facilities for the physical handling of pix, such as UA is doing with Selznick and the Brazilian company. If UA can make it work abroad, it's said, other companies presumably could do the same on the home front.

Deal with Selznick was set by Charles Smadja, UA's continental sales manager, and Georges Rouvier, general manager in France. Repping Selznick were Milton Kramer and Victor Hoare. Pact covers close to 50 pix which bear the Selznick label, and all will be serviced through UA's six exchanges in France.

Arnold M. Picker, UA's v.p. in charge of foreign operations, commented upon closing of the deal that its significance could be far reaching. "Such tieups set a pattern of operation that foreshadow a more efficient system of selling and exploitation around the world," he declared.

While other distribution reps believe they might somehow follow suit via a merger of physical facilities in the field, such a tieup on sales as that between UA and Lopert appears remote. The principal distribs are plenty wary of conspiracy raps and for this reason are endeavoring to avoid even the slightest semblance of any joint sales effort.

Dicker Cartoon Pay

Hollywood, May 27.

Wage proposals of the Motion Picture Screen Cartoonists, Local 839, IATSE, are under study by the Animated Film Producers Assn., which has promised an answer at the next negotiation meeting next week. It's the first time that the negotiators have touched on the subject of wages.

Cartoon studios represented by the association are Disney, Warners, Metro, Lantz and United Productions. Group chaired by Bonar Dyer had submitted a wage proposal which was countered by the union.

Par Sneaking Pix

Continued from page 7

automatically friendly one when a theatre is largely "papered."

'Courageous'

The initial Par move also is seen as somewhat courageous for the reason that the pic billed at the Lex is Metro's "Singing in the Rain." The M-G musical already has proved itself as a big click with audiences. And it's regarded as natural for viewers to make comparisons between any combo of pix on a single bill. This means that "Jumping Jacks" must register solidly or it comes out second best.

Idea of "sneaks" in general in past has gone against the grain with some newspaper and mag scribes. Some insist they're professionals in the art of appraising pix and are resentful of film company attempts to influence them via general audience applause. The pic outfits counter with the argument that the pix are made for the public and the initial audience reaction should be given plenty of consideration in the press ratings.

Older Folk

Continued from page 3

some filmites argue, it's about time that the film industry shift some emphasis from the bluejean set to the silver-thatched population. Trend has been, it's noted, for other industries to take important cognizance of the older generation. Businessmen, its pointed out, have become aware that maturer minds are weighing their products, be they films, automobiles or furniture.

Census figures show that in 1940 nearly 7% of the U. S. population was 65 or over; in 1950 8.2% was in this age group. By 1960, it's estimated, there will be 9.2%. While the total population gained 14.5% between 1940 and 1950, the group aged 75 and over gained 45.2%. Only the under-five group beat this gain, with a 55% increase. Those from 65 to 74 gained about 33%.

On numerical strength alone, it's argued, the oldsters have a right to consideration by the film industry.

Unemployment Law

Continued from page 7

makes a worker eligible for unemployment insurance if he has earned $300 in three months. Film Council charges the film industry is seeking to change this requirement to one of having earned at least $15 in each of 14 to 20 of the preceding 52 weeks.

"This emasculation," the film council charged, would "automatically and arbitrarily" disqualify numerous film workers who would be eligible if their earnings are computed in dollars.

Charges aimed at film companies by the Film Council were categorically denied by Adrian Kragen, member of special governors commission, major studio legal council on unemployment insurance matters.

He said the industry made no recommendations to the governors commission appointed to study present actor claims, and that the commission has "come to no conclusions and is not in process of drafting any recommendations."

Krim's Aims

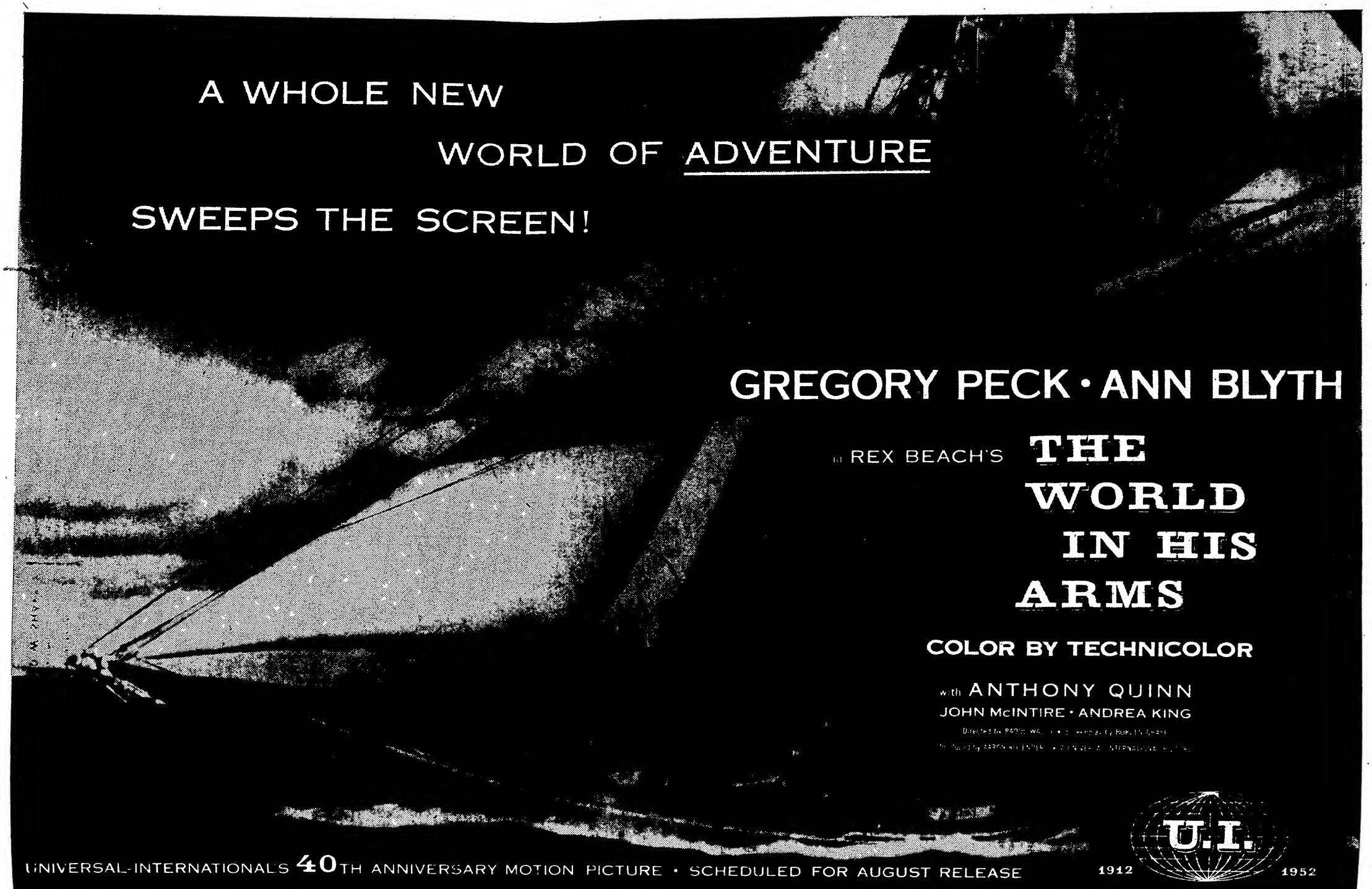
Continued from page 7

closed that UA will have some ownership participation in about half of the lineup in return for the assists it renders in arranging financing. Biggest source of production money is provided by the Walter Heller Co., Chicago factoring outfit. Krim revealed that other private sources and some banks, including the Bank of America, also are active in indie pic investment.

The prexy and his pard in UA management, Robert Benjamin, related that the company is continuing operations in the black, adding that the full current year will result in earnings matching or surpassing the 1951 net take. Latter was close to $500,000.

Krim emphasized that financing, scripts and, in many cases, casts have been set for the new upcoming pix. So far as output is concerned, Edward Small tops the list with a total of 11 productions to be delivered by the end of next year. Sam Spiegel and John Huston each will lens two for the distrib, and Robert Wise and Mark Robson each will provide one under their Aspen Productions banner. J. Arthur Rank will contribute one, "Planter's Wife," Claudette Colbert-Michael Redgrave costarrer, which Ken Annakin will direct.

Krim confirmed that while on the Coast he'll huddle with Charles Chaplin anent the film-maker's "Limelight," which is now editing. Negotiations are underway and the prez is fairly confident, he said, that a distribution pact will materialize. In that event, it's figured, Chaplin's film will swing into release late this year.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1952

Clips From Film Row

NEW YORK

Munio Podhorzer, associated with Joseph Scheinman and Max Gruen for the last 18 years in operating the 86th St. Casino Theatre and Casino Film Exchange, sold his interest in the house and bought all of the outstanding stock of the film exchange. Some 300 German-language pictures are held by the distrib outfit of which 60 have not yet been released in the U. S.

Kenneth Donnelly is new house manager for Prudential's Gables in Merrick, L.I., New York.

Producers Representatives, headed by Seymour Poe and Irving Lesser, turned over distribution rights to the African documentary, "Latuko," in four midwest territories to Albert Dezel. Deal involves the Detroit, Chicago, Milwaukee and Indianapolis exchange areas.

Jack Stevenson upped from salesman to sales manager at Paramount's San Francisco exchange. His salesman's post goes to Andy Anderson, who has been office manager at the branch. James Merry moves from Los Angeles booker spot to Frisco office manager.

Albert Howson, Warner Bros. director of censorship and eastern story topper, begins his 28th year with company this week.

MINNEAPOLIS

If the situation in St Paul now, and the outlook here is typical of what's happening elsewhere throughout the nation, there aren't enough first-run theatre outlets for the present amount of film production. With the St. Paul loop first-runs Strand and Tower closed since last December and not likely to reopen soon, if ever, there are only four St. Paul downtown first-runs left. In consequence, unplayed first-run product is piling up alarmingly there. In order to help relieve the situation somewhat, one Paramount theatre, the Riviera, is going from a full week to split-week policy.

In Minneapolis, with one first-run house (the Aster) shuttered, perhaps permanently, there are still eight downtown first-run theatres, two of them sureseaters, still operating. Unless the boxoffice trend reverses itself sharply, this number is at least three too many, in trade leaders' opinion.

Here to help publicize "The Winning Team," Mrs. Grover Cleveland Alexander, widow of the all-time baseball pitching great, was introduced at ball park and interviewed over radio and on TV. Baseball writers gave her and film lots of space.

Returned to him by lessee Ray Lehrman, James B. Gottleib has turned over operation of nabe Northtown to the Berger Amuse. Co.

Reel Fellow club of film salesmen had record turnout for annual dinner-dance.

Local RKO branch in fifth place nationally in Ned Depinet sales drive with only six more weeks to go.

Disposing of all theatre interests, Ralph Green sold his Mondovi, Wis., house.

S. D. Kane reappointed North Central Allied executive counsel.

When Mr. and Mrs. R. J. Nolop took over the new Grand, Dawson, Minn., they figured that the best way to become acquainted was to invite everybody to be their guests gratis at the opening of the house under their management. That's what they did but to take care of everybody they had to put on an additional show.

Town council of Golden Valley, Minneapolis suburb, is considering proposals to revoke a law and change the zoning in order to permit construction of a drive-in. Although there now are nine ozoners in the Twin Cities area and the weather, the short summer operating season and TV's continued inroads make the venture more of a gamble than ordinarily, three are seeking a license to build the ozoner there.

In a move to help improve showmanship, North Central Allied directors have appointed a special committee to preview all pictures and issue reports to members, giving advice on promotions. Reports also will analyze films from standpoints of boxoffice, audience appeal, merit and fairness of rental terms.

CHICAGO

The new Strand reopened after being shuttered four weeks.

Hearings in the Towne Theatre-United Artists stock suit were concluded before master-in-chancery William Saltiel last week, with case possibly going before Chicago federal district court in Sept.

Crown, Essaness West Side house, installed theatre TV last week.

Theatre janitors got a 10c. cost-of-living raise last week plus a 3c hike to the pension fund. New scale is \$1.43½ per hour.

Rena and Queen houses closed last week, while this week Regent and Oneida shuttered.

ALBANY

Vern Gettier, former Hornell manager for Warners, resigned to take post of Kingston city manager for Walter Reade. Reade operates two standard houses and a drive-in there. William Connally, one-time Schine employee, transferred by Zone Manager Charles A. Smakwitz from Wellsville to Hornell, to replace Gettier.

Max Friedman, long-time Warner chief buyer and booker in upstate zone, recently assumed management of the two former Warner theatres in Wellsville. He took over lease.

Recent out-of-city closings include the Family and Lincoln, Utica; the Lincoln and Palace, Schenectady; the Palace, Troy, all likely for the summer. A fire darkened the Palace; poor business the others.

Insufficient patronage also shuttered the local Paramount and Royal for the warm months.

Two new drive-ins near Nelliston, operated by Don Hallenbeck, of the Indian Ladder, New Salem, and Cliff Hall, Dolgeville, respectively, and a third ozoner soon to be opened by Bob Matuszaek, outside Lowville, partially counterbalance the shutterings.

PITTSBURGH

V. L. (Doc) Wadkins named chief booker and buyer for the Manos circuit; succeeds the late George M. Purcell, who died a month ago. Wadkins has been with Manos for over 16 years.

Squirrel Hill Theatre, nabe house which WB started a successful art policy several months ago, has gone into a new summer policy of no matinees.

Roscoe, Pa., theatre transferred from Leon Reichblum to Carl Schoch, who managed the house for long time while operated by Reichblum.

Associated Drive-In Theatres, headed by Norbert Stern, opened new Rose ozoner. Construction shortly on two more.

James Jaffurs turned back his lease on the Star in Glassport to Mrs. Stella Gouris, who owns the house.

Anthony Iarussi's operation of the Folly in Erie didn't last long. He's out of house after only couple of months but continues with the Lyric in Erie.

LOS ANGELES

When the downtown Paramount opens Thursday (29) night after \$250,000 facelifting, it will offer free parking and free transportation. Deal has been set for system of auto parks for theatre validation. Also when patrons-show transportation transfers they will be given tokens good for a ride home.

Jack Stevenson upped to San Francisco branch sales manager by Paramount's western division chief George A. Smith. James Merry, booker in Los Angeles, takes over as office manager in San Francisco with Andy Anderson vacating that position to become a salesman. H. Neal East is Frisco branch manager.

Monogram's L.A. Branch Manager M. J. E. McCarthy reported that 75 of the 81 drive-ins in the area have booked Mono product for screening during annual National Monogram Drive-In Week. More than 30 pix including two new releases, "Wild Stallion" and "Here Come Marines," were made available to ozoners for the week.

PHILADELPHIA

"Movietime-U.S.A." caravan appearing in this exchange area includes Harriet Parsons, Ella Raines, Vanessa Brown, Charlton Carpenter, William Campbell and Don DeFore.

Stanley-Warner chain closed three more houses, the Forum, the Colney and the Northeastern. The Felton has resumed full-time operation, but the closing notice has been posted. The Aldine, Warner's midtown first-run, is slated to shutter for the summer.

Hugh McKenzie, RKO press agent, switched to Boston and Ralph Banghart is replacing him.

SEATTLE

Floyd Henniger, RKO sales rep here, resigned.

Frank Newman, Jr., of Bagdad, Ballard district, Seattle, out of hospital after an operation.

Jack Pearl, central Washington theatre operator, completed his new drive-in at Prosser.

John Lee is building a new drive-in at Moses Lake, and just completed another at Ephrata.

Broadening its membership base, Theatre Owners Assn. of Washington, N. Idaho and Alaska, added 50 members to its roster in the last two weeks.

WASHINGTON

General reshuffling of top spots in management of Disrict Theatres, largest Negro film chain in area, resulted in following lineup: Harry Freedman upped from prez to board chairman; v.p. Morton Gerber elevated to president; Seymour Hoffman and Robert Freedman named veepees; Eugene Kramer elected veepee-secretary; Fritz D. Hoffman, Sr., treasurer.

PORTLAND, ORE.

Three amusement parks and the Portland Meadows, which opened this week, hit film biz.

Martin Fox took over as city manager for Hamrick Theatres.

Arnold Marks and Herb Larsen, local drama crix off to preem of Paramount's "Denver and Rio Grande" in Denver.

New York Theatres

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Fauquier County, Virginia

The farm, located in the famous cattle and horse country of Virginia at Hume, between Middleburg and Warrenton, covers about 800 acres. Now operating as a cattle and sheep farm (the stock is not included in the sale), with small grain and corn in the process of planting. An excellent manager now supervises the operation and a farmer is in residence.

The main house, built by Lord Fairfax around 1750 and added to about 1800 by Chief Justice John Marshall, has been recently restored. Magnificient view of [illegible] Thomas Hewes.

[illegible] for interested [illegible] brokers from:

MRS. [illegible] SMITH
1909 Que Street, N. W.
Washington 9, D. C.
Tel.: DUpont 5200

FRED W. SHARP
The Plains
Fauquier County, Va.
Tel.: Middleburg 2291 or 2292

$238,625,000 Sought From U, Others In 138 Antitrust Suits Now Pending

In 138 suits pending against Universal and co-defendants, alleging violation of the Federal anti-trust laws, approximately \$238,625,000 is being sought in treble damages, the company disclosed in a prospectus filed with the Securities & Exchange Commission last week. In 20 other suits for damages, injunctions, or both, five have been tried. In one a judgment was rendered for all the defendants, and the judgment is now on appeal.

Two cases have been submitted to judges before whom they were tried without juries, and decisions have not yet been handed down. In two other suits, judgments for money damages were entered against Universal and its co-defendants, and these judgments are now being appealed.

Report submitted to the SEC indicated that U has an authorized debenture of \$3,278,000, of which \$3,038,000 is outstanding. Notes payable to banks total \$2,800,000. Company also reported to the SEC that it was authorized to issue 2,000,000 shares of common stock, of which 960,000 were outstanding in addition to 218,809 warrants, which are exercisable from the date of issuance and are for the purchase of a like number of shares of common stock on or before April 1, 1956, at \$10 per share. If all the outstanding warrants are exercised, the number of outstanding shares would be increased to 1,179,307, the report noted.

Universal's domestic and total earnings for the years 1947 and 1951, the report discloses, are comparatively equal while the intervening years of 1948, 1949 and 1950, showed a considerable downbeat. Domestic income for 1947 was \$42,309,728 as compared to \$42,107,349 for 1951. Overall gross for 1947 was \$64,958,405 as compared to \$65,172,580 for 1951. Figures for the intervening years were as follows: Domestic: 1948, \$38,581,160; 1949, \$37,365,304; 1950, \$36,815,050. Overall total: 1948, \$57,989,307; 1949, \$56,738,355; 1950, \$55,591,085.

Income from Great Britain, the report reveals, dropped from \$8,028,952 in 1947 to \$4,722,031 in 1951 while the take from Canada increased to \$2,731,909 in 1951 from \$1,782,282 in 1947.

Hayworth to Greensboro

Greensboro, N. C., May 27.

Garland W. Hayworth assumed managership of the National here. With the company for 14 years, he is moving here from Asheboro, where he was manager of the Carolina. James A. Burrell, former National manager, transferred to Lexington as manager of the company's Carolina there.

Detroit Duals

Continued from page 3

factor is that all theatremen in each area must go along with the change; there's fear that if some exhibs refuse to adopt the new idea they'd have a competitive advantage over those who take away the second pic from the public.

Despite expectation of such inequities if the change isn't made on a uniform basis, substantial opinion here is that audiences now prefer one feature on a program. The thought is that very often the supporting film is not strongly stacked with entertainment values and, with television at home for free, the ticket-buyer can get along without it.

Another important consideration is that of operating expenses for the theatreowner. Even second features must be paid for, and any item which can be lopped off operating expense without hurting the b.o. would be welcome, it's reasoned.

Unemployment here has been at a peak level, and theatre business has suffered plenty in consequence. Some exhibs complain that conditions have grown so tough that they'd be willing to try almost anything as a means of staying in business.

In any event, it's a certainty that theatremen across the country will be watching the Detroit test of single features with a great deal more than routine interest. It's generally accepted in the trade that 70% of all theatres in the country operate on a double-bill policy. If the Detroiters produce upbeat results with their departure from the two-for-one shows, it appears obvious that exhibs in other cities, similarly situated, might consider following suit.

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(20% of the Class A Stock)
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Offers are invited for the purchase of this stock of Metropolitan Playhouses, Inc. which has an interest in more than
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T. F. O'Connor, Vice-President, RKO MIDWEST CORPORATION
1270 Avenue of the Americas, New York 20, N. Y.

AFM Sinks CBS Plan to Record TV Tracks Abroad; May End 5% Plan

Hollywood, May 27.

Local 47's dander is up 47 ways and the Coast wing of American Federation of Musicians wants to haul down the red flag that has been waved at them by television producers. It has been a source of much annoyance to the union that video packagers have moved off the continent to record music tracks but nothing could be done about it where no member was involved.

Last week Phil Fisher, veepee of the local, got wind of a project by CBS to assemble in France a library of music for teevee and which reportedly involved Lud Gluskin, the net's music director in Hollywood. Maestro was called on the carpet and told point-blank that if he engaged in such an "unfriendly act" he could be liable to expulsion from the union. If there was such a project in his annual pilgrimage to France this summer he has dismissed it and promised that his European trek would be purely sabbatical.

Aroused by the growing practice of recording in Mexico, France and England, Fisher urged the board of local 47 to enter a strong protest to the federation so punitive action may be taken against offending members of the union. Expulsion from the union has been strongly recommended against any member who "aids or abets" in the recording of foreign music tracks. Previous infractions, when caught up with, resulted in stiff fines and temporary suspension.

Fisher and Local 47 are aware that another network "loaded up" on foreign music track but were powerless to prevent it. Saving on out-of-country recordings is said to be half of the domestic scale for the same jobs.

AFM Coast local had indicated that the 5% tap on live music for telefilms might well be rescinded if the union is assured by TV producers that no more foreign music tracks would be used. Opening wedge in such a show of good faith may be elimination of the Welfare Fund bite on telefilmed commercials. This is expected to be resolved next Monday (2) when toppers of 47 meet with the executive board of AFM here prior to the union's annual convention in Santa Barbara one week later.

SAG Residual Gripe Threat to Vidpix As Strike Looms on Coast

Hollywood, May 27.

Screen Actors Guild has served notice that it will strike against the Alliance of Television Film Producers if its demands for residual rights for actors are not met in current negotiations for a new contract. Such a walkout could paralyze vidfilm productions here.

In conformity with the Taft-Hartley act, the SAG served the ATFP with a 60-day strike notice, which paves the way legally for a strike a month after the current pact expires June 24. It's understood that the Guild and producers are in general agreement on minimums, but are far apart on the thorny subject of residuals. SAG is adamant for reissue coin, but the producers claim this is not economically feasible.

Kaufman, Axed by Snader, Joins Wilder in TV Firm

Hollywood, May 27.

Reuben Kauffman, ousted as prexy of Snader Sales, is joining with W. Lee Wilder in forming a new television production-distribution company, and is setting up sales offices in Chicago and N. Y.

Kaufman early last week handed in his resignation as Snader prexy, but the board of directors refused to accept it, and terminated his working arrangement. Owner of 25% of stock, he's still on the board, but Louis D. Snader said the board meeting will be called within two weeks to remove Kaufman from the position.

Kaufman's new company plans 15-minute comedy series, "Gallagher's Travels;" 15-minute fairy tales, "Adventures in Storyland," and a series tagged "Musical Americana."

'LUCY' VIDPIC FOOTAGE USED IN FEATURE FILM

Hollywood, May 27.

Desilu Productions has begun shooting interlocking sequences of theatrical film based on "I Love Lucy," and in precedental move which will probably be watched closely by both TV and pix industry, plans to include negatives of two or three video shows already televiewed, in the film. It would be first time negative shot for and seen on TV would be seen theatrically. Desilu spokesman says payoff to guilds where necessary for using negative theatrically is planned.

Jess Oppenheimer is handling production reins of film, as he does on "Lucy," and Edward Sedgwick is directing the opening and closing sequences, middle shots and bridges.

Cleveland—William P. Dix, Jr., former assistant sales manager WCBS, has been named sales manager of WTAM, according to Hamilton Shea, WTAM-WNBK general manager. Before joining WCBS, Dix had been with the Katz Agency and with ABC.

Sees U. S. Market Accepting Dubbing; 'Fabiola' Stressed

There's no reason why the mass American market won't accept a foreign film dubbed in English, according to Harold Sugarman, formerly an exec with the international departments of Universal, United Artists and Paramount. English dubbing, he asserted in New York this week, made the Italian spectacle, "Fabiola," a b.o. success, while the Lippert organization also did well with a dubbed version of "S. O. S. Submarine," an Italian documentary.

Dubbed pix have a double market in that they have both a theatre and TV potential. Sugarman pointed out.

Of course, Sugarman added, art house patronage accustomed to hearing Fernandel speak in his native French or Anna Magnani in Italian, would likely reject dubbing. But the commercial theatre trade, which seldom sees a foreign picture, will readily accept dubbing, as have French, Italian, Spanish and German audiences for more than 20 years. Hollywood product, he noted, invariably is dubbed for distribution abroad.

Another exponent of dubbing is Jean Goldwurm, foreign film distributor and associated with George Schwartz in operating several N.Y. art houses. In his opinion it's merely a question of educating the public to accept dubbed pictures.

UNITED WORLD FILMS SETS 'FIGHTING MAN'

Universal subsid, United World Films, gets under way with its program of film production for television at the U studio on June 2. First project will be a series of 26-minute pix titled "Fighting Man," with George Blaire directing, and with Mort Thompson and Cliff Clark in the top roles. Malcolm Stuart Boylan will supervise production.

It's stressed that the TV operation will be entirely apart from the company's standard pic production, and that no U name players will be employed. However, U's regular studio facilities will be used.

Four other series of programs will be lensed this summer, two of which will be supervised by Boylan and the other two by Richard Sanville.

New 'Saint' Series

Hollywood, May 27.

Leslie Charteris' character, The Saint, will return to the screen under a new deal signed by the novelist and producer Julian Lesser for a series of six films. Series will tee off in London this summer with "Target for the Saint."

Lesser's deal calls for two films annually for the next three years.

RKO produced eight "Saint" pix several years ago, with Louis Hayward, George Sanders and Tom Conway handling the title role at different times. Lesser will cast the film shortly.

Lesser, Poe Distrib Setup for Vidpix

Another entry into the television film distribution business was set this week, when Producers Representatives of N. Y., headed by Irving Lesser and Seymour Poe, incorporated Major TV Productions, Inc. Maurie Gresham has been named sales manager for the firm.

Outfit will operate from Rockefeller Center, N. Y., with Coast headquarters to be established at the RKO-Pathe studios in Culver City. Gresham, who resigned as head of the video distrib branch of KLAC-TV, Los Angeles station, to join the new company, will also establish branch offices in Chicago and Atlanta.

MTP goes into business with four features, each of which carried an original negative cost of approximately $1,000,000. These include "Our Town," "The Red House," "That Uncertain Feeling" and "Three's a Family." In addition, the outfit has nine Bobby Breen shorts for TV release, and 14 western features starring Richard Arlen, Ricardo Cortez, Paul Kelly or George O'Brien. For films made especially for TV, MTP has "It's a Small World," a series of 26 half-hour shows filmed by Burton Holmes, and another series of 26 "Thrilling Bible Dramas," produced by Cathedral Releasing Organization.

TV Films in Production

as of Friday, May 23

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"KAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 31. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Wally Fox

ATHENA PRODUCTIONS, INC.
California Studios: Hollywood
Three series of 13 chapter plays each **"SON OF ROBIN HOOD"** skedded to begin shooting latter part of June.
Producer-director: Clifford Sanforth
Associate producer: Al Westen
Assistant director: Nate Barrager
Writer: Howard Laurence Field

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood
"SAFARI BILL" series of 26 half hour telepix to begin shooting June 15. Location shots to be filmed in British East Africa.
Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"The Phantom Pirate" series of half hour adventure telepix now shooting exteriors at Catalina Island. Robert Stack heads cast with parts to fill.
Executive producer: William F. Broidy.
Producer: Wesley Barry
Associate producers: Bob Bailey, Hugh King
Director: Frank McDonald

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"LONE RANGER" half hour series of 52 videoaters now shooting. John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate Producer: Harry Poppe.

COURNEYA PRODUCTIONS
United Producers Studio
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
Shooting **"REBOUND"** series of half hour adult dramas sponsored by Packard Motor Car Corp.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
Half hour series of adult drama films for **"CROWN THEATRE"** shooting.
Producers: Richard Dorso, Bernard Girard.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnaz; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd.: Hollywood
Resume shooting June 9 on **"TERRY AND THE PIRATES"** 26 half-hour adventure telepix.
Cast: John Baer, Marl Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
Resume shooting **"HOLLYWOOD THEATRE"** series June 1.
Assistant Director: Joe Boyle
Production Sup.: Raoul Pagel

FRANK FERRIN PRODUCTIONS
6528 Sunset Blvd., Hollywood
Casting: Virginia Maxxuca
"SMILIN' ED'S GANG" series now shooting. Ed McConnell, Reino Marcel head cast.
Producer-director: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week for NBC. DeSoto-Plymouth sponsoring.
"THE BICKERSONS" series of 39 half hour comedy telepix to begin shooting May 29. Phil Rapp is writer-director.
Producer: John Guedel
Film producer: L. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour videoaters begins shooting April 22, Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting **"BIG TOWN"** series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute vidpix titled **"LINKLETTER AND THE KIDS."**
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting **"MAN OF TOMORROW"** series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series now shooting. Producers: Bernard Girard, Richard Dorso.
"CORNY JOHNSON" series of half hour comedy pix now shooting.
Producer-director: Bernard Girard

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of 52 vidpix, **"THE AFFAIRS OF CHINA SMITH"** roll in June. Dan Duryea starred.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Visual Drama Studios: Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting **"BEULAH"** series of 30-minute situation comedies.
Cast: Louise Beavers, Ernie Whitman, Ruby Dandridge, David Bruce, Jane Frazee, Stuffy Singer.
Producer: Tom McKnight
Director: Abby Berlin
"MY LITTLE MARGIE" series of half hour comedy telepix now shooting. Charles Farrell and Gale Storm head cast. Philip Morris sponsors.
Producer: Hal Roach
Director: Hal Yates

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

HAL ROACH PRODUCTIONS
Hal Roach Studios: Culver City
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant directors: Emmett Emerson
Series of full hour dramatic shows, each in four segments, with Fay Bainter as continuing star of series, now shooting.
Executive producer: Hal E. Roach
Producer: Gayle Glitterman

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS resumes shooting outer telepix June 4. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN GEMS
1302 N. Gower, Hollywood
"SAMUEL MORSE" half-hour drama shooting for DuPont's **"CAVALCADE OF AMERICA"** series.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" "CAVALCADE OF AMERICA" series of half hour drama telepix shooting resumes end of May.
Producer: Gil Ralston

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series resume shooting half hour telepix series June 2.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week June.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
655 N. Fairfax: Hollywood
"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix shooting to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas resume shooting in July.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

WRATHER TELEVISON PRODS., INC.
California Studios, Hollywood
"BOSS LADY" series of half hour sophisticated comedies now shooting.
Cast: Lynn Bari, Glenn Langan, Richard Gaines, Lon Patrick, Charley Smith, Nicholas Joy.
Producers: Jack Wrather, Robert Mann
Associate producer: Sherman A. Harris

ZIV TV
5235 Clinton St., Hollywood
Four in **"UNEXPECTED"** series of half-hour telepix shoot in May.
Seven **"CISCO KID"** half-hour telepix scheduled for May shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

Vidpix Chatter

New York

Sterling Hayden inked by Hafner-Halperin as star of the upcoming "Kerry Drake" vidfilm series. He's to do 26 half-hour shows yearly . . . **Max Gilford**, special counsel for National Society of TV Producers in Hollywood, slated to discuss "TV Films—the New Congressional Racket" at the National TV Film Council luncheon today (Wed.) at the Hotel Warwick . . . **Jay Jostyn**, radio-TV's "Mr. D.A.," inked to play Abraham Lincoln in "Let It Be Done," first in a series of **"Hand and Seal"** TV films being produced in N.Y. by Raush-Starr Productions . . . **David R. Williams** has resigned as an account exec with United TV Programs . . . Ted Baldwin, Inc., indie TV film distrib outfit, has signed to handle product of Film Vision Corp., Specialty TV Films and Explorers Pictures Corp.

Hollywood

Charles Winninger has lead in Bing Crosby Enterprises' new vidpix series, "Those Were the Days" . . . **John Agar** in "The Next to Crash," "Fireside Theatre" telepic rolling at Eagle-Lion studios . . . **Mrs. Pat McVey** joins hubby in cast of "Big Town" . . . Billy Gray, **II**, set for role in "Annie Oakley" . . . Pilot of **Judy Canova** show being sent to NBC-TV toppers in N. Y. . . . Six more "Rebound" telepix roll beginning June 9, BCE v.p. **Basil Grillo** reports . . . **Bob Stack** starrer, "The Phantom Pirate," shooting at Catalina, **Frank McDonald** directing for Bill **Broidy** . . . **Gale Storm** signed to star with **Charles Farrell** in "My Little Margie," summer replacement for "I Love Lucy." Vidpix series now rolling at Hal Roach studios . . . **Don Sharpe** gabbing with NBC execs in Gotham on TV plans for Dougfair Corp. . . . Deal for 13 "Double Play" vidpix, with **Leo Durocher** and **Laraine Day**, closed by KNBH, which optioned 13 more . . . Al Simon Productions shooting **Joan Davis** show at General Service studios . . . **Stephen Lord** sold yarn, "Dial H-e-a-v-e-n," to TeeVee Co. . . . "Thomas Jefferson," for DuPont's "Cavalcade of America" series, shot by Screen Gems, with **Barbara Woodell**, **Brandon Rhodes**, **Raymond Greenleaf**, **Don Randolph** and **John Hamilton** in cast . . . **Rita Johnson** has femme lead in BCE's "The Good Turn" . . . Roland Reed Productions shooting five more "Rocky Jones, Space Ranger" telepix at the Roach lot, with Warren Wilson scripting . . . **Michael Luciano** set as film editor on three more "Craig Kennedy, Criminologist" vidpix, gunned by **Adrian Weiss** at KTTV studios, with **Donald Woods** starring.

Salt Lake City—Eugene Jelesnik, musical director of KDYL and KDYL-TV here, conducted pops concert Friday (23) at U. of Utah.

CBS CAUGHT IN OWN TV WEB'?

'Meet Me in St. Louis'

It's been a cat-and-mouse game going on all season among St. Louis home-berthed sponsors competing with one another on opposition network television shows. Pet Milk and Kellogg, co-sponsors of the Saturday night "All Star Revue" on NBC-TV, wave the St. Louis flag. So does Anheuser-Busch (Budweiser beer), sponsors of the competing Ken Murray show on CBS-TV.

It's always posed a sensitive problem for KSD, St. Loo's lone TV station, on programming the brace of shows. Until a few months ago, station picked up the Murray show live, cueing unhappiness among the Pet Milk-Kellogg hierarchy, who wanted hometown identification. NBC finally persuaded the station, a basic NBC affiliate, to kine the Murray stanza and carry "All Star" live.

Budweiser isn't expected back on CBS next season in view of the Murray hassle with the web. NBC is reported pitching for the account for "All Star". In the event of the latter, it would give the "All Star" program the unique distinction of having all three bankrollers from the same town.

BAB's 600G War Chest to Preserve Radio's Bigness; Set All-Out Drive

The "only really effective program to sell radio at its true value" is being stepped up by Broadcast Advertising Bureau, its new board chairman, Charles C. Caley, declared Monday (26). Announcing that as of June 1 the radio-promotion body would have a budget of $601,000, Caley revealed that BAB has (1) allotted $50,000 for newspaper and trade press advertising to supplement an on-the-air pro-AM drive; and (2) allocated $15,000, subject to the television industry's putting up another $10,000, for the Advertising Research Foundation to make a study of rating service techniques.

Queried whether BAB is trying to forestall a rate cut by the networks, Caley said the bureau "wishes it knew" what the networks are planning. He added that BAB "isn't trying to stop a rate cut, but is trying to promote radio in a positive way."

"If another rate cut happens," Caley said, "it might retard our work, setting us back a couple of years. I hope the networks don't take any such action until we have

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Chevalier, Lloyd's 'All Star' Facelift

NBC-TV's Saturday night "All Star Revue" gets a complete new personality facelift next season, and if negotiations currently under way by the network bear fruition, added starters to the hour variety stanza during the '52-'53 cycle will include Maurice Chevalier and Harold Lloyd. In addition to Tallulah Bankhead, a filmed video version of Ed Gardner's "Duffy's Tavern," Phil Harris and the Ritz Bros. are set. (Latter made their initial entry on "All Star" a couple weeks back and "Duffy's" preems next month as "All Star's" season finale.)

Missing from next season's roster will be Ed Wynn and Jack Carson. Tentative program schedule calls for nine shows by Jimmy Durante, 11 by Danny Thomas, 11 by Martha Raye, one "combined all-star show" plus 10 others made up of the new entries.

YOU CAN EVEN BUY GODFREY TIME NOW

Possibly pointing up the present state of radio, CBS as of Monday (26) had an open quarter- hour in the Arthur Godfrey morning show, representing the first time in years that the cross-the-board airer has not been completely SRO.

Available segment is the half of Chesterfield's 30-minute strip, which the ciggie firm gave up in its recent reshuffling of its radio-TV sponsorship coin. CBS anticipated little difficulty in finding a new bankroller, and claims the situation is still not to be viewed with alarm, since it has turned down several interested clients on the grounds that it didn't like their products. Fact remains, however, that the segment is now available.

'Down You Go' Goes

Old Gold is dropping sponsorship of the DuMont "Down You Go" show, a Louis G. Cowan package, originating out of Chicago.

Client exits in July, but DuMont, which has a firm contract on the package, will continue with the program on a sustaining basis, unless another client is found.

'All Star Revue' $1,600,000 Shy In Snow Crop Exit

Cancellation of Snow Crop on the NBC-TV Saturday night "All Star Revue" as one of the three participating sponsors leaves Pet Milk and Kellogg holding the $5,000,000 annual time-and-talent bag, with the network unsuccessful thus far in latching onto a new bankroller. Ken Murray's scheduled departure from the opposition time on CBS-TV, however, is expected to ease the NBC sales boys' efforts to snare a successor client to Snow Crop.

Hurried trip of the George Frey, NBC's tele sales veepee, to St. Louis over the weekend was seen linked to the likelihood of Budweiser cancelling out of CBS in the wake of the Murray situation, with NBC making a stab for the brewery's latching on to "All Star Revue." For time and talent it would cost Budweiser $1,600,000.

NBC's new commercial plan for "All Star" next season puts a $60,000 price tag on the hour show, divided up among the three clients, in addition to the $49,000 weekly hour time charge.

SKELTON'S NBC DEAL FOR AM-TV FINALIZED

As was anticipated some weeks back, Red Skelton has finalized his deal with NBC whereby the comic moves into the Sunday at 7 TV spot for Procter and Gamble, with the network also inheriting the comic from CBS for radio.

Under the deal, the Russel Seeds agency, of Chicago, which has a stake in Skelton's career, gets the 7:30 TV time and it's planned to install a situation comedy starring Eddie Mayehoff.

Femme B'casters Elect

N. Y. chapter of American Women in Radio & TV elected new officers last week. New prez is Duncan MacDonald, women's director of DuMont web.

Other officers are: Dorothy Kemble, Mutual, first v.p.; Barbara Welles, WOR, N. Y., second v.p.; Helen Whyte, British Information Service, secretary; and Alma Graef, MBS, treasurer.

EMBASSY OUSTER HEADS FOR COURT

On the heels of its recent encounter with American Tobacco Co. over sale of the TV version of "Our Miss Brooks" to General Foods, with American Tobacco accusing CBS of high-handedness in failing to respect an option, the network has run into another ciggie snarl.

The "Brooks" incident added up to an "overnight burn" and sparked a distaste on the part of the client for "handshake deals" in lieu of signatured agreements. The new impasse, on the other hand, may have far more explosive repercussions in testing via the courts network powers over sponsors.

The most recent flareup is the direct result of CBS-TV yanking the P. Lorillard-sponsored "Web" program out of the Wednesday night 9:30 period in order to clear the time for the rival Camel-sponsored "Man Against Crime" whodunit. "Man" has been berthed in the Thursday at 9 segment, but on a lend-lease basis pending American Tobacco's moving in on the time, the latter having decided only last week to exercise a long-standing option on the period. CBS was obligated to find a favorable niche for Camel's "Man" mysterioso show, with a resultant falling of the axe on "Web," which Lorillard sponsors on behalf of its Embassy cigaret.

Threatens Test Suit

CBS says it will find a new time period for "Web," but Lorillard is resisting the changeover and threatens a court injunction to test the network's right to dispossess it. Although CBS contractually stipulates that it has the right to program its own network and make changes as it sees fit, the Lorillard company feels that it's getting an arbitrary pushing around in order to satisfy a rival ciggie client that has a bigger stake in CBS programming. Whether or not the courts have the legal right to intervene is debatable, but Lorillard feels that something should be done about it.

The Lorillard people maintain that the yanking of one crime show to make room for another is indicative of the fact that, in this instance, only the intent to keep peace with the Camel (R, J. Reynolds) family is involved, rather than any desire to overhaul the program structure.

By capturing the Wednesday segment, "Man Against Crime" falls heir to a 28-live station hookup, whereas it only has had 16 on Thursday nights. Lorillard feels a grave injustice is being done, since its sponsorship of "Web" over a two-year stretch (representing the only major advertising thrust on behalf of Embassy cigs) was responsible for developing the time segment into such an acceptance.

'NEWS TO ME' GETS SUMMER, FALL CLIENTS

CBS-TV's "It's News to Me," which was earmarked for the video graveyard as a result of General Food's dropping it, may be around for some time to come. Aluminum Corp. of America (Alcoa) this week pacted to use it as a summer replacement for Ed Murrow's "See It Now" and Simmons Mattress has bought it alternate weeks in the fall for a Friday night at 10:30 ride.

Alcoa previously had decided to bankroll "Draw to Win," a cartoon quiz show, as the summer fill-in for "See It Now." But, when that program failed to show much promise in a trial run Tuesday nights on CBS, the sponsor ditched in favor of "News to Me." Latter, a Goodson-Todman package starring John Daly, is now bankrolled Friday nights by GF, but will be dropped with the sponsor picking up the new "Our Miss Brooks" instead.

Parks Lopoff Finds Jello Sans Major Showcase 1st Time in 20 Yrs.

They Like Ike

Television stations around the country are finding unexpected coin is to be had for the selling in connection with the current Presidential campaigning. WCBS-TV, key CBS video outlet in N. Y., for example, this week sold three spots either before or after the speech which Gen. Dwight D. Eisenhower will make June 4 on his homecoming at Abilene, Kan. Spot sales add $2,000 to the station's coffers.

Schaefer Beer and Bulova bought spots immediately preceding the speech, which is to be carried by most webs that date from 7 to 7:30 p.m. Spot immediately following Eisenhower's address was picked up by Bromo-Seltzer.

General Foods is cancelling out of the afternoon Bert Parks show on CBS-TV upon expiration of the current cycle. Over and above CBS' loss of the GF billings on behalf of Jello, and the lopoff of a valuable afternoon program entity, the cancellation has almost "milestone" overtones in regard to Jello's long career in commercial broadcasting. With the termination of the Parks-GF identification, it will mark the first time in perhaps a score of years that Jello has not been represented in radio or TV with a major showcase of its own.

With the exception of use of spots in AM and TV and participation buying, as in "Breakfast Club" on ABC radio, Jello for the first time has failed to earmark top budget program coin. Only a month ago GF revealed that it was exiting from another major Jello-TV entry —the Sunday evening "Mr. Bobbins" show on NBC.

In contrast to the years when Jello was riding wide and handsome with Jack Benny, "Aldrich Family," et al., it's understood that the present thinking among the GF hierarchy is to channel much of the radio-TV coin into newspapers and magazines. On the other hand, Young & Rubicam, agency on the Jello acount, feels confident that before the new season preems Jello will be back in the TV sweepstakes in a big way.

Warner Theatre As NBC's B'way Video Showcase?

Warner Bros. has proposed to NBC that it buy the Warner (ex-Strand) Theatre on Broadway, near 47th St., N. Y., as a major video showcase. NBC is taking it under advisement.

The network has been on the prowl for additional properties in Manhattan for some time, due to its video eastern-origination programming expansion. However, the awareness that the conversion of the Warner house into a major TV studio would probably entail an expenditure of $800,000 to $1,000,000, over and above the amount being asked for the property, may stymie any negotiations. Otherwise NBC recognizes that the 2,700-seater smack in the heart of Times Square activity would provide an ideal showcase for the network.

That Warners has been anxious to unload the house isn't a trade secret. It's been recognized as something of a white elephant, with frequent changes in policy failing to stimulate boxoffice response. It's scheduled to shutter for the summer.

A couple seasons back Warners also disposed of its Hellinger (ex-Warner) theatre a few blocks away on Broadway. It was acquired by Anthony B. Farrell, who has converted it into a legit house.

'WALK A MILE' CAMEL SUB FOR BOB HAWK

"Walk a Mile," a new audience participation quiz show featuring Win Elliott as emcee, has been set by the Esty agency as summer replacement for Camel cigarets' Bob Hawk show. "Mile" takes over for a 13-week ride in the 10 p.m. slot on CBS Radio, starting next Monday (2).

Ralph Paul will serve as assistant to Elliott, with Fred Feibel handling organ music. Wendell Adams produces, with Arlene Lunny directing.

Gillette Reprising All-Star Baseball

Gillette razors is picking up the tab for the annual All-Star baseball game on Mutual July 8, from 1:15 p. m. to conclusion. It's the seventh consecutive year Gillette has backed the diamond classic, between top men of the American and National Leagues, over MBS, via the Maxon agency.

Game will originate from Shibe Park, Philadelphia. Event is regularly held on a Tuesday.

Colgate Buys TV Version of 'North'

Colgate will show up next Fall with one of the heaviest TV budgets in the commercial program sweepstakes, as a result of its decision over the past weekend to buy the TV version of "Mr. and Mrs. North." That gives Colgate acquisition of both the AM and video properties, which are packaged by Bernard L. Schubert. TV version is a film series and is scheduled to preem when the fall season opens. Network or time have not been determined.

While no definite decision has been made yet as to renewing on the $6,000,000 (time and talent) budgeted "Comedy Hour" Sunday series on NBC-TV, expectations are that Colgate will go along for the '52-'53 ride. In addition, the company sponsors "Strike It Rich" on both radio and TV; "Big Payoff" on TV; a participation in "Howdy Doody" on TV; Louella Parsons on radio, "Our Miss Brooks" on radio and the "Bob and Ray" strip on radio.

'GUIDING LIGHT' IN TV VERSION FOR P&G

"Guiding Light," longtime tenant on CBS Radio's daytime soap opera roster, doubles into television starting next month, with Procter & Gamble having decided to renew its 2:30 to 2:45 p.m. strip on CBS-TV for that purpose. Time is now occupied by "First 100 Years," which is being cancelled. Benton & Bowles handles "Years," but "Light" will be repped by the Compton agency for a different P&G product.

Irna Phillips, who writes and produces the AM version, will ditto on TV. Show is to be aired live from N. Y., and Compton is now casting it. Tentative starting date has been set for June 30, but that may be moved back a few days. In first announcing its decision to axe "Years" incidentally, P&G picked up a quarter-hour strip of NBC-TV's "Welcome Travelers" show. Thus, the new buy of "Light" marks an expansion of the sponsor's TV ad budget.

Transit Radio Decision Seen Spur To FM, as Well as to Car, Bus Service

Washington, May 27.

Transit Radio was given a clean bill of health yesterday (Mon.) by the Supreme Court in a 7-1 decision holding that no constitutional rights of riders are violated in music-as-you-ride service.

Decision is expected to spur FM stations to expand installations in public vehicles in some 20 cities. It also opens the way for resumption of negotiations, halted during the court fight, for TR service in about 100 other markets, including New York, Los Angeles and Cleveland. All in all, it's considered a big break for FM, which has been running into FCC trouble in efforts to raise revenue through "beep" operations.

Ben Strouse, veepee of station WWDC-FM in Washington, whose operation precipitated the court test, said that TR "can now move forward and assume its rightful place in the broadcasting industry." Station has equipment in 450 of the Capital's 1,100 trolleys and busses and is aiming at 100% installation.

Franklin Pollak, Washington attorney, who joined with Guy Martin, another lawyer, in representing Transit Riders Assn. in fighting "forced listening," saw an ultimate victory for objecting passengers despite the court decision. "I believe," he said, "that Justice Douglas' dissent will in time be the law, as so many of Justice Holmes' dissents have become law. I agree with what Fairfax Cone, one of the country's outstanding advertising men, said on this controversy last July to the International Advertising Conference in London: 'Just as advertising is an instrument of a free-choice society, it should of itself offer freedom of choice: to see it or hear it or not.'"

Court rejected the contention of Pollak and Martin, which the D. C. Court of Appeals upheld, that the right of a minority of passengers not to listen should prevail over the preference of a majority of riders.

"We do not agree with that contention," the decision, delivered by Justice Burton, declared. "The protection afforded to the liberty of the individual by the Fifth Amendment against the action of the Federal Government does not go that far. The liberty of each individual in a public vehicle or public place is subject to reasonable limitations in relation to the rights of others."

Court emphasized that it was ex-

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WCAU Unveils Radio-TV Center

Philadelphia, May 27.

More than 300 guests, headed by a delegation from the FCC and top brass of CBS attended luncheon and dedication ceremonies today (27) which formally opened the new WCAU Radio and Television Center, located in the suburban section of City Line and Monument Avenue.

Donald A. Thornburgh, president and general manager of the WCAU stations, welcomed the visiting dignatories and guests. The new air-conditioned structure with its 100,000 square feet of floor space (virtually double the area in WCAU's midtown building) was called by Thornburgh "the most complete radio and TV center in the world." Following the luncheon, the visitors were taken on a conducted tour of the Center's three TV and four radio studios. The television studios, all 60 by 80 feet, are two stories in height.

On the dais were FCC Commissioners Rosel Hyde, Robert Jones and George Sterling, William S. Paley, CBS board chairman, Justin Miller, president of National Assn. of Radio and Television Broadcasters; William Ryan, president Broadcast Advertising Bureau; Robert and William McLean, president and v.p. of the Philadelphia Evening Bulletin (which operates the WCAU stations); J. L. Van Volkenburg, president of CBS-TV, and Adrian Murphy, president CBS-Radio.

ZUZULO'S MUTUAL NOD AS DORRANCE EXITS

Frank Zuzulo yesterday was upped to the post of press chief at Mutual following the resignation last week of Dick Dorrance, who bowed out as MBS public relations-press information director to set up his own promotion firm.

Dorrance & Co. will specialize in promotion planning and writing, including direct mail, presentations, manuals, ad copy, etc., and has inked six clients, largest of which is Socony-Vacuum. Dorrance, co-founder in 1946 of O'Brien & Dorrance, joined Mutual in May, 1951. He followed James O'Bryon, who resigned after heading the MBS press department for many years. From 1940-42 Dorrance was general manager of FM Broadcasters, Inc., first FM station trade association.

Thrower Seer As 99% of CBS-TV Sponsors Stick

In what may make a prophet out of CBS-TV sales veepee Fred M. Thrower, the web revealed this week that, with a single exception, its entire present roster of Class A evening sponsors has signed on to ride through the summer. Thrower predicted several months ago that 100% of the web's bankrollers would stay on the air this summer.

In addition to the lucrative summer business, CBS is also pushing forward on the fall front. Latest to be pacted for the start of the new season in the fall is Cat's Paw (heels and soles), which signed this week to bankroll "Quiz Kids" alternate Sunday afternoon in the 4 to 4:30 slot starting Sept. 14. Show is a Louis G. Cowan package, which was recently signed to an exclusive TV contract by CBS.

Sole holdout in the summer lineup is Budweiser, which has been unable to set its immediate sponsorship plans because of CBS' current contract collapse with Ken Murray, star of the Saturday night show which the beer bankrolls. Budweiser had planned to replace Murray this summer with feature films and then probably switch to an alternate week deal in the fall.

In achieving its rosy summer picture, CBS has continued partially the concessions which it instituted for advertisers last year. Regular sponsors who stay on through the traditional hiatus period, in addition to getting the standard 52-week discount rate, also get a 25% program cost contribution by the web. NBC-TV, on the other hand, is offering no budget contributions this year.

DON ROBERTS NAMED TO ABC CHI POST

Don Roberts has been appointed central division director for ABC's radio network, the web's AM v.p. Charles Ayres announced yesterday (Tues.). Roberts takes over the post Sunday (1).

New central division exec has for the past two years been veepee in charge of new business for Sullivan, Stauffer, Colwell & Bayles agency. Prior to that he was western sales manager for CBS' Chicago headquarters for eight years and before that stint was an account exec with NBC in Gotham for five years. He has also sold space for Hearst magazines and the N. Y. Times.

WCBS-TV Discount Pays Off in Sales

Continuing its recent billings splurge, WCBS-TV, the CBS video web's N. Y. flagship, wrapped up three more bankrollers this week for either program buys or participations. New deals marked the first sale of the station's new 45% discount structure for spot advertisers and also the first sale in the Ernie Kovacs show.

Topping the list, however, is Sunkist, which opened for three nights weekly on the Bill Leonard segment of the station's "6 O'Clock Report," cross-the-board quarter-hour program. Sunkist is picking up Leonard on Mondays, Wednesdays and Fridays for a seven-week ride starting June 16. Sale makes the show SRO on those three nights, with other sponsors having previously signed for the opening five-minute newscast by Don Hollenbeck and the closing five-minute sports show by Tom Meany.

Taking advantage of the 45% discount offered spot advertisers who buy 12 or more per week, Best Foods pacted for 10 daytime spots to add to the two it now has on WCBS-TV's "Late Show." Bonat & Bonat, manufacturers of beauty products, signed for one-minute spots Tuesdays and Thursdays in "Kovacs Unlimited," which is aired cross-the-board from 12:45 to 1:30 p.m. Contract is effective June 3, for 13 weeks.

Walter White Set For WLIB Series, Syndication

Walter White, executive secretary of the National Assn. for the Advancement of Colored People, has signed an exclusive contract for radio with WLIB, N. Y. Morris Novik, consultant and prexy of WLIB, will syndicate the quarter-hour weekly stanza to other stations beaming to the Negro market.

White will be heard Mondays at 8 p.m., starting June 2. Stanza will include guests, principally from the political field. Mrs. Eleanor Roosevelt and Sen. Hubert Humphreys have already been taped. Incidentally, White's wife, Poppy Cannon, does a Saturday morning women's interest series on the Gotham indie.

Baseball Toughest Sport to Televise, Sez Chi Pioneer; Video's Stiffest Test

Chicago, May 27.

Baseball is the toughest sport to televise, is the opinion of Don Cook, WGN-TV's director of remote operations. And he should know. Since he broke into video back in 1946 when he helped pioneer diamond telecasts in these parts, via WBKB, when there were only some 300 sets sprinkled around the city, Cook has shot practically every sport extant, from billiards to water polo.

Because of the scope of the playing field, with the always present possibility of simultaneous action at widely separated points on the diamond, and the smallness of the ball itself, baseball coverage puts video through its stiffest test. Plays like a double steal with two runners on the go, or the squeeze bunt with the pitcher, catcher and third baseman converging on the ball while the batter sprints to first and the base runner dashes toward the plate, are the kind of excitement that makes the button-pusher in the remote truck yen momentarily for the simple studio life, Cook says.

Stage Pattern

But actually, thanks to improved equipment such as replacement of the early-day single-lens cameras by the multiple-lens image orthicons and the addition of the Zoomar, the diamond pickups have evolved into a pretty stable pattern. Fact that Cook still has practically the same camera brews as when he broke in at WGN-TV in 1948 parlays experience and teamwork to such a degree that the remote chief figures it's a bad season if he blows 10 plays all year.

Cook spent the 1947 season at WBKB, when the indie carried the full 77-game home schedule of the Chicago Cubs. Switching to WGN-TV the following year, he worked the entire slate of Cubs and White Sox contests, embracing 154 games. Same schedule was held during 1949, but the following year he was joined by his present assistant, Dick Liesendahl, who now shares cueing duties. Also in 1950, and since, the Sox mixed TV for their 20 night games. Until WBKB dropped out of the baseball picture this season, giving the Tribune station exclusivity at both Windy City ballyards, the Cubs games were shared by the two outlets. (WENR-TV also beamed the Cubs in 1948.)

Now after five years of trial and error, Cook is still using basically the same camera locations as when he helped WBKB televise the 10 games with a brace of orthicons during the 1946 experiment. At both parks it's the pair of cameras

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NEW LIBEL SUIT LAW AIDS MO. B'CASTERS

Kansas City, May 27.

Bill to protect Missouri broadcasters from libel suits resulting from political campaign speeches wa made a law by Gov. Forrest Smith. Under provisions of the law, no station will be liable for damages for statements made in political broadcasts. An objector to any statements will have the alternative of suing the person who makes the statement.

Bill was introduced by Sen. Richard J. Chamier, Moberly, and supported by the Missouri Broadcasters Assn., which first discovered the libel loophole. Gov. Smith at first considered vetoing the bill, since it might encourage what he termed "character assassination" on the air.

Fact that TV and radio stations are not protected in such an instance by regulations of the FCC led the governor to make the bill a law.

Authors League Sets Vital Meet On TV Jurisdiction

Conference on reorganization of the Authors League of America is scheduled to take place in New York on the weekend of June 13-15. This parley, which has been in the works for six months, will deal with the ticklish question of television jurisdiction in the framework of a general realignment of the ALA structure.

One of the facets involved is that Screen Writers Guild has a semi-autonomous relationship to the League, differing from that of the Authors Guild, Dramatists Guild and Radio Writers Guild. The Television Writers Group, which is only a couple of years old, has the status of a "group" rather than that of a "guild," and its future existence and role will have to be determined in the course of the conference.

Thus the question of tele jurisdiction, which cuts across many craft lines, and the question of overall organization of the League will be linked in the discussions. Parley will be attended by representatives of all the guilds and by a delegation from the Coast.

TV jurisdiction at present is held by the ALA's National Television Committee, which includes 13 eastern and 13 Coast reps and covering all the component guilds. NTC has been in negotiations with the television chains for about a year and has wrapped up almost all items except the question of money. No official announcement has been made yet on terms generally agreed upon.

All-Nite Longhair Melody in Profit

"Music Through the Night," the all-night classical music show aired seven nights weekly by WNBC, the NBC web's N. Y. flagship, has broken into the black. Show, on the basis of four spot sales, is now grossing about $2,000 weekly which, because of the low budget involved, swings it onto the profit side of the ledger.

WNBC has no rating available to determine how many listeners the midnight-to-dawn show gets each night, but said this week that it is drawing some 12,000 letters weekly. That the show is grabbing off a sizeable audience was pointed up by the interest being shown by record distributors in having their new albums preem on it. According to Bruno-N. Y. dealers, who handle RCA Victor products in the metropolitan area, a number of customers are coming into their stores asking for disks which they heard played on the show.

Spot advertisers in the show now include Bulova, Pomatex, Dorwin and the N. Y. Daily News. In addition, RCA is buying in for a 13-week saturation campaign on some new longhair albums it's releasing within the next few weeks. Spots are confined to station breaks at the hour and half-hour markers so as not to intefere with the music. Entire show is handled by a single engineer and one announcer, who doubles as newscaster on the two news spots aired at midnight and 12:55 a. m.

TV's 3 R's: Reading, Reciting, Recall

Television's requirements for performers to memorize lines in jig time is sending thespers back to school to learn three new R's—reading, reciting and recall. Of course, devices such as cue-cards and Teleprompter have been used successfully to help actors speak their pieces as scripted, but now new Memory-Aid School reports an influx of video folk trying to master their minds without those mechanical memory-joggers.

The memory school is run by two show bizites, Harry Lorayne, who is also a magician specializing in mental gymnastics, and Leslie Spiewak, a sax-clarinet man who triples as arranger. The profs, who never went to college and who say you don't need a degree to learn to remember, expound the theory that there's no such thing as a bad memory, only an untrained memory. "The more you use your mind, the more you remember and the more you can remember," they stress. "Remembering is based on association, and we teach how to make conscious associations. We specialize in "the lazy man's method.'"

According to the Lorayne-Spiewak hypothesis, to etch a series of lines on an actor's mind requires the "link system." A key word is picked in each line, and then the problem is linking the key words in order. To do this, Lorayne told VARIETY, a "ridiculous association" must be made between the two words.

"Let's say that the two key words are shoe and cigaret," the memory-tamer said. "Don't try to use a logical connection like 'I stepped on a cigaret with my shoe.' Use an illogical picture, such as 'I was smoking a shoe.' That you'll never forget."

Is there a possibility that in the midst of a tragic scene the actor trying to remember that key line will fluff and say "Won't you smoke a shoe?" Lorayne explained that this won't happen because any person using the L-S system is vitally interested in remembering, and this interest prevents him from making such errors.

Is it tougher trying to remember not only the lines, but also key words and nonsensical associations? Spiewak answered that having training and system makes it easier to remember the words, frees the actor to concentrate on the emoting and gives him confidence, the best guarantee against boners.

In cases where a line deals with abstractions, the rememberer has to invent a tangible thing to picture in his mind. For example, the memory doctors said, to recall the word Venetian one might concentrate on the image of a Venetian blind. The Shakespearean play could thus be mentally translated into "The Merchant of Venetian Blinds."

In addition to tele talent, the Memory-Aid school has been drawing people from other phases of show biz, including nitery performers, and an opera singer. They've also had maitre d's and bartenders, whose income increases in direct proportion to their ability to remember faces, names and gratuities.

WM. MORRIS PLAN: NO PACKAGING

Maybe They Satisfy

Amount of coin being poured by Chesterfield into a single day's programming on radio and television is believed to set a new high mark.

The ciggie company's multiple Wednesday showcases, which gives Chesterfield an almost staggering lineup of programs, have occasioned no little eyebrow-raising within the trade, with many questioning the wisdom of pouring so many program eggs into a single day's basket.

Here's the Chesterfield Wednesday lineup as it currently exists:
Arthur Godfrey, CBS Radio, in the morning.
New York Giants baseball games (locally) in the afternoon.
Perry Como, CBS-TV, in the 7:45-8 evening period.
Arthur Godfrey, CBS-TV, in the 8:30 to 9 (last half) segment.
Bing Crosby, CBS Radio, in the 10 p.m. stretch.

Fact-Pacted Briefings Highlight Chi BMI Clinic; Damm Cites Angles

Chicago, May 27.

Eagerness with which television applicants are searching for tips on video operation was highlighted at the two-day stopover here last week of the Broadcast Music, Inc., TV program clinic. The fact-pacted briefings provided by the roster of video "elder statesmen" had the 140-odd TV-hopeful broadcasters taking notes like a group of schoolboys.

It was Walter Damm, major domo of the highly lucrative WTMJ-TV single-station operation in Milwaukee, who gave the most detailed accounting of the angles involved in launching a video station and projecting same onto the black side of the ledger. He hit hard on the point that rate cards should include only basic time charges, and that all extras such as rehearsal time and additional services should be priced separately. He pointed out that WTMJ-TV saved $90,000 last year by this practice. Many of the services used by a station, such as music licensing fees and rating services, are ratecard price-pegged, with the resultant savings when the by-product activities are kept out of the basic rate structure.

Damm also urged the use of the same rate for both local and national biz, but indicated the advantages in setting up a higher network rate than the hometown charge. WTMJ-TV's local Class A hour fee is $800, while its web rate is $1,100.

Damm admitted, however, that he's currently operating in a non-competitive situation and that the modus operandi must be kept fluid to meet changing conditions.

Heinemann's Philosophy

Also coming in for a lot of attention was Chi NBC program manager George Heinemann, who outlined the local programming philosophy at WNBQ. He spelled out his theories on "basic concepts," "grammar with the camera" and "activity periods."

Heinemann suggested that every local show should have a basic premise targeted at a specific goal. His "camera grammar" technique was exemplified on a news show, with different camera angles used

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Lever Cancels Out On AM 'Big Town'

CBS Radio, in the midst of wrapping up some summer replacement biz, also suffered a major casualty this week when Lever Bros. decided to axe its "Big Town" after the June 25th broadcast. Sponsor, through Sullivan, Stauffer, Colwell & Bayles, is giving up the Wednesday night at 8 slot on CBS, where the show has been aired for several years.

While Lever has expanded the TV version of "Big Town" recently via a switch from live to film production, the decision to jettison the radio show represents a cutback, since the two programs have been bankrolled by different Lever products. Lifebuoy was plugged on the AM version, while the TV show plugs Rinso, through Ruthrauff & Ryan.

Allen's NBC-TV Quizzer Now Filming on Coast

Mark Goodson-Bill Todman outfit, which is packaging the new Fred Allen TV quiz show for NBC, was forced to shift scene of operations to the Coast this week when the N. Y. Fire Dept. turned thumbs down on shooting of 35m pix in a theatre. (Continued ban on practice, it's argued, may result in the Coast getting all filmed TV attractions.)

Allen show, "Two For the Money," is being film-piloted for NBC this week. While on the Coast, Allen is also involved in a film commitment.

Sat. Night Poses Three-Hr. CBS-TV Sponsor Toughie

CBS has the Saturday night distress signal up in television. Collapse of the Ken Murray negotiations for a new contract throws the entire Saturday night 8 to 11 schedule into a state of confusion.

Here's the commercial (or rather, in its present state, non-commercial) scorecard on the three-hour cream time segment that's pitted against such NBC-TV ammunition as "All-Star Revue," "Show of Shows" and Lucky Strike "Hit Parade."

Without Murray in the Saturday 8 to 9 spot, there's little expectation of Budweiser renewing its contract (brewery was planning to return on an alternate week basis). As for 9 to 9:30, Pepsi Cola, after the Faye Emerson cancellation, is running out the remaining weeks of its contract with the Mike and Buff Show, and it's reported that NBC-TV may grab off the Pepsi business for next season.

The 9 to 10 period on CBS-TV has been reserved for the Jackie Gleason show, which CBS is offering on a participating sponsorship basis. However, there are no takers as yet.

"Songs for Sale" goes into the 10 to 11 stretch. It's been playing sustaining time all season, despite some impressive ratings, favorable audience reaction and low budgeted accoutrements.

Sheldon Leaving Y&R; To Direct Cox-'Peepers'

James Sheldon has been set as director of "Mr. Peepers," the Wally Cox starrer which fills the James Melton 9:30 p. m. spot Thursdays on NBC-TV, with Bernie Green to do the music. Permanent members of the cast, playing teachers at a high school, will be Joe Foley, Norma Crane, Betty St. Clair, David Tyrell and Helen Wagner.

Sheldon leaves Young & Rubicam Friday (29), after 4½ years as staff director, and will vacation during June.

PRODUCTION TO BE FARMED OUT

Deal is currently under way for the William Morris Agency to divest itself of production and packaging, indicating agency's return to the original province of selling. Success of the step at the Morris office is felt will be the forerunner of further divestiture of other activities from percenteries.

Negotiations are current between the Morris office and Rosenberg & White to take over the packaging and production chores of the Morris office. Admittedly, WM makes a lot of coin on these deals in season, but whether the black ink predominates on the ledger on a year-round basis has been open to argument. Another argument that has been forwarded in shedding itself of outside activities is the fact that some of the top salesmen are tied up in servicing and can do little creative work.

The Morris office has its own packaging subsidiary, Stellar Attractions. However, Stellar retains no package ownership. Feeling on that point is that since most of their packages revolve around the top star, ownership of that unit is vested with the star. Should the main attraction leave, then the package is valueless.

Under this setup, agency costs have skyrocketed. Morris office has had to provide percenters to service the acts, and has set up costly bookkeeping procedures to keep track of the package.

Agency has found that it has several departments which are kept extremely busy during season when its top shows are being televised. However, with the summer layoffs, agency finds it has a big department on its hands with little for them to do.

Further necessity of trimming agency sails came with the demand for sponsors for lower priced packages. Multiple sponsorship and withdrawal of bankrollers from several expensive packages further lessens the chances of getting out from under on the packaging-production deals.

Furthermore, Morris office has had to buy talent from other percenteries for its own packages. There again it's seen that there's a considerable expense in buying without getting any return.

Contemplated return to the original function of selling follows closely an attempt to trim payrolls around the Morris agency. There was no major shakeup, but some of the minor help was let out and there was a general reassignment so that payrolls could be tightened.

Whether any other agencies will follow the lead of the Morris office in divesting itself of most functions other than booking and selling, remains to be seen.

The television business in the talent agencies was originally maintained at a loss, then followed an era of tremendous profits and expansion. Currently, percenteries are undergoing a tightening up process, and divestiture of production and packaging functions at the Morris office is the most drastic cut yet taken.

'B'FAST WITH MUSIC' WNBT'S 5.1 APPETIZER

Pointing up the way in which NBC-TV's early-bird "Today" show is paying off in extra plusses by serving as an anchor point for early-morning programming, "Breakfast With Music," which follows immediately after "Today" on WNBT, the web's N. Y. flagship, has risen from an 0.7 rating to an average 5.1. That, according to WNBT execs, makes it the highest-rated local show in N. Y.

"Breakfast," which features Morey Amsterdam, Francey Lane, Milt deLugg and his orch and others, preemed on the station four months ago with no sponsors. At this time it has 17 participating bankrollers each week. Amsterdam, who failed to click with any degree of success in previous TV ventures, is reportedly being eyed now by NBC for a network spread.

ABC, Cecil & Presbrey Take Rap As Philip Morris Exits Daytime Radio

Philip Morris is bowing out of daytime radio at the end of its current cycle of three shows on ABC. It's a move which also clips Cecil & Presbrey agency, which has been handling the daytime radio billings exclusively, for about $1,800,000 annually. The Blow agency handles the major PM advertising budget and will now have more coin to play with.

The chief reason for the exit from daytime radio is mounting television costs. The ciggie sponsor has two successful vidpic properties—"I Love Lucy" (which is riding the top of the rating lists) and "Racket Squad" (with about a 33.5 Nielsen). Escalator clause, which the Lucille Ball-Desi Arnaz show presumably has, its extensive station lineup and other TV cost factors dictated a reallocation of the PM ad dollars, with daytime radio taking it on the chin to provide more coin for the tele layouts.

The three shows affected are "Against the Storm," the John Gibbs soaper, which is beamed cross-the-board at 10:45 a. m.; "Romance of Evelyn Winters," aired in the 3:45 p. m. spot; and "Break the Bank," which PM backs in the 11:30-to-noon period on Tuesday and Thursday; Bristol-Myers has the Monday-Wednesday-Friday half-hours.

Cancellation of "Winters" has been expected, since it has hit only about a 1.0 rating. "Storm" has been doing better, around a 3.3, against the 6.5 of CBS's Arthur Godfrey and the 6.2 of "Double or Nothing" on NBC. "Bank" has been delivering well, with a 5.4, and ABC expects to come up with a bankroller for the two segments.

C&P has been handling the PM daytime billings for some years and is credited with starting the trend of making a pitch via daytime radio for housewives to buy smokes by the carton at grocers. It is an approach that clicked and brought other ciggie firms into the daytime ether. Recently, however, there has been a reversal of the trend, with Chesterfield having cut back from a half-hour of Arthur Godfrey to a quarter-hour strip. Old Gold has a quarter-hour daily on Mutual's "Queen for a Day."

$2,000,000 Toni Prom Biz to Weiss & Geller

Chicago, May 27.

Weiss & Geller ad agency is inheriting a new account exec and Toni's Prom Home Permanent billings running close to $2,000,000. Don Nathanson, Toni ad manager, is leaving the post to join W&G to handle the account which accents radio and TV. Exact date of the switchover has not been set.

The Prom bookings are currently being handled by Foote, Cone and Belding which also books the original Toni home wave biz. To keep the two products competitive, FC&B was notified some weeks ago by the Toni firm that it would have to give up the Prom account.

Gillette's 175G Gets Ez-Walcott Bout; Philly Blacked Out

Philadelphia, May 27.

TV rights to the Jersey Joe Walcott-Ezzard Charles championship heavyweight bout at the Municipal Stadium here June 5 have been sold to NBC for Gillette sponsorship, for $175,000.

Announcement of the sale of the television rights was made by promoter Herman Taylor after negotiations between the web, Jim Norris, president of the International Boxing Club, and Felix Bocchicchio, manager of Champion Walcott, had almost reached breakdown.

Bocchicchio wanted a higer cut on royalties for the champion and the Ezzard Charles management held out just as strongly for an even split. Under the terms of the contract agreed upon, Walcott and Charles both get 30% of all proceeds, gate receipts, television right and film royalties.

Chances of film TV have been knocked out, according to Norris, because time is now too short to arrange for a cable hookup to theatres around the country. The bout will be televised nationally by NBC, but the web's local station WPTZ will be excluded and Philadelphia will be blacked out.

Original plan of the promoters was to pipe the bout to theatres in the Rocky Mountain States and down to the midsouth. These film theatres had a total capacity of 100,000 out of which the promoters would have gotten 90c. a person, including standees. The plan stood to bring them close to $100,000, which with another $25,000 or possibly $50,000 for home TV rights in the Deep South and the West Coast would have enabled the bout to go on without any TV competition in the East.

NBC and Gillette put heat on acceptance of $175,000 offer by stating TV rights would mean nothing to sponsor unless there was some advance time to plug the show.

ABC Gets Radio Rights

Gillette safety razor has bought the ABC radio network for the Ezzard Charles-Jersey Joe Walcott heavyweight title bout on Thursday, June 5.

ABC network veepee Charles T. Ayres wrapped up the deal yesterday (Tues.), with the chain cancelling its shows after 10 p.m. to make way for the fights. Sponsorship of this fray is in addition to Gillette's regular 10 p.m. Friday night "Cavalcade of Sports" fisticuffs on the chain.

Full ABC radio network will be used. Agency for Gillette is Maxon.

Streibert Moving Into Lee Berth?

With J. Glen Taylor elected a veepee of Thomas S. Lee Enterprises, Inc., it's reported that Theodore C. Streibert, prexy of WOR and WOR-TV, N. Y., will also move into Thomas F. O'Neil's Lee setup in an executive capacity, concentrating on monetary matters. This raises the question of who will fill the WOR spot.

Taylor will be general executive in the coordination of the O'Neil radio and tele operations. The Thomas S. Lee outfit is a subsidiary of the General Tire & Rubber Co. and is the parent company of WOR, WOR-TV, the Yankee and Don Lee networks and the majority (58%) stockholder of the Mutual chain.

Naming of Taylor is viewed as an indication that the consolidation of WOR and Mutual, which previously have been operated as separate entities (rather than as network and Gotham key), will be speeded up. Taylor, who has been with General Tire for past 12 years, most recently as its director of government operations in Washington, has been studying the efficient integration of those MBS and WOR departments which overlap.

Since WOR is moving under the Mutual wing (instead of being one of the chain's most influential stockholder stations, as it was previously), it's figured that an ex-

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'Humanized' Touch, Behind-Scenes Views to Key ABC Politico Coverage

Keynote of ABC's coverage of the Republican and Democratic conventions next July will be the "humanized" touch, Thomas Velotta, ABC v.p. supervising the web's convention-election operation, told VARIETY this week.

"Overall coverage from the convention floor is only a facet of the job," Velotta feels. Important questions, which are in the public's mind are: What happens in those "smoke-filled rooms"? What's going on in the candidates' headquarters? What does a bellhop think of the office-seekers in his hotel? How are the nominees reacting to last-minute developments? "These are some of the human aspects radio and tele correspondents will have to deal with," Velotta said.

In line with human-interest angles, the web has inked Roger Price to look for the humorous side, and its Walter Kiernan will also specialize in the lighter facets of the big show.

A sparkplug of the ABC "humanized" approach is expected to be Paul W. White, who will serve as "managing editor" of the chain's reporting of the parleys and polls.

The webs have to live up to the deep-rooted American tradition of presenting the facts honestly, without bias and as soon as they happen, Velotta feels. For this reason, ABC commentators and analysts are being supplemented by magazine and newspaper writers and syndicated columnists. These include writers such as Raymond Moley, Ernest K. Lindley, Kenneth G. Crawford, Samuel Shaffer and Very Clay, of the Newsweek staff; Jack Steele, Richard Tobin and Frank Kelley of the New York Herald Tribune staff, and David Sentner, bureau manager for Hearst newspapers in Washington, May Craig, Washington correspondent for Gannett papers; Doris Fleeson of the Bell Syndicate, and Ray Tucker, columnist for the McClure Syndicate, etc., who will enlarge the scope of ABC's "gavel-to-gavel" coverage and special programs.

On the technical side, ABC will have its AM and TV newsroom at the International Amphitheatre, where the conventions will be held, interconnected by telephone, radio and TV with other news-originating spots in Chicago, as will the other webs. Shortwave channels will allow the chain's gabbers to move freely on the floor and keep in touch with the nerve centre by walkie-talkie.

At the Conrad Hilton Hotel the web will have two AM studios and one tele studio, which will be able to cover the candidates' headquarters and the lobby, or switch to any other remote point. Additionally, the chain will use four mobile units, and its owned stations, WENR and WENR-TV, which will originate some convention airers.

"The challenge radio and TV face in this election year," Velotta declared, "is to make its way through the mass of news and machines, transcend the gags and gadgetry, and come out with a clear, concise report and interpretation of American democratic principles in action."

'Ivy' Too Costly, Schlitz Plans Exit

Hollywood, May 27.

Schlitz is dropping "Halls of Ivy" unless NBC shaves the price from the current $10,000. Brewery is unhappy with show's rating but would renew it around $7,000.

Understood that Nat Wolf, who has interest in show with NBC, and scripter Don Quinn, won't hold still for any drastic cut. Colmans are also against working for less. Schlitz will keep time, but buy cheaper show if "Ivy" doesn't cling.

DuPont's Ad Post

Dalias, May 27.

Lawrence E. DuPont has been named radio-television director for Rogers & Smith Advertising Agency here. He replaces Edward E. Kash who is being transferred to the agency's Chicago office. DuPont was former program director for WFAA-TV here.

HOT KDYL-TV DEAL VIA GROCERS' QUIZ SHOW

Salt Lake City, May 27.

KDYL-TV kicked off the juiciest deal ever closed with grocers in this area with the preem of "Movie Quick Quiz" yesterday (Mon.). IGA food stores are picking up the tab for the across-the-board series aired at 11 a.m., with Featherstone Advertising inking the pact for the grocers and E. M. Drucker for the station.

Setup ties in some 45 retail outlets, largest number ever wrapped up in one package, and calls for award of three $25 bonds daily to those coming up with the right answer via phone. To hypo store traffic, each retail outlet will post the answers to questions the day before they're asked. In addition to the number of stores being tops, the geographical spread is wider than anything yet attempted, and includes IGA food sellers in the complete video coverage area in three counties.

AM-TV'ers Burn At Chicago Crime Hearing Sluffs

Chicago, May 27.

Decision of the City Council to ban radio and television coverage of the public hearings of its anti-crime committee has the electronic news men doing a fast burn. William Ray, Chi NBC news director, promptly blasted the ban as a move to forestall a full probing of the liaison between crime and politics hereabouts.

The council's anti-crime group kicked off its hearings yesterday (Mon.) complete with subpoenaed witnesses and a special counsel, a la the Kefauver Senate crime investigation. The aldermen last week voted to keep out the radio-TV crews, after the police associations protested the possible lensing of the cops slated to appear under subpoena. The council stated it was basing the nix on the recent resolution passed by the Chi Bar Assn., which opposed the televising of such hearings as an infringement of the witnesses' civil rights.

The formation of the special council crime investigation unit was the outgrowth of city-wide indignation over the current status of Windy City law enforcement. Because of the red hot public interest in the situation, Ray and Chuck Wiley, Chi CBS special events chief, have been taking the lead in seeking permission to cover the affair with mikes and cameras. Also they feel there is an important principle involved—namely, that if the press is allowed to cover the testimony, radio and TV have the same right.

It was only last December that radio and TV were given access to regular council sessions, climaxing a two-year battle spearheaded by the NBC news exec. This latest turndown on what shapes up as one of the hottest local news yarns of the year, has left Ray sizzling. He charged that the broadcast ban "confirms suspicion that most council members do not want a thorough airing of the tie-up between crime and politics in Chicago."

Cleve. Sponsor Drops 'Nancy Dixon Show'

Cleveland, May 27.

The "Nancy Dixon" show, starring Gillian Maas, is being temporarily dropped by Cluett, Peabody & Co. Inc. in what is being described as "a review of the broadcasting market in Cleveland."

The cross-the-board 15-minute show has been aired over WTAM by Miss Maas since 1946 with announcer Tom Field assisting in a rundown of shopping hints in several major downtown department stores.

CBS Radio Sets 'Judge'

CBS Radio, continuing its mystery programming lineup on Thursday nights, will air a new half-hour meller, titled "The Judge," in the Thursday at 9:30 lot, starting June 5.

Show will replace "Mr. Keen, Tracer of Lost Persons," which moves back to the Thursday at 8 period, with the first 15 minutes being sponsored this summer by American Chicle. "FBI in Peace and War" follows at 8:30, under American Tobacco sponsorship for the summer, and "Mr. Chameleon" continues at 9.

"Judge," which will be aired sustaining from the Coast, deals with a retired jurist who is called in by the police to help him solve crimes on the basis of his long experience with the law and with criminals.

Strike Fear Alerts RWG Exec Board

National executive committee of the Radio Writers Guild, which meets very infrequently, will hold a meeting in Hollywood next weekend (May 30-June 1). High on the agenda will be the potential strike situation at CBS, NBC and ABC regarding staff scripters. TV jurisdiction and the upcoming reorganization conference of the RWG's parent body, Authors League of America, are also expected to get an airing.

National exec committee consists of the three regional veepees and the national prexy. Taking part in the Coast confab will be prez Milton Merlin, midwest v.p. Tom Koch, eastern v.p. Ira Marion and Coast v.p. Larry Marks.

Since the Screen Writers Guild is headquartered on the Coast, it's likely that the RWG will utilize this meeting to engage in informal talks with SWG. Although there has been some bad blood between the two unions, lately they have been showing signs of working together. There is a joint RWG-SWG committee in L. A. working on the tele situation.

The radio strike threat stems from the fight over RWG's demand for commercial fees for staff news writers.

AP Has a Change Of Heart, Abandons Plan On TV Newsreel Setup

Decision of the Associated Press to abandon its recently-created television newsreel service indicates the AP's johnny-come-lately entry into TV was too late. Most of the 109 video stations around the country had previously pacted with other newsreel services for their film footage. As a result, the AP found it impossible to crack the market and, with new stations to be authorized by the FCC not expected to take the air in any quantity for at least two years, the AP suspended its operations.

AP service was being financed by some $200,000 of Wall Street coin. How much of this must be written off as a loss has not been revealed. Production outfit set up to produce the reel, known as Spot News Productions, however, will continue in business. Jack Tobin, who left Telenews Production to head up Spot News, said this week that the outfit will have its future plans ready to announce within the next few weeks. Number of Telenews staffers who ankled that firm to go to Spot News with Tobin will reportedly be dropped.

AP was the third of the major wire services to enter the TV newsreel business. International News Service was first in, and is now servicing a number of stations with either a daily or weekly reel, as well as its International News Photos. United Press joined forces with Fox Movietone earlier this year for a TV reel service. In addition to Telenews, which services the CBS-TV web and a number of individual stations, NBC-TV has its own newsreel service and some indie stations also do business on their own, such as the N. Y. Daily News' WPIX.

Toronto, Montreal TV Set For Sept. Teeoff; 'All-Comedian' Project

Toronto, May 27.

Canada will definitely have domestic television early in September for three daily evening hours, with Toronto and Montreal the first teeoffs in a projected trans-Canada state-operated web. This was the announcement of Davidson Dunton, chairman, board of governors of the Canadian Broadcasting Corp., to the Canadian Assn. of Advertisers' convention here, attended by top radio sponsors whose annual budget is around $50,000,000.

CBC rate cards in the TV classification will not be officially released foor a fortnight, but Dunton, after pressuring, told the advertising men and sponsors that the basic rate for the Toronto station will be $1,600 an hour; $960 for a half-hour; $640 for 15 minutes. The rate for the Montreal area will be $500 an hour; $300 for 30 minutes (this because there are fewer TV sets in the Montreal area). Rates apply to either live or kinescope.

The CBC commercial setup will be different than that in the United States, said Dunton. Quality and not quantity will be the Canadian aim; and TV service in this country will be basically all-Canadian, though a number of "good" programs will be brought in from American sources. CBC will also accept spots.

The network connection between Toronto and Montreal will also link with Buffalo. CBS-TV staff will be all-Canadian, with no imported experts, though staffers for the past year have been studying TV aspects with the U. S. networks and the BBC in London. The chief Canadian problems will be a 14,000,000 population whose concentrations are divided by great geographical distances, said Dunton, plus the two-language (French and English) complication. This also involves the high cost of production and distribution per head. (CBC recommendation is that TV setowners in Canada be taxed an annual $15.)

"Despite commercial revenue, we cannot get away from the fact that the cost of television in Canada will be high per home," said Dunton. "Those basic problems are

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5-STATION RELAY TIE FOR IKE'S ABILENE TALK

Kansas City, May 27.

Technical plans to pick up the June 4 address of Gen. Dwight Eisenhower from Abilene, Kans., have been changed to set up a five-station microwave relay circuit to Kansas City. American Telephone & Telegraph earlier announced that its circuit would connect directly with Omaha, the western end of the coaxial cable.

Kansas City, however, is only 135 miles from Abilene, and is on a coaxial from Omaha. Cable facilities to Kansas City from Omaha, 212 miles, up to now have been only one way, but the cable is being adapted to use for both sending and receiving.

This setup will make WDAF-TV here the feeder to the nets, which are tentatively listing the telecast for 5 p. m. CST. Radio nets are expected to carry the address by delayed transcription at night.

The Abilene hookup will set a remote record for this area. The longest previous remote is a pickup of a basketball game by WDAF-TV from the U. of Kansas Hoch Auditorium at Lawrence, Kans., a distance spanned by microwave relay for about 40 miles.

Rebroadcast Edict Seen Cue for Web Program Control

Washington, May 27.

FCC was told yesterday (Mon.) its recent relaxation of rebroadcast rules will result in a campaign by networks "to monopolize and control program rights, even after the programs are sold to sponsors, in an effort to further block the economic freedom of network affiliates as a result of rebroadcasting."

In a letter to Commission Chairman Paul Walker, Gordon Brown, prexy of WSAY in Rochester, N. Y., said the agency's new policy of requiring explanations by stations for refusing to allow rebroadcasts of sponsored programs confronts the nets with a major problem. "For the first time," said Brown, "the network affiliates will have a bargaining position at contract renewal time, or at network rate cutting time.

"The affiliates can now demand a fair return of their rate card for the best time on their stations, which is optioned by the networks. If the networks refuse and deprive them of their affiliation, these stations still can sell a large quantity of their radio time to sponsors at a high percentage return of their rate card.

"If the affiliate decides to again accept a renewal of his affiliation, the rebroadcast rule will still let him sell rebroadcasts on a spot basis through his station representative. This will not injure the network or the affiliate revenue in any way, since the sponsor must use the networks for the first broadcast of his programs. In fact, it will encourage further use of network broadcasting."

Brown has been waging a long battle for rights to rebroadcast sponsored programs.

New policy, if administered in the public interest, Brown advised, "will afford more benefits to the radio industry as a whole, as well as to the general public, than any decision which your Commission has had to make for some time." Action, he added, should bring in millions of dollars of revenue to affiliated and independent radio and TV stations "by affording sponsors a lower cost per listener for their advertising."

Columbus—Charles R. Kinney, formerly with WVKO and WTVN here, named general manager of WIKK, Erie, Pa., 5000-watt ABC affiliate recently purchased by Edward Lamb, owner of WTVN here. Kinney was formerly a member of the sales and research department of the Cincinnati Enquirer and of the staff of WLW, Cincinnati.

CBS Summer AM Roster Goes Com'l

CBS Radio added another link to its Sunday night sponsor lineup for the summer, when Rexall picked up the web's Doris Day show, now aired Friday nights, as the replacement for "Amos 'n' Andy." With Philip Morris already pacted to hold down its Sunday night spot all summer and American Tobacco buying a Thursday night half-hour in place of the Sunday night Jack Benny show, several of the web's Sunday night sponsors will be on during the dog days.

Miss Day's show, originating from the Coast, had been aired Friday nights at 9, as part of the music programming block on that night. Show elicited little sponsor interest, however, and the web reportedly had been almost ready to jettison it until Rexall stepped in for its summer buy. CBS reportedly is making concessions to Rexall.

To wrap up its Sunday night lineup for the summer, the web will have "December Bride," a situation comedy featuring Spring Byington, in at 7 o'clock, replacing Jack Benny. With Luckies having decided to bankroll "FBI in Peace and War" Thursday nights, though, this one will be sustaining. Doris Day, for Rexall, goes at 7:30, and the new Frank Fontaine show will go in at 8 on a sustaining basis, replacing the Coca-Cola half-hour. PM continues at 8:30, but its replacement for "Playhouse on Broadway" has not been determined.

To replace Miss Day's show Friday nights, CBS will expand "Musicland, U. S. A.," now in the 8 to 8:30 spot, to a full hour. Georgie Price's "Big Time," now in at 8:30, will move back to the 9 o'clock spot, replacing Miss Day.

ACTORS VAMP AM AS PAY PALLS

TV's Impact on U.S. Economy

Washington, May 27.

What does the lifting of the TV freeze mean to the American economy? Here is what the Senate Commerce Committee told the Senate Appropriations Committee last week in urging special funds for the FCC to handle an imminent rush of TV applications:

"Applicants for TV stations in the year 1953 stand ready to invest upwards of $250,000,000 in building and equipping those stations. Ten million people will be clamoring to invest upwards of $2,000,000,000 in TV sets. Multiplied thousands of people will be employed by the television manufacturers to build these sets and related equipment. Add to them the hundreds of television jobbers, wholesalers, and retailers and repairmen. Also the vast amount of advertising that will be necessary and we can begin to understand the tremendous impact on our economy the lifting of the freeze will have if Congress makes it effective now. By an appropriation of $800,000, Congress can set in motion a chain reaction which in two years' time will create three billion dollars in business. These figures are ultra conservative.

"At present, it is estimated that the average investment in each of the 108 TV stations on the air is in excess of $480,000, or a total of approximately $51,000,000. According to the Commission, the investments in TV receivers and the servicing of them since 1948 has been in the neighborhood of $6,000,000,000."

FCC in Plea for Coin to Hire 20 Examiners in Expediting TV

Washington, May 27.

The Senate Appropriations Committee was warned last week that unless sizable appropriations are given the FCC to expand its operations to process TV applications after July 1, "nothing will happen" as a result of the lifting of the freeze.

The warning came in the form of an unusual action by the Senate Interstate Commerce Committee, which unanimously adopted a resolution requesting the Appropriations group to earmark $800,000 for the FCC for the employment of 20 teams of examiners to hear contested TV applications during the next fiscal year.

Each team would consist of an examiner, an attorney, an engineer, an accountant, and two clerk-stenographers. Travel expenses of $4,000 would be allotted each team to hold hearings in the field. The Committee estimated these teams could handle between 200 and 300 hearings a year and would need two years to handle 500 applications expected to be ready for hearing around July 1.

The Committee informed Chairman Burnet R. Maybank (D.-S.C.) of the Subcommittee on Independent Offices Appropriations that "it will not cost the government any more to hear these cases during the next two years than it would cost to string them out over a period of 10 years. However, the cost to the applicants for the 10-year delay which some of them

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Adam Hats Campaign

Adam Hats, which has been absent from radio-TV sponsor circles for a number of months, will sink $15,000 into a single week's saturation campaign via WNBT, key NBC-TV outlet in N. Y., to plug its products in advance of Father's Day.

Hat outfit has bought three quarter-hour shows featuring Bill Stern, which will be programmed especially for the deal, as well as a number of TV participations and 25 spots on WNBC, the sister radio station. Agency is Hirshon-Garfield.

DuMont Goes As Par Goes-But To Prove Autonomy

Washington, May 27.

In an all-out attempt to prove that Paramount does not have a controlling interest in the company, DuMont is preparing to file for new television stations in Boston and St. Louis, the same two cities which top Par's future TV plans. By so doing, DuMont is abandoning its original plan of filing for Cincinnati and Cleveland and also faces the danger of losing out on the all-important Chicago market.

FCC, in consistently maintaining that Par's interest of 29% in DuMont gives it control over the company, has indicated it will okay no further station grants for either firm (under its no-more-than-five-stations-to-a-single-customer edict) until they can prove otherwise. By filing for the same two cities in which Par has shown an interest, DuMont execs reportedly think they will get their best chance to bring the entire situation into the open via the anticipated competitive hearings for those cities and so prove that Par actually does not control it.

DuMont now has o.&o. stations in N. Y., Pittsburgh and Washington. While these three, plus Boston and St. Louis, are all considered key markets, some top DuMont execs had been arguing that the web would be wiser to use its money in an attempt to buy stations in Chi and L. A., which, with N. Y., represent the three best markets. Web now has a primary affiliation pact with the Chicago Tribune's WGN-TV but stands to lose this when and if Tom O'Neill's General Tire firm goes through with its plans to establish its own TV web. There's an interlocking directorate between O'Neill's WOR-TV and WGN-TV.

DuMont also has an affiliation pact in L. A.,

WNBT Planning All-Nite Video

WNBT, the NBC video web's N. Y. flagship, may be the first station in the metropolitan N. Y. area to go in for all-night programming. Veepee-station manager Ted Cott revealed this week that he's mulling the possibility of giving the 24-hour operation a pilot run on Friday nights within the next few weeks. If it pays off in sufficient sponsor and audience interest, then he'll extend it to other nights in the week.

Idea has been markedly successful on DuMont's WDTV, Pittsburgh, which has been in the black since it started its all-film show from midnight to 7 a.m. Cott said he would buy the same Motion Pictures for Television package that forms the program content of the WDTV operation. He pointed out, though, the situation in N. Y. may be different, since Pitt is a single-station market and thus can draw trade from the TV-conscious advertisers who have been frozen out of the regular program hours.

Cott said he's selected Friday as the test night, since it's been proved that more people stay up late then than on any other night in the week.

63% OF TALENT EARN UNDER 2G

By BERT BRILLER

Over 63% of the performers in the New York local of American Federation of Radio Artists earned less than $2,000 from their AM work last year, and the local lost about 12½% of its members in a year, according to the union's membership report.

The data, supplied by the performers themselves as part of their dues computations, points up the bleak picture in the radio field. Perhaps the most significant trend is that the Gotham and Los Angeles locals, AFRA's two largest chapters, withnessed so large an exodus of artists from radio that each lost one representative on the national board. The Pittsburgh branch lost one of its two delegates. Washington and Cincinnati, however, bucked the tide and each gained a member.

In the New York production center, AFRA showed a decline of 267 paid-up members in the year ending last February. That represents a loss of about 12½% in the 12-month span, with the biggest retreat taking place in the actors' category. Of the Gotham unit's 2,115 paid-up members, 1,227 are actors, 557 singers, 320 announcers and 11 sound effects men.

The fall-off is undoubtedly due to the slimmer pickings in radio, impact of television, flight of many bankrollers from the medium, cut in production budgets, smaller number of over-scale jobs, use of smaller casts, replacement of live shows with plattered programs, quizzers subbing for dramas, and similar cut backs. Some of these people leaving the radio field undoubtedly have moved over into television, but in video, too, there isn't enough work to go around.

Wide Income Spread

Gotham local's earnings report, as in the past, reveals a wide spread in performers' income. It listed 63% of the total membership making under $2,000 in '51; 12.61% made between $2-5,000; 11% made $5-10,000; 7.74%, $10-20,000; 4.38%, $20-50,000, and 1.18% over $50,000.

Breakdown for actors was: under $2,000, 69.33%; $2-5,000,

(Continued on page 40)

'Brooks' Brooks New Unhappiness

As a follow-up to CBS' headaches anent the American Tobacco pique over General Foods' grabbing off the video version of "Our Miss Brooks," it's been learned that GF is now miffed because the tele edition will not have the same scripters as the AM original. The reason is that Colgate, which bankrolls the radio airer, won't release Al Lewis and Lee Loeb for the video stint.

This means that GF isn't getting exactly the stanza it had expected. By a strange ironic twist, GF is now in a position that's a reverse of the coup it pulled last year. At that time, having dropped "Aldrich Family" (which was then picked up by Campbell's soup), GF and Young & Rubicam grabbed off the writers, Norman Tokar and Ed Jurist, and the "Homer," Jackie Kelk, for a new series, "Young Mr. Bobbin."

That got Campbell's riled, since in buying "Aldrich" it had assumed that the writing team and Kelk would be included in the package. Now the shoe is on the other foot for General Foods, with it having grabbed off a show and not having access to the scripting team.

Colgate had had an automatic option on the vidversion, but didn't want to disrupt its present disposition of AM and TV properties. However, its contract gives it right to exclusivity on the "Brooks" writers, and it wants them to concentrate on the radio program.

Few If Any TV Permits This Year Or Next, Sez Webster; 200 Hearings

Indianapolis, May 27.

A cold realistic picture of the inability of the Federal Communications Commission to handle the flood of TV applications expected by July 1 was given the Indiana Broadcasters Assn. here Friday (23) in an address by Comr. E. M. Webster. On the basis of the present Commission personnel, Webster said he would not be surprised if not more than 60 or 70 initial decisions are handed out during the next year on contested applications. Since it takes anywhere from six months to two years for initial decisions to reach the stage of final decisions, Webster's prognostications indicated that few if any permits will result from hearing cases this year or even next year.

Although he expressed "hope for the best" for the required appropriations from an economy-minded Congress to give the FCC additional staff, Webster told the broadcasters the outlook "does not appear bright" and the industry may as well face it. He made no reference to efforts of the Senate Interstate Commerce Committee (see separate story) to obtain 20 teams of examiners for the Commission other than to say, "the Senate now has the matter (House cut in FCC as well as other agency budgets) under consideration."

Pointing out that "many" new examiners will be needed to hear contested cases, Webster analyzed the situation as follows: "Assuming that we will have on file by July 1, 1952, 1,000 TV applications, I think it is fair to conclude, on the basis of prior experience, that approximately half of them will be placed in hearing due to requests outnumbering available channels in many areas. So, we will undoubtedly be faced with hearings on approximately 500 applications.

"This many conflicting applications will probably involve 200 or more hearings. Experience has shown that our examiners are able to issue around 12 initial decisions each year. And this is a rather good average. Since we have only seven examiners, this means that they can take care of only 84 cases yearly.

"Using 200 cases as a basis, and I think it is a fair one, 84 examiner decisions won't do much toward reducing the backlog of hearings."

But worse, Webster pointed out, two examiners will be tied up for some time on non-broadcast matters.

BEACON WAX BUYS TV 'GOLDBERGS' SEGMENT

Beacon Wax has bought the Friday night segment of NBC-TV's "The Goldbergs" for the June 6-July 4 period, via Simon agency. Wax outfit is buying the show to test video, and may enter the medium in a big way with a fullscale purchase of the "Goldbergs" if it pays off.

Beacon is filling the spot vacated by Necchi sewing machines.

Jones Says Pitt Sold Down River On Allocations

Pittsburgh, May 27.

FCC Commissioner Robert F. Jones, speaking before the Pittsburgh Radio and Television Club last week, painted a very gloomy picture for this city's TV future. Jones insisted it would be another four or five years before this single-channel market gets another station.

Jones, a strong dissenter from the FCC majority on the latest table of allocations which would give Pittsburgh only one more commercial channel in the present VHF band, picked as his subject "Was Pittsburgh TV Sold Down the River?" He left no doubt in the minds of the big crowd that it had been.

The basis of Jones' dark forecast concerning the prospects for teevee here is the FCC decision to space stations 250 miles apart. "That's the reason," he said, "your city will get only one more VHF commercial station. The other channels are being used up in cities within a distance of 250 miles of Pittsburgh." Jones would separate stations by only 150 miles and regulate antenna height and power input to prevent interference. According to Jones, this plan would permit 2.7 times as many stations on the air.

The long delay predicted by Jones in even getting the one more station in operation here is due to the FCC schedule of priorities on the hearings. Pittsburgh will be the last city in Pennsylvania to bring its case before the commission and is No. 1,237 on the national list.

Commenting on the new UHF band, on which Pittsburgh has been allotted three channels, Jones declared: "There is little to recommend the ultra high frequency in Pittsburgh. The terrain is definitely not suited for it."

Of the two additional stations slotted locally on VHF, one has been earmarked for educational purposes. Only channel here at present is WDTV, owned and operated by DuMont. Jones thinks the 4 to 5-year estimate is a conservative one because he foresees plenty of appeals and additional court hearings by losing applicants even after the final allocations are made.

General opinion until Jones came to Pittsburgh was that Pittsburgh would have at least one more station in operation sometime in 1953. Doesn't look that way now.

Brown-Manson Gabfest

Dick Brown and Charlotte Manson launch a Mr.-and-Mrs. chatter show on WJZ, N. Y., Monday (2). Show will be beamed cross-the-board at 4-4:30 p.m., with "Dean Cameron" (Arthur Van Horn) dropping back to 4:30-5 p.m.

Brown was for four years vocalist on "Stop the Music" and Mrs. Brown is a radio actress.

Lux Saves Bux In 'Filler' Deal

Lever Bros., which had originally planned to take a 13-week hiatus this summer on "Lux Theatre" via CBS Radio, has decided to lay off for only eight weeks. But, in doing so, the bankroller will sub two inexpensive CBS house packages for the final five weeks of the current cycle, starting next Monday night (2), thereby effecting a heavy savings on program costs.

Instead of "Lux Theatre" for the next five Monday nights, Lever will sponsor "Broadway Is My Beat" and "Romance" in the 9 to 10 slot. Two shows are in the $4,000 price bracket, as compared with the approximate $13,000 weekly talent and production outlay on "Lux Theatre." Latter show, incidentally, moved back into the No. 1 spot on the national Nielsens this week.

Deal points up the long mileage which CBS is getting out of many of its house package perennials, which appear sporadically on the air when they are needed for fillers. Wrigley's, for example, is utilizing those same two shows, along with four others, as part of its summer saturation ride on the web. "Lux" returns in September.

Television Followup Comment

Replacement of Vivian Blaine by Martha Stewart on "Those Two" (NBC, 7:15 p.m., Mon., Wed. and Fri.) doesn't change the character of this 15-minute strip appreciably. As presently consituted with Pinky Lee as the male lead, the series looks like a waste of good talent. Whether the series will improve with the substitution cannot be determined at this point. However, there's one possibility. With change of one of the leads, the personality of the show will have to undergo some change and there's a chance it might be for the better.

Miss Stewart, who has been in films and has traversed the cafe and theatre route and at one time was a band vocalist, is a lithe personality. She sings nicely, reads lines well and attempts to be pleasant. It seems that this should be sufficient to put the series on the plus side. However, much will depend on the writing.

Initial episode under the revised lineup, Monday (26), was primarily a scene-setting sequence. It's explained that Lee's partner, Miss Blaine, has gone on tour and Lee is now starting a solo career and is answering an ad to work in a hill-country hotel. He meets Miss Stewart on the way.

It seems that a firm hand at the top can resuscitate this show and give it some purpose. Consequently, even "Those Two" can happen.
Jose.

"Colgate Comedy Hour" via NBC-TV Sunday (25) gave Ben Blue his first starring opportunity and the veteran comic rose to the occasion with expert pantomine and sprightly routines that attested to his long stage experience. He previously had appeared on the show twice before, in skits with Donald O'Connor.

Opening scene had Blue participating in a carnival sequence flanked by assorted sideshow characters. It made for a light touch which paved the way for the terp turn of the Four Step Bros. Attired in the familiar top hats and tails, the Negro quartet socked their unison stepping and clicked in the challenge stuff.

Hollywood star Ann Sheridan worked neatly with Blue in a boudoir bit in which both were dressing for the opera. A TV set in the room was good for laughs as she insisted upon tuning "The Continental" while he was partial to "The Lone Ranger." There also was mutual confusion as both struggled to don their garb despite stuck zippers, etc.

Blue, who's been doing his "dying swan" routine for over 25 years, reprised it with top results in a ballet number. Particularly good was a sketch labeled "A Frenchman in Paris—the Bum Vivant." Cast in the title role, Blue pantomimed his way through the sidewalk cafe scene with a rare sense of timing.

For the finale, Blue joined "The Regimental Choral Cavaliers" to mugg up things in general as the group's conductor. Chorus of mixed voices contributed such varying tunes as "Chloe" and "While a Cigaret Was Burning." While the comic undoubtedly was good in his own right, the fact remains that his material was fresh and original insofar as the viewer audience was concerned, although this is one of his standard nitery tunes.

Songstress Peggy Lee, spotted midway in the show, was wasted in a bit which called for her to warble only two numbers. They were "Lady Is a Tramp" and "Where or When."
Gilb.

CBS-TV's "See It Now" devoted the last half its edition on Sunday (25) to a film report on the situation in Suez. It got across the importance of this vital strip of water—the fact that 12,000 ships a year traverse the canal in a troubled area where three continents join and the interests of several international forces clash. Nevertheless, it didn't add up to an objective picture. The British position was given in talks with the commander of its forces, several enlisted men, two wives of English soldiers in the territory, etc. Cairo's point of view was compressed in statements from the Egyptian premier, a businessman and a student. Correspondent Ned Calmer and cameraman Bill McClure operated under difficult political and military censorship, but this was not mentioned on the air.

Nevertheless, it made an interesting segment, with the ships plying the canal, the French head of the Suez Co. reporting on the commercial aspects of the waterway, the enlisted men playing soccer and the brass playing polo, the sentry at his outpost guard pacing in the night and some candid Kiplingesque comments by a British soldier's frau.

Program opened with some footage on a day with W. Averell Harriman, showing his campaigning for the Democratic nomination. Much of it, such as his gabbing with a family and comforting its crying infant, was stagey. This was followed by a live remote from Gov. Thomas E. Dewey's farm in Pawling, N. Y. Dewey exhibited good camera presence, pointing out his silo (which needs a paint job), a paper weight made from a doorknob at the old Tombs prison, and an antique cockfight chair. Dewey, who reiterated that he doesn't choose to run, showed political shrewdness in commenting on Democrat Harriman's earlier sequence at the Alfred E. Smith housing development, getting in a plug that the houses were built under a GOP administration.

There was an excellent middle commercial for Alcoa, showing how a new automatic automobile transmission was developed by casting it from aluminum.
Bril.

Martha Raye gave every evidence on the NBC-TV "All Star Revue" last Saturday (24) that she cannot rise above the script. Other comics with sub-par material might do it via manner or glamour; but Miss Raye is not so endowed. When the cavernous-mouthed gal went in for straight slapstick or shenanigans, she was at her best; not so with weak dialog and story line where her forte as a farceuse was afforded no proper showcase.

The presence of Arthur Treacher as an English butler whom she inherited along with a mess of money was no help. The big fellow has been typed beyond the breaking point and it's about time he changed course. Miss Raye showed up well in a long sequence on a fire escape where she sought but never found sleep. The following integrated commercial on Kellogg's was so elongated as to invite official inquiry. The star's essayship of a finale song, "Summertime," was just as poor done straight as it was good when shot with rhythm beat interpolations.

Miss Raye is showing a tendency to ape the indentifying characteristics of Jerry Lewis, Joe E. Brown, Betty Hutton, and in a minor way, those of Jackie Gleason. For a performer of her stature; it's bad judgment.

The skits in a finishing school where she went to learn protocol in line with her newly found riches were devoid of any situations or gags that haven't been seen and heard before—and better. Even Miss Raye's exuberance couldn't save the hour from almost total bankruptcy.

It is claimed that TV writers, etc., do not receive sufficient credit for their work. The scripters for this one were Nat Hiken and Billy Friedberg, with Leo Morgan producing and Ezra Stone staging. Pete Barnum and Hal Kemp supervise the series for the network.
Trau.

Time-Life, Inc., which is currently producing NBC-TV's "We, the People" until the political conventions in July, expanded on the current Time mag story on the GOP delegation lineup last Friday night (23) in a pointedly important half-hour. After presenting totals on the delegates already pledged to either Sen. Robert A. Taft or Gen. Dwight D. Eisenhower, the show then demonstrated how the still-unpledged delegation of either Michigan or Pennsylvania—and especially the latter state—can toss the Republican nomination either way and so, conceivably, elect the next President.

Apparent point of the show was to underline bossism and the fact that a few men (and in this case, Pennsylvania's governor, John S. Fine) might control the destiny of the nation. It was graphically pointed out that Eisenhower had won the Pennsylvania Republican primaries hands down and yet is not assured that the delegation will back him. Show ranged from films of a traditional smoke-filled room to a man-in-the street interview to a dinner going on at that time in Philly's Bellevue-Stratford Hotel under the aegis of the Republican Women's Club of Pennsylvania, where attempts of an interviewer to elicit some comment from Fine, the two Pennsylvania Senators and other GOP leaders resulted in a "no comment." To cap the argument, the show told of measures currently pending in Congress for Congressional control of the primaries, which would make certain that the voice of the people would actually elect a President.

With the combined facilities of Life mag, March of Time and TV itself, the show was similar to Ed Murrow's manner of presentation on "See It Now" and, besides underscoring the situation for a necessary public service pitch, also made for good viewing. Life, which has endorsed Eisenhower's candidacy, stepped out on a limb slightly at one point by presenting the leader of the Eisenhower forces in Louisiana, who stated his views on how to crack the "solid south." But there was no answer from any Taft representative. Aside from that, the show was strictly impartial and represented another of Life mag's standout jobs of informing the public in the current election year.
Stal.

NBC-TV's "Goodyear Playhouse" not only presented another good original play Sunday night (25) but also marked the first use on TV of a new film camera development, labeled the Hoge lens, which makes possible the long-looked for universal focus. Lens, used on the first commercial, brought into sharp view both the foreground and background of several scenes, with the clarity of focus often making the scenes resemble super-impositions. So far as is known, the lens hasn't been adapted to live TV cameras but its implications for telefilm production are numerous.

Play, titled "The Lantern Copy" and scripted by David Shaw, told in realistic fashion of the moral breakdown of a man under the combined drives of greed and vengeance. Told against the background of comic-book publishing, it was sharply realistic, with the fine work of the cast and Shaw's pointed dialog adding not a little to its impact. Show dragged during the first 15 minutes but picked up rapidly after that to sustain full interest.

Paul Langton and Neva Patterson topped the cast, with Langton scoring impressively as the one-time idealist who abandoned his ethics entirely under the conviction that a "dog-eat-dog" theory was the only way to success. Miss Patterson was fine as the girl who wanted to marry him but tossed in the towel when her love turned to pity. Royal Beal, as the hard-hearted boss; Georgianne Johnson, as his daughter whom Langton played in an attempt to get back at her father, and Mark Daniels, as a young artist whom Langton almost succeeded in destroying, topped a standout supporting cast.

Fred Coe's production and Delbert Mann's direction were up to the usual top-drawer standards set for this show. With the Hoge lens starring in the first Goodyear blurb, Durward Kirby handled the second one in his usual sincere style.
Stal.

"Prologue to Glory," E. P. Conkle's vignette on the young Abe Lincoln which hit Broadway as a WPA-Federal Theatre Project offering in the waning depression days (1938), received an indifferent and mostly dull treatment by the usually reliable "Kraft Television Theatre" on NBC last Wednesday (21). Over-folksy and drawn out, it related to Lincoln's clerkship in New Salem, Ill., his first attempt at politicking, and his romance with Ann Rutledge and the grief which gripped him at her death. The Rutledge tragedy finally inspired him to go to Springfield to take the bar examinations.

Playing Lincoln, Thomas Coley was physically suitable for the role but otherwise off the course in developing its facets under the wooden, slow paced direction. As Ann Rutledge, Pat Breslin was attractive, plus being properly persuasive in pushing young Abe on to his future greatness. Una O'Connor as the girl's grandmother gave significance to her small role, and other parts were played capably by William Lee and young Butch Cavell. Not much to hold viewers here for an hour.
Trau.

WOR-TV's "Broadway TV Theatre" came up with a dud last week (19-23) in its resurrection of the Guy Bolton-Max Marcin 1921 mystery-comedy "The Nightcap." Vintage plotting and soap-operaish dialog hampered all of the thesps and even the comedy efforts of vets Edward Everett Horton and Melville Cooper couldn't put this one across.

Drama dealt with a bank prez who appropriated $500,000 of his bank's funds and in order to protect his ward and his colleagues, arranges to have himself killed so that his life insurance may save the bank. There's a murder, of course, but the victim was one of his colleagues instead. Script moved in a plodding fashion and interest waned long before the murderer was uncovered.

Horton and Cooper, with a slight assist from Erik Rhodes, got what they could out of their comedy lines but for the most part it was a futile attempt and a waste of talent. Supporting players, headed by Gavin Gordon, Lola Montez, Wendy Drew and William Post, Jr., on the other hand, never seemed sure of whether they were playing their roles for comedy or drama. It created a mishmash effect. Static direction and unimaginative camerawork didn't help either.
Gros.

Producer Max Liebman is following a wise policy on NBC-TV's "Your Show of Shows" in calling on some of the revue's regulars to step into the "star of the week" spotlight. It's giving viewers a more intimate relationship with the program's stable. Marguerite Piazza and Bill Hayes have been among those tapped for the emcee chores and last Saturday (24) it was the turn of chirper Judy Johnson. Latter handled the assignment in an experienced manner (in the past she's introed individual numbers when a guestar was otherwise occupied) and handled the inevitable situations-that-arise smoothly—as when she corrected a mistaken announcement or when the audience started to laugh prematurely at catching a glimpse of the Sid Caesar-Imogene Coca team ahead of time. In the tune department, she put over a warm interpretation of bobby-sox lament, "The Boy Next Door," with an effective recitative section.

Special mention should be made of the Mata & Hari dance team, whose appearances on the stanza could be more frequent. That's a tribute to their carefully worked out brand of terpsichorean satire, in view of fact that the slick Nelle Fisher-Jerry Ross duo, the winsome Hamilton Trio and the deft Coca-James Starbuck teamup also kid the hoofers on the same series. Mata & Hari offer an extremely polished, every-gesture-counts kind of dance humor (his face, particularly, can get a yock with a minute raising of the eyebrow) and on last week's edition they clicked with delightful pantomimicry of circus wire-walkers.

Caesar-Coca opened with a standout item of a wife's breaking the news of a wrecked car to her motorphile hubby, and went on from there with a succession of turns up to their usual standards. Other regulars—Billy Williams Quartet, Carl Reiner, Bill Hayes, et al.—were also up to par.
Bril.

TUNE INN
With Phil Wentworth, Patty Rowe, Ted Anthony
Writer-producer-director: Bruce Stauderman
15 Mins.; Mon.-Wed.-Fri.
WXEL, Cleveland

A delightful 15 minutes of song and chatter pegged to the teenagers, and featuring singers Phil Wentworth and Patty Rowe, is the novel bit of programming offered on "Tune Inn." Housed in a make-believe inn, the stanza caught (15) had a bit of nostalgic throwback to Queen Elizabeth's days featuring songstress Rowe as the hostess who visions herself as queen, and host Phil Wentworth as a top court aide Duo did a nice song pitch on "Won't Dance, Can't Make Me."

Teenage pitch came near the end, when duo interviewed group of Lakewood High School pupils. Theme of talk was takeoff on fact that Miss Rowe was to attend a Women's League function at invite of League's president. It turned out all that was wanted was a baby-sitter.

Scripting and general handling of the 15-minute pitch are tops. Even the Trend spot commercial has better-than-usual flair. All adds up to tuneful tea-time tidbit:
Mark.

FAMILY FUN
With Cliff Engle, Kenny Burt, Nancy Harp
Producer: Richard Dinsmore
Director: Robin Adair
30 Mins., Thurs., 8:30 p.m.
CECIL WHITEBONE MOTORS
KGO-TV, San Francisco
(*Richard Meltzer*)

Cliff Engle, silver-toned radio veteran, and Kenny Burt, piano comic of the Normandie Restaurant, throw their frustrated all into this, but it's not enough.

Program, with varying formats and personalities, has kicked around town for a couple of years. Newly housed at KGO-TV, it is merely a series of phone calls from viewers who answer simple questions to win small prizes between cruelly loud and long commercials personally barked by the sponsor.

Engle, smooth as velvet in his phone ad libs, is making his TV debut on this show. Kenny Burt noodles the piano, pantomimes question clues. But the overall vehicle is too weighty for the talent to lift off the ground.

Singer Nancy Harp has a musical name and may develop a musical voice—given time.
Newt.

BARNES FAMILY ALBUM
With Patt & Barbara Barnes
Director: Arthur Ashley
15 Mins., Mon.-thru-Fri., 2:30 p.m.
WOR-TV, New York

Fact that "Barnes Family Album" offers the only father and daughter team (Patt Barnes and daughter Barbara) on video isn't enough to single it out from the dozens of gab-guest styled shows already being aired. The Barneses, who also conduct a radio session on WOR, are pleasant people and should be able to pick up new fans via their video outlet.

In addition to the inevitable guesters, series will also offer prizes to viewers whose picture the Barnses flash on the screen. It's a cute stunt and should help to personalize the stanzas. On preem show (26), the guests were George Shelton (Howard &) and news analyst H. V. Kaltenborn. After Shelton's brief good luck wish, Kaltenborn came on for a solid gab bit.

The Barneses kept the quarter hour moving at a neat pace but the camera, for the most part, was slow in switching from speaker to speaker. It's a minor wrinkle which'll probably be ironed out after a few more shows.
Gros.

Inside Stuff—Television

Unusual deal has Wes Fesler, U. of Minnesota football coach, signed to a contract with Dayton's, city's biggest department store, for as long as he's at the Gopher's gridiron helm. It reveals what a source of sizable income TV can be for a college sports mentor.

Show, which had its successful inaugural last September, is believed to be the costliest ever sponsored on TV or radio by any localite, nicking Dayton's to the tune of $35,000 for three months. For his 10 Monday night one-hour each appearances on WTCN-TV, Fesler received from Dayton's $7,500, the largest sum ever paid a Univ. if Minnesota football coach or any athletic figure here for such an ether activity. The $7,500 supplements Fesler's salary received as football coach, understood to be around $14,000 a year, and any other income which he might have.

Scripter Arnold Shulman has packaged a tele stanza of tune-plays woven around the songs of top American cleffers Two of the scripts were sold earlier this year to Schlitz' "Playhouse of Stars." One, wrapped around numbers by Vernon Duke, is "Autumn in New York," and the other is "Haunted Heart," which featured the music of Arthur Schwartz.

Projected series, titled "Musical Theatre," would have each half-hour edition integrate the music of one composer with a simple story line, the emphasis being placed on the tunes and the characterization. Package is being handled by Priscilla Morgan, of the Liebling-Wood office. Shulman, who has written for TV and films, won the Arts of the Theatre Foundation award for "A Thousand Guys Named Mac," and had his "My Fiddle Has Three Strings," staged by the Theatre Guild at Westport, Conn., two seasons back.

BOXING FROM RAINBO
With Jack Drees, Bill Hamilton
Producer: Jack Page
Director: Doug Gabriella
60 Mins.; Mon., 9 p.m.
PONTIAC DEALERS
WENR-TV, Chicago
(Gross)

Windy City fight fans are now getting four weekly boxing telecasts beamed their way. Latest is the Monday night feature bout from Rainbo Arena, a member of the International Boxing Club's farm system. Since Rainbo is used as a stepping stone toward the IBC's bigtime cards, the neighborhood club showcases some pretty fair youngsters now and then. Chances look good, therefore, for this WENR-TV venture to grab off a big chunk of the set-side fight clientele.

Video setup follows the established pattern, with two cameras angling down on the ring and with gabber Jack Drees seated at the left-hand corner. Since the main go is only an eight-rounder, a four-round prelim bout is also shown. Card viewed (12) featured heavyweights John Holman and Ralph Schneider, who looked to be going no place but home. Drees, who has done most of his sports calling on radio, displayed a tendency to overtalk the fight. Once he downdrafts his enthusiasm more in line with the actual calibre of the bout and lets the cameras tell the story, he'll do fine.

Blurb duties are shared by Drees and Bill Hamilton, using rather routine films for some of the plugs.
Dave.

THE NEWS AND YOU
With Leo W. O'Brien
15 Mins.; Sat., 5:30 p.m.
TYDOL & VEEDOL
WRGB, Schenectady

This program is believed to be the only one regularly featuring a commentary by a member of Congress. Leo W. O'Brien, longtime chief of the INS bureau in Albany, had been doing a similar show for another sponsor before his recent election to the House of Representatives. O'Brien, who presents a telephoned commentary across the board via WPTR, Albany, fills the video date on weekend trips home.

Format has remained unchanged, but the veteran newspaperman now includes references to and first-hand observations on Congress. The angle is kept non-partisan and non-confidential. However, attendance and participation in the Washington picture should gradually give O'Brien's national-international interpretations a noticeably authoritative note. Most interesting point, on videocasts viewed, was the similarity between the constitution of the United States and one proposed for Porto Rico as noted by O'Brien in committee sessions attended. The emphasis on remembering the boys in Korea and in other service areas, and on the welfare of the country as paramount to that of any presidential candidate or party, is timely.

O'Brien, who refers only occasionally to notes, is articulate, forceful and direct. Ernie Tetrault delivers the live commercials; Bill Slater, a filmed spiel.
Jaco.

ARMED FORCES DAY
With Capt. Sherman Bowen, Maj. James Magnus, Capt. Dennis Haughquist, others
Producer-director: George Anderson
30 Mins.; Sat. (17), 2:30 p.m.
Sustaining
WTCN-TV, Minneapolis

This WTCN-TV public service contribution to Armed Forces Day, in cooperation with the U. S. Marine Reserve Corps here, proved a commendable patriotic gesture. In bringing the defense plans into clear and vivid perspective understandable to the average layman, the show was rewarding to set-owners. It also served a purpose of acquainting the public with Marine training prbcedure here and the corps' work.

Show had Capt. Sherman Bowen addressing the air audience while sitting at a table in his narrator role as he explained the illustrated views of the procedure that the Marines will follow if enemy planes ever converge locally. Members of the corps were shown at the radar installations which made possible the mock interception of the foe's bombers. Actual air combat clips, sandwiched into the proceedings, made for realism and thrills.

In addition to Capt. Bowen, several other Marine reserve officers also appeared before the camera and told further of the flying and ground corps' activities. They also invited recruits.

As producer and director, George Anderson, WTCN-TV staffer, did a praise-worthy job.
Rees.

COSI FAN TUTTI
With Betty Gray DeWitte, Freda Pope Schell, Russell Hedger, Alain Guilloton, Mitz Bornwasser, William Pickett
Producer: Moritz Bomhard
Director: Burton Blackwell
60 Mins.; Thurs. (22), 10 p.m.
Sustaining
WAVE-TV, Louisville

Mozart opera, which had previously been given an al fresco performance on the Barry Bingham estate, was televised in a condensed version over WAVE-TV last week. While a sizable portion of the piece was cut, result was still a dragged out affair. English was the language used to convey the story of two constant lovers, and the small cast struggled manfully to put some life into the ancient vehicle.

While the Mozart musical is classified in the "light" category, piece came out of the 17 inch screen as pointless, particularly to an audience accustomed to quiz shows, dramatics, and variety hours. While many tries have been made to put over the idea of opera in English, public has been apathetic. Maybe it's because they couldn't understand the English lyrics any better than the French or Italian. Impression gained from this effort is that the old piece is creaky, needs a belly laugh or so, and the music while abounding in duets, quartets, and the like, lacks some solid tunes that can be remembered.

Burt Blackwell, WAVE-TV director, handled the singers with a professional grip, and actors got on and off without any apparent confusion. Camera work was top notch, and switches were made judiciously and for best effect. Sound was spotty, at times the voices were picked up with nice balance, and at others some were on mike, while other characters were weak. Cast, made up of local tyros from the U. of Louisville School of Music, was hardly adequate for the Mozart score. Both singing and acting were on the amateur side. Most of the vocalists singing the Mozart roles are local church singers, but considering limitations, should be commended for their efforts.

Production was in charge of Moritz Bomhard, who conducted the opera from the piano. He's on the U. of Louisville Music School staff, heading the Opera Dept. Burt Blackwell directed the technical end, and turned in his usual sharp job of supervising the WAVE-TV technical crew.
Wied.

CLEVELAND INDIANS
With Bob Neal, Red Jones
Producer-director: Clay Dopp
120 Mins., all home games
PFEIFFER BEER
WXEL, Cleveland

One of the best baseball television coverages being realized, probably, is the four-camera crew and Bob Neal-Red Jones voice duo operating at the Cleveland Stadium for WXEL. This marks the first year that Neal and Jones have been at the mike. Together they make a neat pair, with Neal carrying the play-by-play, while Jones, a former American League umpire, chimes in with his experiences of the past to spell Neal.

Production-wise, Clay Dopp utilizes four cameras and a crew of nine. There is seldom an occasion when Dopp is not on top the play. Use of his cameras gives the viewer maximum coverage. Camera one, over the visitor's dugout, covers the Indian dugout and picks up the announcers in the press box; camera two, equipped with a Zoomar, handles general setup on all plays, and with camera three is located just behind home plate. Camera three gives greatest concentration on pitchers and batter closeups and covers the scoreboard, while camera four, suspended between home and first in the lower grandstand, picks up right-handed batters, visitor's dugout and the play behind third base. Last year, WXEL used only three cameras.

Dopp is fortunate in that he is working with cameramen who have had at least two years' background experience in covering baseball telecasts.

Neal and Jones form a contrasting pair that mix well; Neal doing the glib spieling while Jones' nugget-in-the-rough accounting helping to offset the somewhat loquacious Neal. Neal went into TV with an outstanding record in AM sports, and there's no question but that he'll soon chart a similar path in baseball telecasting. He seldom loses account of the play, although he has not yet worked out a format that offsets a tendency to overdescribe routine, every-pitch detail.

Commercials are short, well presented and not annoying. Overall handling of commercials is a credit to good production. Cute tie-in is Pfeiffer's "best location" blurb.
Mark.

HERE'S YOUR NAVY
With Jerry Coe, Blue Jacket Choir, Gt. Lakes Navy Band, others; Walt Newton, announcer
Producer: M. Glen Miller
Director: Don Cook
30 Mins.; Thurs., 8:30 p.m.
ILLINOIS BELL
WGN-TV, Chicago

There was only one thing wrong with this variety beaming direct from the Gt. Lakes Naval Training Centre, featuring gob talent. It was only a one-time go. Unless Illinois Bell, the tab lifter on the one-shot, or some other big-thinking local bankroller comes through with a continuation of the idea, they'll be bypassing a TV natural. The public relations payoffs would be sock, not only for the sponsor, but for the service arm itself and ratings should be sizable.

As displayed on this showcase (15), the elements are all there. A pool of surprisingly strong talent was bulwarked by the excellent Blue Jacket Choir and the Gt. Lakes band. Most of the vocalists and instrumentals were of big league calibre and even the weakest were a large notch above the usual video amateur. In Jerry Coe the affair was graced with a strictly pro emcee who did himself proud as comic-turned-seaman. Then there was the intangible plus in watching the uniformed guys and gals doing their turns for a half-hour of discreet yet effective flag waving.

Session moved at double time tempo with host Coe merely doing an opening intro and closing wrap-up (plus a midway standup gag routine, winding with a Barry Fitzgerald impression that had some punchy Navy targeted lines.) Other segments followed each other directly, using a screen name line for the idents. It was a smart switch from the usual "And now here comes . . ." wave-on.

Especially tops were the tenor soloists in the Choir's "Swing Low" warmup and the baritone in the closing "Lord's Prayer." Specialists in the big band also clicked with their singleton rides.. Another young trainee scored with a juiced-up treatment of "Accent the Positive." Distaff side was ably represented by a Wave looker who thrushed "All of Me" and a bewigged mimic who disported for laughs to the "Man in the White Coat" disk.

Telephone company's midpoint reference was a model of what the hep institutional blurb should be. Considering it was a first-timer WGN-TV's remote gang under Don Cook's cues did a neat job in wrapping up the attraction videowise. It was a shipshape production, earning credit for all concerned.
Dave.

CALIFORNIA NOTEBOOK
With Dr. Robert E. Burke; guests
Producer-Writer: David Kasavan
Director: Randy Larson
15 Mins.; Tues.-Thurs., 10 a.m.
KRON-TV, San Francisco

Show is minor league contribution from a big league university. Still timid about television, the University of California loans this program historical data—pictures, books, diaries, documents and facts —and little else.

Attempt is made to recreate stories of California's romantic past. It falls far short of radio standards on the same theme, popular here for years.

Dr. Robert E. Burke, historian of the University's Bancroft library, reads textbook-style copy as the camera reproduces still life pictures illustrating his topics. He follows narrative with prepared interviews with a top authority. Talks range from dull to lively, depending on the interviewee.

Show is slow-paced, misses the popular viewing target by a wide margin.
Dwit.

TRICKS OF THE TRADES
With Lee Giroux; guests
Producer-Director: Dick Dinsmore
15 Mins.; Mon., 10:15 p.m.
BANK OF AMERICA
KPIX, San Francisco
(Charles Stuart)

Lee Giroux, local TV Academy champ, shuffled an old idea with a new budget and proved (12) that an interview show could be an interesting one if properly produced and rehearsed.

His gimmick is to ferret out unusual occupations (deep sea diving, glass blowing, auctioneering, wig making) and induce these guest to explain and demonstrate the slick tricks of their art.

First subject was the jade trade with Richard Gump and Martin Rosenblatt teletreating viewers to fascinating facts on the finding, cutting and marketing of the expensive green stuff. Films are used when helpful.

In presenting this show to a hitherto reluctant TV sponsor, Lee developed an integrated commercial idea with the star guest doing the actual sales pitch with personal experience conviction.
Ted.

BILL HARRINGTON SHOW
Director: Ray Abel
70 Mins.; Mon.-Fri., 5:30 p.m.
Participating
WJZ-TV, New York

Gotham key of ABC-TV is reversing the field in this late afternoon block by going after bobby soxers and housewives with a romantic baritone instead of peddling pinto pix for the film-minded moppets. It's a counterpoint programming gambit that should work, especially since the airer is obviously very inexpensively budgeted.

Major outlay appears to be the cost of the Snader telescriptions, those three-minute tune-pix which translate the phono record concept into the video medium. As its filmusical jockey, Bill Harrington should prove a god bet for WJZ-TV. Young vocalist has pleasing pipes, good camera presence, plays a nice piano (with a solid jazz style on the beat numbers and a sensitive approach for the ballads) and doubles well on the accordion.

Harrington, who first attracted attention when he replaced Frank Sinatra on the "Hit Parade" a few years back, handles his stint in relaxed manner. Besides screening about 12 of the Snader briefies on each show, he has occasional guests, mostly from the musical field — singers, cleffers, pluggers, etc. They don't perform, but gab about recording celebs, trends in pops and similar subjects that should appeal to the highschool and housework set.

The Snader segments, some featuring names such as Nat (King) Cole, Peggy Lee, the Harmonicats, etc., lend variety of pace and style and give Harrington the necessary breathers. He's cut a healthy slice of work out for himself—beaming 85 minutes twice a week, 70 minutes on two days and one hour on Fridays. Some more production would help strengthen this stanza, and this presumably will be done as more participating bankrollers buy in. Harrington, incidentally, does an acceptable job on the live commercials.
Bril.

ALL-AMERICAN SPORTS REVUE
With Frank Sobrero; guests
Producer: Bruce Sedley
15 Mins.; Wednesdays, 6:45 p.m. or 8 p.m.
E. B. WELLS MOTORS
KPIX, San Francisco
(Bruce Sedley)

Frank Sobrero, former University of Santa Clara gridiron great, has a good chance to make a good thing with this package. Using film clips from yesteryear's sporting events, he narrates the action, refers to his sports album, conducts an interview per show.

Sobrero takes easily to the air thanks to previous experience voicing a sports show on KROW, Oakland. His delivery is strong, vigorous, confident. He speaks with punch and hustle.

On his opener (21), Sobrero lensed shots of Clark Shaughnessy's first Stanford T-formation team, its first 1940 victory over USF and the Rose Bowl win over Nebraska. He showed action films of Pete Kmetovic, "the little fellow from San Jose who turned the ball game inside out," then brought Pete on camera to tell the inside story 11 years after.

Show is smartly timed for the sports crowd, preceding or following the Pabst fights on alternate weeks.
Dwit.

CHIEF HALFTOWN'S STAR PERFORMERS
Director: Milton Most
30 Mins.; Sat., 11 a.m.
ARMOUR CO.
WFIL-TV, Philadelphia

This newest teenage talent show, of which there are several already in Philadelphia, uses super-market parking lots as the happy hunting grounds for new acts. Al fresco auditions are held by Chief Halftown (Seneca Indian), and the switch to different stores for each audition should prove a great gimmick for stores and sponsor.

At opener, the general level of talent was good, featuring the regular assortment of juve acrobats, tap dancers, singers and an accordionist. The studied gestures of most of these contestants marked them as veterans of other shows. Viewers (tribal members) are asked to write in votes for faves, who win a place on the next show and a $25 bond. Chief Halftown includes some redskin lore, relating to obtaining meat with a bow and arrow, apparently not as easy as buying franks, which he later shows how to roast over a fire on a willow branch.

Sponsor's product gets plenty plugs by presenting each hopeful with a package of frankfurters at end of the turn. Halftown has a warm, pleasant personality, with no whooping it up. Theme song, which kids seem to relish, has a presumably Indian lyric, and is the same one used on the Chief's 5 o'clock "TV Teepee."
Gagh.

SIX O'CLOCK REPORT
With Don Hollenbeck, Bill Leonard, Tom Meany
Director: Vince Walters
15 Mins.; Mon.-thru-Fri., 6 p.m.
Participating
WCBS-TV, N. Y.

Taking its cue from accepted methods of film theatre programming, WCBS-TV, the CBS video web's N. Y. flagship, has set a 15-minute news, feature and sports roundup to serve as a lead-in newsreel to its "Early Show" series of feature pix. Show is divided into five-minute segments under the title of "Six O'Clock Report," with Don Hollenbeck handling the straight news, Bill Leonard on the feature stories and Tom Meany (associate editor of Collier's) on sports.

Triple parlay is not new to video but the WCBS-TV trio gave it a neat sendoff on the preem Monday (26), auguring well for that station's version. While five minutes, when the time is taken off for a couple of commercials, doesn't give much chance to deliver the news, Hollenbeck wrapped up the headline stories in interesting and concise style on the initialer. In view of the world situation, he might have given a few seconds too much to the Johnnie Ray nuptials but, from the way the N. Y. dailies played that story, it's apparently what the public wanted.

Leonard devoted his feature to the day spent by Gen. Matthew B. Ridgway in N. Y., prior to his leaving to assume his new NATO post in Paris. With some up-to-the-minute film clips of the general's reception at the United Nations headquarters that afternoon, Leonard presented a well-rounded profile of the military leader. He indulged in some pro-Ridgway editorializing but, since his wasn't a straight news presentation, he was well within his rights.

Meany, making his video debut, served up an interesting five minutes of sports. With only two ball games played in the Big Leagues Monday afternoon, he based most of his segment on a history of night baseball, tying it in with the Dodger-Giant game scheduled for Monday evening. It made for interesting and informative viewing, far better than some radio sportscasters who flounder in repetitive news of the scores when there's nothing else to talk about.

WCBS-TV is selling the show on a participating basis and has already lined up a number of bankrollers.
Stal.

TEMPEST TOSSED
With Robert W. Watt, Ed Tucker, Dinu Alimanisteanu
Producer: Watt
Director: Roger Bower
30 Mins.; Tues., 11 p.m.
Sustaining
WOR-TV, N. Y.

WOR-TV has a good idea for public service programming in this new series, which is designed to present the stories of refugees from behind the Iron Curtain. But the show is sadly in need of production values. Even though the refugee's tale may be extremely interesting, the idea of having the cameras centered for almost 30 minutes on two men talking across a table can get boring and so militate against the story.

Basic idea of the show is contained in the title, which is part of the "Give me your tired" inscription on the Statue of Liberty. Watt, himself a counter-espionage agent for this country during the last war, is supposedly a newspaper or magazine writer on the prowl for a story. He visits a restuarant where the headwaiter, Ed Tucker, conducts him to a table which seats someone Watts would supposedly be interested in. Lead-in gimmick is naive, but could still get by if something happened from there.

On the initialer last Tuesday night (20), Watt interviewed Dina Alimanisteanu, a Romanian who escaped from the Reds in a stolen airplane. His story of fighting against the Nazis in the Romanian underground during the war, the replacement of the Nazi dictatorship by the Communists, his dramatic escape when he learned his life was in danger and, finally, his cogent remarks on the difference between the Nazi and Communist ideologies, were highly interesting and Watt, aside from steering some questions, wisely let him tell it himself. But the show cried out for even some stock film shots, which would have gotten the lenses away from the two men.

As a public service venture, the show naturally is not up for sale. As a sustainer, it should be able to carry through on its format with no outside interference. Given some added sight values, it stands a good chance of catching on, as long as Watt's list of refugees holds up. Program formerly was aired from WATV, Newark.
Stal.

WHAT'S MY LINE?
With Arlene Francis, Dorothy Kilgallen, Hal Block, Bennett Cerf; John Daly, moderator; Don Briggs, announcer
Producers: Mark Goodson, Bill Todman
Production coordinator: Bob Bach
30 Mins., Tues., 10 p.m.
PHILIP MORRIS
NBC, from N. Y.
(*Biow*)

Going into the vacated Eddie Cantor show NBC period on a temporary lend-lease deal from CBS, this new radio version of the popular TV show is wellnigh as funny as its tele counterpart, and a surefire AM airer. Presented as a fresh, live show (not a soundtrack from TV, as with some other programs), the airer follows the video format of persons whose appearances belie their vocations being questioned by panelists in attempt to identify their calling. There is also a mystery guest (the panel being blindfolded for this item).

In the radio version, the panel gives a brief, thumbnail physical description of the guest (for the benefit of the listening audience) before they start to work on guessing his occupation, and someone also whispers the actual occupation to the radio audience without the panel hearing it. There is also a studio audience, whose excitement and reaction are favorable guide to the radio listener.

Paced by the smooth, deft handling of John Daly, as moderator, and buttressed by the keen minds of Dorothy Kilgallen, Arlene Francis, Bennett Cerf, and Hal Block, the opener last Tuesday (20) went off very well, for a lot of fun. Block's chief contribution, to be sure, was his kidding of the guests and even the studio audience, but it wasn't overdone, was all in good taste, with some neat gags evolving.

The panel, itself, was pretty hep. Miss Kilgallen's penetrating queries generally led the pack, but Miss Francis wasn't far behind in cogent questioning, the two gals guessing the three contestants' occupations. Cerf came through on guessing the mystery contestant, who happened to be Marlene Dietrich.

Guests were cleverly chosen, comprising a man who makes false teeth, a femme department store detective, and a garbage collector. Some innocent questions led to a barrage of laughs, to make a very funny show. Don Briggs handled the Philip Morris commercials smoothly, briefly, and in good taste. *Bron.*

LANNY ROSS SHOW
With Ross and WOR, N. Y. house band
Producer-Director: Mel Bailey
10 Mins.; Mon.-thru-Fri., 7:20 p.m.
Sustaining
WOR, N. Y.

"The Lanny Ross Show," which started an across-the-board segment Monday (26) via WOR, N. Y., is a pleasant, 10-minute filler of music and song. Transcribed stanza has tenor Ross warbling several numbers accompanied by a sextet conducted alternately by WOR staff musicians Al Fanelli and Milton Daye.

For the initialer Ross struck a nostalgic note in the form of a "birthday party" for the late Al Jolson. He crooned "Rainbow Round My Shoulder," "Anniversary Song" and other tunes associated with Jolson. Voice of "the master himself" sang "Mammy" via a recording. There are no pretentious aspects to "The Lanny Ross Show," but dialers in search of quiet melody will find it to their taste. *Gilb.*

MIRACLE OF LIFE
With Elaine Drooz, Others
15 Mins.; Mon., Wed. & Fri., 9:30 a.m.
BLUE CROSS, BLUE SHIELD & ALBANY COUNTY MEDICAL SOCIETY
WROW, Albany

The first radio venture by the Blue Cross and Blue Shield to promote its hospital and surgical care program, in association with the Albany County Medical Society, made a slightly slow start, but gave indications at the first week's end of gaining momentum in the 12 to follow. Covering the span from pre-natal to terminal, the program presents physicians and other authorities in discussions of their respective fields with Elaine Drooz, WROW director of women's programs. Miss Drooz, daughter of a doctor, also handles the advertising.

Dr. Thomas Hale, Albany Hospital superintendent, and chief nurse in its obstetrical department, teed off the series. Miss Hazel Reed, Albany Visiting Nurse Assn. director, and one of its field nurses, guested on second shot. Dr. Thomas O. Gamble, professor of obstetrics at Albany Medical College and chief

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TODAY'S BUSINESS
With Henry Gladstone
Producer-Director: Gladstone
5 Mins.; Mon.-thru-Fri., 7:15 p.m.
BACHE & CO.
WOR, New York
(*Albert-Frank-Guenther Law*)

In keeping with the trend toward greater use of radio and TV as advertising media by financial houses, the brokerage firm of Bache & Co. is picking up the tab on "Today's Business," a five-minute summary of market and business reports which preemed on WOR, N. Y., Monday (26).

Conductor of the cross-the-board program is Henry Gladstone. One of the station's news commentators, he reads his text at a rapid but authoritative pace. Material on the opener dealt with the condition of the market, contained closing prices of major issues and gave capsule reports on industry and corporation activities.

However, the speed of Gladstone's delivery is too fast for the listener to absorb the import of what's being said. This fault, of course, could be easily corrected by trimming some of the less important news out of the script.

Gladstone even had to rush through the commercial. This message spotlighted the fact that Bache & Co. has six sample portfolios tailored to the potential investor's pocketbook. A brochure is available for the asking. Sponsor, incidentally, bankrolls only three of the five stanzas. Withal, this show will probably tap a good slice of the investing public, especially those who may have missed their late afternoon paper. *Gilb.*

SURPRISE PARTY
With Ed. Viehman, Gov. C. E. Anderson, Gene Wilkey, Earl Gammons, Charles Brannon, others
Producer: Bob McKinney
Director-Writer: Jim Bormann
25 Mins.; Tues. (20), 9:05 p.m.
Sustaining
WCCO, Minneapolis

This surprise salute to Larry Haeg on his 10th anniversary as WCCO farm director, coming on the eve of a fortnight Mutual Security Agency European tour, proved impressive indeed in bringing home to WCCO listeners the high esteem and regard in which he is held not only by his radio station confreres, but also in governmental and radio circle generally and in the field in which he does his experting. It must have been a source of much pride and satisfaction for Haeg himself.

Participated in by the Minnesota governor, the U. S. agricultural secretary and other notables, it was a forceful demonstration of sincere appreciation for the services Haeg has performed over the air and otherwise for agriculture, contributing heavily to its welfare and aiding substantially in its progress.

Skillfully woven together by director-writer Jim Bormann and given an expert Bob McKinney producing job, with taped portions intertwined into the live show, the highly capable narrator Ed. Viehman's recital of Haeg accomplishments and the distinguished guests' tributes were calculated to engage the attention and hold the interest of Haeg's army of farm listeners. As far as they were concerned, the show enlightened them regarding some intimate personal life aspects and career details of the man whose words over the ether waves and at meetings carry such weight with them. It also made them realize he is regarded as a topnotch expert, and, in doing this, it performed, too, a service for WCCO, his employer, enhancing the latter's prestige. *Rees.*

CLEVELAND BASEBALL
With Jimmy Dudley, Jack Graney, Al Hoegler
180 Mins.; Daily
STANDARD BREWING CO.
WERE, Cleveland
(*Gerst*)

Now in their sixth year as the broadcasters of Cleveland Indians ball games, Jimmy Dudley and Jack Graney are continuing to bring to radio audiences a blue-ribbon package of baseball reporting. In the past several years the Dudley-Graney duo have matured to the fullness expected of accomplished reporters and Dudley, fortunately, has been able to discover he can get along without the use of several threadbare cliches.

A former outfielder for the Indians, Graney brings an intimate knowledge of the game to his [illegible] he splits broadcast of a complete game. Fundamentally a baseball man, Graney should be able to keep on top of the game at all times, but when the action gets heaviest he has a tendency to lose control of his verbal account of the jam-packed event. *Mark.*

A LITTLE NIGHT MUSIC
With Eva Gabor
Writer-producer-director: Bill Kalland
25 Mins.; 11:35-midnight, Tues.-Thurs.
WNEW, N. Y.

WNEW has come up with a slick 25-minute late-night interval on Tuesdays and Thursdays in a "glamor disk jockey" segment tagged "A Little Night Music." It has Eva Gabor calling the turns, establishing the mood, etc., with an aura of sophistication hovering around the words and music. It's a less offensive approach to "bedroom programming" than the "Lonely Gal"-Continental comehither verbiage, and this is all to the good. Miss Gabor is simply trying to quiet you down to a Kostelanetz-type "In Old Manhattan" platter, or an Ellington "Creole Love Call." She has a winning way in doing it.

Rightly, WNEW should expand it to five nights a week. Gabor at the approaching witching hour is pleasant to take. Lends itself to a glamor-type commercial, too. *Rose.*

SO FAR AWAY
With Burt Blackwell, Livingston Gilbert, Ann Hubert, Ben Ewing, Shirley Mahoney, Dick Turpin, and Ellen Norman
Producer-writer: Bob Elverman
Technical Director: Louis Lau
Narrator: Bob Kay
30 Mins., Thurs. (22) 9:30 p.m.
WAVE, Louisville

Dramatization by cast of staff thesps, as a public service in the interest of local Community Chest, and depicting a day in the life of a couple GI's, one a former resident of Louisville, in Korea, pointed up in telling fashion the part the USO plays in bringing entertainment to the lads defending our freedom and liberties in Korea.

Play, an original by Bob Elverman, bridged from the two GI's dug in forward positions in Korea, discussing home, and why they were over there. Also brought in was a simulated USO show, with Monica Lewis recordings, bomb bursts, and an assortment of sound effects which made the show realistic. A lengthy dissertation anent the many services of the Community Chest Red Feather agencies, made a strong pitch for support of the fund raising effort, and this show should be effective in keeping the Fund before listeners, although the drive is not scheduled until early fall.

Transition from Korea, to home town of the GI's was nicely handled, and by localizing the story, instead of highlighting the characters as residents of just any place in the U.S.A. was an effective device sure to hit home to viewers. *Wied.*

BASEBALL TALKATHON
With Eddie Sawyer, Lee Allen, Jean Shepherd
Fri., 11:15 p.m. to Sat., 5 a.m.
KYW, Philadelphia

More than 500 telephone inquiries were drawn by KYW's first "Baseball Talkathon," a session designed for listeners who would rather hear baseball talk than sleep, which the station put on Friday (23) at 11:15 p.m. and continued until 5 a.m. While the preponderance of the calls came from the Philadelphia area, there were long-distance queries from points as far off as Marquette, Mich., and Toronto.

Eddie Sawyer, manager of the Philadelphia Phillies, and Lee Allen, historian of the game and author of the sport's only major biography "One Hundred Years of Baseball," answered the questions which ranged from this year's pennant races to away back when. Moderating the show was Jean Shepherd, KYW deejay, who conducted a similar all-night baseball gab session with Allen when the pair were working for a Cincinnati station.

Former staffer on Sporting News and one-time publicity director for the Cincinnati Reds, Allen has two nightly sportscasts on KYW. Coupled with Sawyer, the pair answered every type question from field strategy to such matters as "Where does the word 'bullpen' come from?" and "What pitcher committed the most balks?"

Physical setup included a battery of four operators who took down questions and passed them on to Shepherd, who in turn quizzed the experts. Informed and informal, Sawyer and Allen gave answers fully and to the best of their ability. They were stumped very seldom. Complete discussion of a query, however, found the guests soon running two hours behind their questioners.

For followers of the game, "Baseball Talkathon" is a natural, and KYW received much favorable comment. Although no plans have been made for a repeat gabfest, station is almost certain to put one on again. *Gagh.*

From the Production Centres

IN NEW YORK CITY . . .

"Meet the Press" to celebrate its seventh anni Monday (2) with a political supper at **Martha Rountree's** D. C. home. . . . CBS' **Dwight Cooke** kudosed by American Transit Assn. for his safety plugs. . . . ABC's "This Is Your FBI" pays tribute to 16 FBI men who lost their lives in the line of duty on Friday (30) edition. . . . WINS sports chief **Jack Lightcap** is writing a series of articles on scholarships and college football. . . . After five years of scripting "Second Mrs. Burton," **Priscilla Kent Rothschild** resigns as writer at the end of June; she's just become the mother of a son, Donald. . . . **Lee J. Cobb** will do the title role in a radio edition of Samson Raphaelson's "Jason" on WNEW's American Theatre Wing program; **Lou Dropkin** is producing and **Art Hanna** directs. . . . **Big Joe Rosenfield** (WYNJ) placqued by Assn. of Mental Hospitals. . . . Wallach's men's stores buying into **Bert Bacharach's** Mutual co-op show on WOR. . . . **Cpl. Budd Arthur**, ex-William Morris agency, now with army public relations at Camp San Luis Obispo, Cal. . . . **Arthur Kohl, Jock MacGregor** and **Billy Green** have joined "Front Page Farrell". . . . **Michael Dreyfuss** and **Gavin Gordon** are with "Lorenzo Jones". . . . **Flora Campbell** added to "Backstage Wife". . . . **Caroline Burke**, NBC-TV producer, to address annual awards dinner of the American University Radio-TV Guild at National Press Club in Washington today (28) on "Your Future in Television."

John Derr, CBS Radio sports director, will be in Dallas for the web's coverage of the Ben Hogan tourney and on the way back will visit another Dallas (N. C.) to deliver the graduation day address at his alma mater, Dallas High School. . . . **Francine Petruzzi** of the WMGM flackery elected a director of the Columbia U. journalism school alumni federation; incidentally, **Gloria Gordon** is a new face in the indie's press department. . . . WHLI launches its special summer services (traffic reports, weather and tide bulletins, etc.) on Memorial Day. . . . **Stan Burns**, formerly with WPAT, Paterson, added to the WINS announcery . . . **Ronald Dawson**, actor-writer-director, marks his 25th anni in radio next week. . . . **Irving S. Raskin**, WMGM account exec and golf champ of the Aldecress course, addresses Veritans Club in Paterson Wednesday (4).

Under directive of NBC prexy **Joseph H. McConnell, Bill McAndrew** will have complete charge of the Chicago political conventions for the network, both radio and TV. . . . **Tony Provost's** (WBAL) "Preakness Party" still the talk of Baltimore. . . . **Lou Frankel**, newly-appointed radio-TV director in Harriman-for-President campaign, on trek to Coast to set up air engagements.

IN HOLLYWOOD . . .

Knox Manning and **Sam Hayes**, two of the town's veteran newscasters, changed networks last week but found themselves smack up against each other. Manning moved from CBS to NBC and Hayes wound up 13 years on NBC for a morning strip on Don Lee. . . . **Art Baker**, another Coast radio vet, was told by his medico to slow down after a mild heart attack and had to cancel a five-a-week morning strip . . . . **Harry Babbitt** turned over his CBS daytime show to **Jack Owens** and took to the hospital for surgery on his back. . . . CBS shipped **Tom Hanlon** to Indianapolis for feature broadcasts from the speedway. . . . **Guy della Cioppa**, CBS radio programming veepee, was hospitalized for one day to remove a cyst from his eye. . . . **Adrian Murphy**, CBS radio prez, here for a series of pep talks, aided and abetted by **Lester Gottlieb**. . . . **Harry Maizlish** had the call letters of KFMV changed to KFWB-FM. . . . **Emmett McGaughey**, veepee at Erwin, Wasey, was named to L.A. board of police commissioners. He was formerly with FBI. . . . **Benny Rubin** proved his right to ride the protean crown by playing 11 different characters in the past month.

IN SAN FRANCISCO . . .

KGO-TV stages its second annual Cerebral Palsy benefit in the Veterans' Auditorium June 27. Last year's 21½-hour marathon starred **Jack Webb** and **Lee Giroux**, netted $162,000 in pledges. . . . **Arthur Hull Hayes** (KCBS) named director local ad club . . . **Paul West**, Seattle voicer of Housewives Protective League shows, due here (26) to replace **Lewis Martin** on KCBS. Martin becomes an HPL associate editor. . . . KNBC dropped (25) **Jack Fina's** dance remotes from the Mural Room, leaving only one live dancerie in this area, **John Wolohan's** El Patio band on KFRC, Saturdays. . . . **Wanda Ramey** (19) took over the daily "Betty Baker" strip on KROW. . . . KEAR, classical music station, moved to new quarters in Laurel Towers, San Mateo, and applied to increase power from present 1,000 watts to 10,000 watts. . . . **Jack Campbell**, KSFO sales manager for eight years, shifted to KJBS and was replaced by **Gary Garland**, formerly of KJBS. . . . Other sales department changes; **Bill Shea** to KSFO; **Frank Beazley** from KGO to KJBS . . . . **Barbara Stanwyck** here for "Clash By Night" at the Gate (26) was "live" interviewed at the train by KYA's **Katherine Kerry** and at Fisherman's Wharf by KSFO's **Marjorie Trumbull**.

IN CHICAGO . . .

Clifton Utley, Chi NBC newsman, named to the board of directors of the Hyde Park anti-crime committee. . . . A. C. Nielsen nosecounting firm has signed KDKA, Pittsburgh, as a subscriber. . . . Scripter **Bill Bell** has shiften from WBBM to the McCann-Erickson ad shop. . . . **Gene Autry** sending out his CBS Sunday airer from WBBM this week while in town for a p.a. at the Oriental Theatre. . . . **Louie Quinn** taking a month hiatus from his deejay chores to visit both coasts. . . . **Pat Murphy**, freelance gabber, joined the U. of Detroit as press, radio and TV director. . . . **Paul Fry**, prexy and general manager of KBON, Omaha, a Mutual visitor last week. . . . Chi NBC news director **Bill Ray** vacationing with **Hugh Downs** subbing on his 7:55 a.m. news strip. . . . **Dick Woollen** winds up his Chi ABC program manager duties this week to depart for his new assignment with KTTV, Los Angeles. . . . **Irv Kupcinet's** nightly air column set to ride through the summer on WBBM with Junex hoisting the tab. . . . WGN farm director **Norm Kraeft** featured speaker at the Central Retail Feed Assn. conclave next Tuesday (3) at Milwaukee. . . . Singers **Louise King** and **Lon Saxon** launched a Tuesday and Thursday musical quarter hour on WBBM.

IN WASHINGTON . . .

Margaret Truman reported to be planning an all radio-TV schedule for next season, sans any concert tour. . . . Washington correspondent **Esther Van Wagoner Tufty** just back from covering a Korean airlift assignment for her newspaper and radio (21 stations) syndicates, reporting on progress of a wounded soldier from minute of his battleground injury to return home. . . . WWDC-Mutual sponsoring current "Miss Washington" beauty contest. . . . Mrs. Estes Kefauver, wife of aspirant for the Demmy presidential nomination, guested on suburban station WGAY's "Little Ernie" moppet show past week. . . . **Hazel Markel**, Mutual network and WWDC femme broadcaster, profiled in June issue of Redbook magazine. . . . **Gene Klavan**, WTOP-CBS humorist disk jockey, first radio-TV personality to cop award for "resourceful use of the lens" from local Society of Cinematographers.

FROM AGENCY TO PRODUCER

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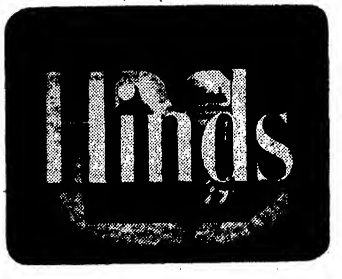

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Television Chatter

New York

"Irving and the Cave Man," profile of CBS-TV producer **Irving Mansfield**, gets cover treatment in the July issue of Esquire. . . . Now that he's finished lensing the pilot film on his "Fu Manchu" vidpix series, **Herbert B. Swope, Jr.**, has taken over as producer on NBC-TV's "Royal Showcase." He replaces **Joe Bigelow**, who's been sent to the Coast by the web. Show will check off the air at the end of the present cycle, July 8. . . . **Ed Sullivan** celebrating the fourth anni of his "Toast of the Town" via CBS-TV with a two-part tribute to composer **Richard Rodgers**, June 15 and 22. Dates also tie in with Rodgers' 50th birthday next month, and Sullivan himself will be 50 in September. . . . Producer **Don Sharpe** back from a series of huddles with **Douglas Fairbanks, Jr.**, in London, and meeting this week with NBC brass in N. Y. on the three series of vidpix Fairbanks' Dougfair Corp. is now lensing. Sharpe returns to the Coast next week. . . . In preparation for a concerted selling drive in the fall, WPIX has added three men to its sales staff, including **Malcolm O'Hara, William H. Rich** and **Philip Cohen**. . . . **Lloyd Nolan** back to the Coast to celebrate his 19th wedding anni with his family, after doing his last role as NBC's "Martin Kane, Private Eye" last Thursday (22). **Lee Tracy** takes over the show starting tomorrow night (Thurs.). . . . **Cpl. Laurance Winkler**, formerly associate director for DuMont's WABD, now on duty with the Office of Public and Technical Information at Fort Monmouth, N. J. . . . Negro thesp **Floyd Ennis** is reprising his original role as the dishwasher in "The Paper Box Kid" on CBS' "Danger" next Tuesday night (3). . . . **Marcella Cisney**, of CBS' directorial staff, flying to Paris this week to attend the Paris Festival of Arts. Returns in mid-June. . . . **Edward K. (Ted) Price**, formerly on WPIX's engineering staff, named an associate director for the station. . . . Ruthrauff & Ryan, which has handled Motorola's radio-TV advertising, also assigned space billings for the account, succeeding the Gourfain-Cobb agency of Chicago. New biz for R&R will total about $2,000,000 yearly in billings. . . . **Lee Dennem** set for a role on CBS' "Man Against Crime" tomorrow night. . . . **Al Ostrander**, who served as scenic designer for CBS' "Schlitz Playhouse Stars" before the show switched from live to film presentation, now freelancing via his own office. He was responsible for the novel ferry-boat effect on "Autumn in N.Y.," staged two weeks ago on the Schlitz series.

Gloria Stevens and **Bob Hamilton**, two-thirds of the Hamilton Trio on NBC's "Show of Shows," getting married June 6 . . . **Charles Robinson**, films and legit writer, has joined CBS-TV as a producer-director-writer. Robinson produced the web's "Big Town" when it preemed . . . **Kenneth M. Friede** has resigned as veepee of the Rogers & Cowan flackery in N. Y. . . . **Fred Waring** and his entire CBS-TV crew make their first N. Y. concert appearance June 16, via a Lewisohn Stadium benefit for the Harlem branch of the YMCA. **Jackie Robinson** is co-chairman for the event . . . **Gaby Rogers** hit paydirt after her feature role recently on NBC's Robert Montgomery show. She'll star on "Kraft Theatre" July 2; in the tryout of "Sweet Fire" at the Barter Theatre, Abingdon, Va., July 28; she's received an offer for a role in **Lester Cowan's** upcoming film, "From Main Street to Broadway"; she's being tested by 20th-Fox, and may play opposite **Franchot Tone** in a strawhat edition of "Petrified Forest" . . . **Lester Lewis Associates** has received renewals on both "Hollywood Screen Test," aired via ABC, and "Eloise Salutes the Stars" on WPIX. Ironrite is taking an eight-week hiatus, however, on "Screen Test."

Marcella Disney, of CBS-TV directorial staff, off for three-week European vacation . . . **Don Appell**, quondam producer-director of the "Vaughn Monroe Show" and "Stop the Music," back from European junket . . . Masland and Kreisler, alternating sponsors on **George Foley's** "Tales of Tomorrow" on ABC-TV, have renewed through the remainder of the year . . . **Tommy Henrich's** sports show on WJZ-TV expands to five-times weekly at 7:15 p.m. this week; Socony-Vacuum is bankrolling thrice-weekly . . . **Al Schacht** guests on **Jinx Falkenburg**, **McCrary's** WNBT show, plugging USO Camp Shows Friday (30) . . . **Marvin Marx**, writer on **Jackie Gleason's** show, leaving June 4 for summer in Europe.

Hollywood

Approximately $130,000 is involved in deal whereby Alka Seltzer "Newspaper of the Air" goes on KHJ-TV for 52 weeks beginning June 30, after having been on KNBH . . . **Lloyd Nolan** skied in from Gotham, after bowing out of "Martin Kane, Private Eye" TV and AM series for NBC . . . **Danny Thomas** in from Toledo to prep final NBC-TV "All Star Revue" of season June 7 . . . **Vincent Price** to N. Y. for video guesting . . . **Harry James** and his orch go off air for summer after 20 weekly shows on KNBH, and hit the road . . . **Marjorie Heid** is hostess for new show, "Come Into the Kitchen," on KTTV . . . **Macdonald Carey** to Gotham for video guesting . . . Popular Home Furniture Co. picks up tab on Monday night swingshift pix on KTTV . . . Laura Scudder Foods, which with O'Keefe & Merritt bowed off **Eddie Albert** show on KLAG-TV several weeks ago after being hit by pressure groups for remarks made by **Dr. Harold Story** against **Dr. James Fifield** and his Freedom Clubs, has returned to program . . . KNBH launched new show, "Hollywood Hour," with **Anita Louise** as hostess, **Carl Schroeder** doing the Hollywood gossip . . . Public service show, "First-time Voters," teed off on KNBH, with **Paul Pierce** as moderator . . . **Bob Hope, Jack Webb** and **Joe E. Brown** emceed all-star marathon-telethon for Cerebral Palsy fund on KECA-TV, with talent including **Jack Benny, Zsa Zsa Gabor, Eddie Albert, Eddie Cantor, Tommy Dorsey, Billy Eckstine, Bob Crosby, Roy Rogers** and **Dale Evans, Gene Autry, Rosemary Clooney, Spade Cooley, Jack Haley, Ruth Hussey, Dorothy Lamour, Liberace, Marilyn Maxwell, Ann Sheridan**, cast of "Space Patrol," **Rhonda Fleming, Roberta Linn, Tony Martin, Red Nichols, Ezio Pinza, Lillian Roth, Frank Sinatra, Rudy Vallee**, "Time for Beany" cast, **Tom Harmon, Connie Haines, Peggy Lee, Martin** and **Lewis, Harpo Marx, Ray Noble, Charlie Ruggles, Al Jarvis** and **Marie Wilson**.

Frisco

KGO-TV (19) moved its daytime shows to rented studios in KNBC's downtown Radio City . . . Since move is temporary, Art Director **Ed Smith** evolved elaborate casing so electrical gridwork won't touch or damage walls and ceilings . . . Previously all KGO-TV shows were beamed from the Mount Sutro transmitter site, available only by auto or taxi . . . KPIX with tower atop the Mark Hopkins, will move its transmitter to the Sutro site and build new tower adjacent to the KGO-TV shaft . . . **Chef Cardini**, the TV daytime cook, opened a new cocktail lounge at his Oakland restaurant . . . **Dr. Lloyd Luckman** of City College to moderate a new pre-election "round table" series (28) on KPIX . . . BAETA, local group seeking TV educational station on Channel 9, selected **Chesley M. Walter** as attorney and **R. A. Isberg** as consulting engineer.

Chicago

With **Ernie Simon** and **Balaban & Katz** parting ways on an exclusive management pact, comic-emcee bowed off his nightly WBKB "Curbstone Cutup" stint. Show has been one of the longest consecutively sponsored shows on the local TV ether, running for nearly five years. Simon is reportedly talking an exclusive deal with WGN-TV . . . **Jerry Allan** has moved to WFBM-TV, Indianapolis, to emcee "This Is the Story" vidpix series . . . **Jerry Vernon**, ABC's central division TV sales topper, vacationing in New England . . . **Pat Geraghty** has replaced **Betty Jordan** as WBKB's femme weather prophet . . . WNBQ sportscaster **Tom Duggan** hitting the knife and fork circuit, guestspeaking last night (Tues.) at the Leteermen's Club banquet at the Leyden high school . . . **Don Herbert's** "Mr. Wizard" beamed on NBC-TV from here returns to its hometown on a live basis after getting a kine ride on WNBQ . . . **Danny O'Neil** takes over this week as permanent host of WBKB's nightly "Musical Nightcaps" aired at 10:30 . . . **George Heinemann** has resumed his program manager duties at WNBQ after a two-week refresher with the Navy Air Corps . . . National Collegiate Athletic Assn. set to announce its final gridiron TV plans for next season later this week . . . WENR-TV is putting its Saturday night viewers on a strict celluloid diet, slotting three successive features from 7:30 to sign-off.

Cedric Adams Expanded As Radie Harris Exits

With CBS Radio dropping the Radie Harris five-minute interview strip after this Friday's (30) broadcast, the web is expanding the Cedric Adams strip from five to 10 minutes as a replacement. Adams takes over the 3:50 to 4 p.m. cross-the-board period starting Monday (2).

Adams has been sponsored from 3:40 to 3:45 by Pillsbury. Art Linkletter's "House Party" also expands an extra five minutes starting Monday, with Pillsbury taking over that time. As a result, Adams will be sustaining unless CBS wraps a new sponsor for him.

Salt Lake City—KDYL, local NBC outlet, will wind up three months of preparatory work this week with a shift of all production facilities from downtown offices to the transmitter. Transmitter building was enlarged, and will house everything under programming, including writers, producers, traffic and announcers, as well as all engineering facilities. Sales staff will stay in town.

Inside Stuff—Radio

The composing "ham" is coming out of some WQXR, N. Y., non-performing personnel, who will have their own compositions and arrangements performed on the longhair music indie Monday (2) at 9:05 p.m.

Fred Grunfeld, who conducts the outlet's "Music Magazine," discovered that many of the staffers at one time or another had tried to create music. Among those whose opusses will be aired are station manager James E. Kovach (once with Fred Waring's Pennsylvanians), continuity scripter Jack Ringgold, director Alfred Simon, Grunfeld, Marilyn Parrish and Eleanor Williams. They'll each get a few minutes at the mike to intro their own work.

Alan Shulman, NBC Symphony Orchestra 'cellist-composer, completed a new work for orchestra, "Prelude," April 28, and got some fast action on it. On May 14 he showed it to Rafael Kubelik, conductor of the Chicago Symphony, a few hours before the latter left for Europe. Kubelik cased the score and promptly okayed it for its preem next season with his Chi orch. Same day, Chappell & Co. agreed to publish the opus.

With the Frederic W. Ziv Co.'s production gradually having been shifted to the Coast, Jeanne Harrison, AM-TV producer-director heading up the transcription firm's eastern production, has resigned. Miss Harrison was to have joined the outfit's Hollywood headquarters as a producer, but decided to remain in the east.

She handled some of Ziv's top open-end shows, including "Boston Blackie," "Cisco Kid," "Philo Vance," "Guy Lombardo Show" and several others.

Western Union strike proved an expensive proposition for Minneapolis radio station WLOL and WMIN which broadcast the Minneapolis and St. Paul away-from-home baseball games play by play, including balls and strikes.

Instead of reconstructing the contests from the wire reports, as ordinarily, the radio stations got them over the long distance telephone from a member of the sports staff of one of the radio stations in the city where the game was being played.

Telephone lines had been tied up for as long as three hours a night. The toll charges have run exceedingly high, being much larger, of course, than when the running account of the game is telegraphed.

World Broadcasting System has made a deal with All-Canada Radio Facilities, Inc., for the latter to provide programming material and to distribute World's library service in Canada. Move was made to give World the benefit of the Canadian outfit's aid in tailoring its output for Canadian audiences and to get its sales help in the northern market.

ACRF owns and operates several Canadian stations and represents many others, and is a large supplier of program material to Canadian outlets. It has been representing the Frederic W. Ziv Co., World's parent outfit, in Canada for several years.

Robert W. Friedheim, who set the deal, said that it will result in World adding Canadian talent and new features aimed at that market.

'Wanna Buy a Radio Star?

Continued from page 1

for the '52-'53 ride. For the first time in several years NBC is forced to sustain the summer NBC Symphony season as the replacement for U. S. Steel's "Theatre Guild on the Air," with the steel company this year failing to come in for the summer sponsorship deal. Aggravating the situation was U. S. Steel's non-committal attitude toward resuming in the fall with "Theatre Guild on the Air" but NBC heaved a sigh of relief when notified yesterday that Steel was returning in the fall for 39 weeks. A definite bowout would have left NBC with more Sunday night sustaining hours than it cares to contemplate, since the dropping of the 6:30 to 8 "Big Show" creates a 90-minute non-commercial gap. Only the 8 to 8:30 Alice Faye-Phil Harris show (RCA) of all the Sunday night NBC entries would have remained in the commercial columns, giving the NBC Sabbath roster much the same status as CBS' long-standing Friday lineup of sustainers clear through the night.

Benny An Exception

Eddie Cantor has been dropped by Philip Morris. Jack Benny is one of the exceptions, settling for a new season for Lucky Strike in the CBS Sunday at 7 time, but with a considerable budgetary lopoff. Rexall resumes with Amos 'n' Andy, but the five-figure budget gets trimmed to four.

The network execs are frankly bewildered by what's been happening. It's practically conceded that a 40 to 50% rate reduction will be inaugurated in the fall, with all networks participating, and they're hoping that this will stem the tide. They've seen magazines recover from a slump and shoot into new highs in revenue, with, for example, an ad-packed Saturday Evening Post hitting the 200-page mark consistently. The networks have gimmicked-up their sales formulas with merchandising, promotion and other supplementary values to the degree where a sponsor spending $1,000,000 a year for a network radio spread today gets back an additional $500,000 in exploitation and other plusses. But nobody's biting.

The affiliate station operators say that the networks, in inviting new rate cuts, are giving up too easily and are hastening radio's demise by not fighting back with "proof positive" showing that radio is the No. 1 best-buy medium in existence.

The networks respond, in effect, "who's kidding who?"

Pittsburgh—Jay Michael leaving WPIT to become WCAE's deejay. He'll spin platters daily for three hours in the afternoon. At WPIT, Jan Andree takes over Michael's 5:30-8 p.m. session while Alan Black, in addition to his daily hour Polka Party, will play records for two hours every afternoon. . . Jim Hughes has just started his 26th year as program director of WJAS . . . Jim Murray, manager of KQV, received National Achievement Club's certificate of merit. . . Stork has cancelled its visit to the Pete (WDTV) director Smiths.

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WMCK Gets Okay to Air Dodgers Games Unless Pitt Pirates Involved

Pittsburgh, May 27.

Officials of WMCK in McKeesport finally got an answer, but only a partial one, from the Pittsburgh Pirates on their stand regarding broadcasts on the station of the Brooklyn Dodgers games. The answer was in effect: "Broadcast anything you please, so long as it doesn't involve the Pirates."

That means, of course, that the Pittsburgh Baseball Club would put up a battle if Dodgers games with the Pirates, whenever the local entry was at Ebbets Field, were aired over WMCK. National League entry here sold radio rights to Sealtest, Atlantic Refining and Hamburg Bros., RCA Victor distributors, and they're done live from Forbes Field and recreated when the Bucs are on the road over WWSW and a regional network.

Through an affiliation with WMGM in New York, WMCK had contracted to air all of the Dodgers' games this year, but voluntarily decided to drop the airings on the days the Pirates were at home. Week before last, first time the Pirates were in Brooklyn, WMCK was notified by WMGM that unless permission were obtained from the Pirate management, the game could not be carried over the McKeesport station. For 10 days, the station tried to get a statement from the Pirates' biggies and the "anything you please, as long as it doesn't involve the Pirates" was the final result.

WMCK hasn't broadcast any Dodgers baseball games of any kind since then, but hopes to get back on the "Brooklyn Network" shortly. Whether the McKeesport station will at that time, when and if, be so considerate of the Pirates in not airing Brooklyn games when the local club is at home, remains to be seen now.

Louisville—Stuart Snyder new addition to WHAS-AM radio staff as scripter.

Baseball

Continued from page 30

spotted up in the grandstand along the third-base line that gets most of the action calls. Third camera at both diamonds is located back of home plate in the first row of box seats. At Sox park there is a fourth camera to train on announcers Jack Brickhouse and Harry Creighton for the commercial spiels for Chesterfields and Hamms beer, joint bankrollers on the WGN-TV diamond package. Same shots at the Cubs field are handled by one of the grandstand cameras.

Trick Shots in Discard

Cook has long since discarded those trick super shots designed to catch the man on base and the batter in the same frame. Since the supers require a partially masked lens, thus tying up the camera for other kinds of shots, he figures the effect isn't worth the effort. Also, he's had to eliminate the centerfield and first-base line camera locations which angled into the sun—too much glare.

The remote director is the first to admit that Brickhouse, who handles the play-by-play commentary, is a key figure in the WGN-TV baseball unit, not only in the final product seen and heard by the viewers, but in the actual operation. Besides the three cameras always trained on the field, Brickhouse serves as another pair of eyes for the director stationed at the truck monitors. Gabber has an off-the-air line which he uses to cue the director for color angle shots out of regular camera range.

Then, too, Brickhouse has his on-the-air patter adeptly tailored to video. He doesn't try to compete with the cameras in describing the plays, but rather fills out the picture with background details. Like Cook, he's a TV pioneer himself, with over 600 baseball telecasts notched to date. His WGN-TV activities have projected him into the top circle of sportscasters, earning the World Series nod in 1950 and the regular All-Star game assignment.

Crosley Research Appt.

Cincinnati, May 27.

Crosley Broadcasting Corp. added James J. Anderson, former political science and marketing professor at Cornell University, as research director.

Other newscomers are Byron K. Harris, former traffic manager for WCPO-TV, Cincy, as WLW-T salesman, and James Burgess as sales executive of WLW-C, Columbus.

DuMont's 'Who, Me?' Beef In CBS-TV's Reference To a 'Minor Network'

DuMont web is up in arms this week against CBS-TV for the brochure put out by the latter network in plugging its upcoming Jackie Gleason show. In talking about Gleason's record on DuMont's "Cavalcade of Stars," his present showcasing, the CBS brochure refers to DuMont as "a minor network," "a weak network" and "not a major network." In a letter of dissent mailed to major agencies, DuMont points out that CBS is indirectly injuring itself with such labels, since 13 of the 24 markets carrying "Cavalcade" are CBS affiliates.

Referring to the fact that CBS has priced the Gleason package at $66,175 for talent and production costs, as compared with DuMont's $16,000 budget on "Cavalcade," the DuMont letter adds: "There is further reference in the brochure, evidently in an attempt to justify the high cost of the program, that on DuMont, 'Cavalcade' has no sponsored lead-in show. This completely baffles us. It is interesting to notice that in 14 of the 24 'Cavalcade' markets, sponsored shows originating from all four networks are the lead-in shows . . . and 28.6% of these lead-in shows originate from the network that makes that statement."

Larry Storch takes over as star of "Cavalcade" in July, when Gleason ankles DuMont. Despite CBS claims that Gleason is taking most of the talent and production crews from DuMont with him, the latter web insists that "it is only Gleason that is being changed."

Transit Radio Upheld

Continued from page 30

pressing no opinion as to the "desirability" of radio programs in a public vehicle, saying that this was a matter for determination between transit companies and local regulatory bodies. "The situation," the court observed, "is not unlike that which arises when a utility makes a change in its running schedules or in the locations of its stops in the interests of the majority of the passengers, but against the vigorous protests of the few who are inconvenienced by the change."

Lower court's ruling that music-as-you-ride invades the constitutional right of privacy was regarded as improper. "This position," the decision stated, "wrongly assumes that the Fifth Amendment secures to each passenger on a public vehicle . . . a right of privacy to which he is entitled in his home. However complete his right of privacy may be at home, it is substantially limited by the rights of others when its possessor travels on a public thoroughfare or rides in a public conveyance."

Justice Douglas, in dissenting, felt the question at issue comes down to the meaning of "liberty" as used in the Constitution, and he thought it should include privacy as well as freedom from unlawful Government restraint. "The right to be let alone," he held, "is indeed the beginning of all freedom."

Constitutional guarantees of freedom and religion and speech, Douglas asserted, "give more than the privilege to worship, to write to speak as one chooses; they give freedom not to do nor to act as the Government chooses. The First Amendment, in its respect for the conscience of the individual, honors the sanctity of thought and belief. To think as one chooses, to believe what one wishes, are important aspects of the constitutional right to be let alone."

Justice Black, in a separate opinion, agreed that no constitutional violation was involved in use of TR in Washington. However, he expressed belief that subjecting passengers to broadcasts of news, public speeches, views or propaganda would be a violation.

Justice Frankfurter took himself out of case because he did not feel he was sufficiently "disinterested" to judge it as "dispassionately" as he should.

"My feelings," he wrote in explaining his non-participation, "are so strongly engaged as a victim of the practice in controversy, that I had better not participate in judicial judgment upon it."

Frankfurter indicated strong disfavor toward Transit Radio when the case was argued before the court.

Detroit Ad Agency Backs WJBK-TV Business Show

Detroit, May 27.

The Henry Koltys advertising agency will sponsor Detroit's first half-hour television program dedicated to business and industry, WJBK-TV announced.

The Sunday program, titled "Business Forum," will feature discussions on different management problems. First show will be on the topic "Partnership or Corporation?" Panelists will be James Morgan Smith, general council for the Michigan Bell Telephone Co., and Gerald C. Schroeder, director of the Michigan Assn. of Certified Public Accountants. Guest moderator will be Bruce C. Forbes, of Forbes magazine.

Minneapolis — Larry Haeg, WCCO farm director, off on two-week European jaunt for Mutual Security Agency. He'll advise abroad regarding farm radio broadcast techniques employed in this country . . . Two year old picket line around KSTP radio and TV station, maintained by striking technicians who claim they're now locked out, enlivened by donkey wearing sign reading "I Am Stubborn, Too." Commented S. D. Hubbard, station president: "We don't care—we've got a sense of humor."

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BMI Clinic

Continued from page 31

to emphasize and punctuate the commentator's remarks. He cautioned that the tendency by neophytes is to use too many trick camera effects, thus spoiling the basic effect. His "activity periods" theory is based on the notion that when a station is on all day, it must attempt to pattern its schedule with the work habits of the housewife. By programming some shows with a heavy audio content which does not require set-bound viewing, the lady of the house can wind up her housework while still keeping her set on.

Public service programming was described by Bruce Wallace, WTMJ-TV pub-service manager. Because TV is swamped with requests for cuffo beamings to a degree far exceeding those of radio, he urged that the future station operators set up definite, selective standards. For instance, at WTMJ-TV all requests are screened on the basis of their overall public interest and their adaptability to the medium.

Walter Preston, WBKB salesman, recommended that the new stations rely at first chiefly on film fare, and gradually build up a strong stable of local personalities. He told the "students" not to worry too much about ratings because for the local advertiser, it's the sales results that really count.

The trials and tribulations of film buying were underlined by Jay Faraghan, WGN-TV program director. He warned that feature film prices are being driven up by clients who have been doing their own buying. He said a station needs its own basic film library, but warned against going overboard in stocking up on high-priced pix. Along this line, Roger Clipp, general manager of WFIL-TV, Philadelphia, interjected that he no longer deals for a pic package unless he gets an option first, to give him time to round up a sponsor.

Legal ramifications of video were blueprinted by Walter Emerson, Chi ABC counsel. Emerson stressed the importance of keeping abreast with all the legislative changes effecting telecasting.

Each of the four sessions was followed by a good-sized question-and-answer period. Keen interest in learning as much as possible about video on the part of the attendees from all over the midwest, was shown by the fact that over 50 of them stayed after school Thursday night (22) for an informal three-hour bull session.

Rounding out the speakers' roster were members of the Clinic's traveling delegation who were present at the New York meeting. They were Roger Clipp; Robert D. Swezey, WDSU, New Orleans; Philip Lasky, KPIX, San Francisco; Charles F. Holden, ABC, New York; Harold C. Lund and Donovan Faust, WDTV, Pittsburgh.

Hosting for BMI were prexy Carl Haverlin, Glenn Dolberg and Burt Squire.

Cross-the-Board

Chicago, May 27.

Eugene P. O'Fallon, owner of KFEL, Denver, is going all-out to get started off on the right foot when and if he gets a television channel for, his hometown, the largest city in the country still TV-less. The broadcaster, a radio pioneer, has been attending all of the cross-country Broadcast Music, Inc., TV program clinics, starting with the New York session, the Chi meet, and the windup Los Angeles get-togethers.

O'Fallon had with him at the Windy City clinic two of the staffers currently training at his TV workshop he has set up at Denver. Fourteen trainees are studying at the workshop, practicing with a complete camera chain and dry running actual shows, in preparation for the day KFEL-TV gets the FCC go-ahead.

Chi Late-Night Chatter Remotes Back to Peak Level in New Switches

Chicago, May 27.

Past several days has seen a wholesale realignment of late-evening chatter remotes from night spots here. Just when it looked as if the fad might be losing its impetus, what with the Shangri-La dropping Eddie and Jackie Hubbard's WENR nightly show and the Crossroads Cafe pulling Louie Quinn's WCFL wire, a couple of late entries have brought the line-up back to a peak level.

WGN bounced back into the field last week with Roy Topper hosting a post-midnight half-hour nightly show from the north side Cairo restaurant under the auspices of Nelson Bros. Furniture. The Hubbards' WENR berth got a reprieve after signing a remote deal which started this week from Esbell's Rush St. eatery. Also new is Peter Lucas' WENR show from the Streamliner Cafe.

Future status of night gabber Quinn on WCFL is still undetermined, but it's believed a new location will be found.

Meanwhile, Jack Eigen continues to hold forth nightly from the Chez Paree, via WMAQ. Station has also ventured into the daytime hours with an out-of-the-studio interview session worked during the lunch hour at the Park Row restaurant in the Conrad Hilton Hotel by Dorothy and Tony Weitzel.

DuMont Net to Telecast Weekly St. Loo Zoo Shows

St. Louis, May 27.

A pact between the DuMont Television Network and officials of the St. Louis Municipal Zoo was reached last week and a weekly telecast of animal acts from the park will start about Aug. 1. George Vierheller, Zoo director, said some of the programs would be live telecasts originating here and others would be on film.

Shows will be presented on a sustaining basis, but in the event a bankroller is found the Zoo will share in the income.

Mikemen's Income Hit By Pitt's Suds Strike; Bakery Snag Is Factor

Pittsburgh, May 27.

Continuation of the brewery strike, now in its sixth week here, is continuing to play havoc not only with radio and TV time sales, but also with incomes of a flock of the local milkmen. Beer people are probably the biggest advertisers in both mediums in and around Pittsburgh, and they've cut right down to the bone since the walkout began.

One of the hardest hit is Bob Prince, veteran sportscaster, whose regular paycheck has been slashed by at least 75% as a result. Prince's daily quarter-hour of sports on WJAS has been on a sustaining basis since the strike teed off; normally he's sponsored by Fort Pitt Beer. Prince got in with another barrel, too. There's a bakery strike in Pittsburgh as well, and he was all set to sign his client, Ralph Kiner, Pirates' slugger, for another weekly TV spin with the Braun Baking Co. when the roof fell. Now with the bakers still out, Kiner on the shelf and the Pirates floundering hopelessly in the cellar, it's doubtful if the Braun people will be interested in going back at all, when and if.

In most cases, radio stations as well as WDTV, the only television channel here, are keeping the brewery times open, looking to the day when they can resume again. Although some of their spots have been sold, newcomers have bought with the understanding that they'll have to yield when the suds factories are back in business.

AFRA

Continued from page 33

12.55%; $5-10,000, 8.56%; $10-20,000, 6.73%; $20-50,000, 2.08%, and over $50,000, .75%.

Breakdown for singers was: under $2,000, 76.21%; $2-5,000, 10.08%; $5-10,000, 6.65%; $10-20,000, 3.23%; $20-50,000, 3.02%, and over $50,000, .31%.

Breakdown for announcers, who generally do better than the other categories, was; under $2,000, 18.13%; $2-5,000, 16.87%; $5-10,000, 27.50%; $10-20,000, 18.75%; $20-50,000, 15.31%, and over $50,000, 3.44%.

Looking at the percentage figures alone, it would appear that those reporting did slightly better than in the previous year. Thus, of the total membership in 1950, there were 65% earning less than $2,000, while in 1951 the percentage earning under $2,000 dipped to 63.06%. In the $10-20,000 bracket the percentage was 8% in '50 and climbed to 11% in '51.

However, the explanation for this seeming boom is probably to be found in the over 250 N. Y. Afrans who powdered AM. Since those leaving radio are those at the bottom of the income scale, it has the effect of raising the percentage of the membership reported in the upper-income brackets. Total income figures, while not available, would undoubtedly show a drop and an intensification of what the U. S. Dept. of Labor survey in 1947 termed "a serious problem of unemployment" among actors and singers.

While the statistics may seem cold and impersonal, they add up to one of the reasons why various members of the Associated Actors & Artistes of America are pressing for a merger of talent unions. A large proportion of members earning small sums from their profession find it an economic drain to pay dues to several unions, and therefore are urging a "one-card" setup.

Canada TV

Continued from page 35

realized and must be wrestled with. TV in Canada will not only be a selling medium, but a medium of entertainment and instruction that will contribute to insights and understandings toward our development as a nation, plus our practical problems; and our commercial problem will stem from that basis."

Dependence will be placed on Canadian sponsors and a great deal of material will be offered, this giving rise to the difficult problem of selection, said Dunton. The CBC will abide by the suitability of the TV pattern now developing in Canada—and a lot of submitted programs will not be accepted. The CBC is also extremely anxious to see advertisers associate themselves with programs produced and developed in Canada.

With the state-operated CBC television monopoly—and no would-be independents to be granted channel licenses, though they are prepared to put up millions and gamble—the CBS will have to undertake actual TV production itself because it controls the limited facilities. However, the CBC is anxious to meet and carry out the wishes and intentions of Canadian advertisers as these fit in with the CBC overall pattern, said Dunton. For the French-language service out of Montreal, more than half of the programs will be in French.

FCC in Plea

Continued from page 33

would suffer would run into multiplied millions and the dissatisfaction, disappointment and loss suffered by them would be enormous and ruinous."

The Committee gave to the Appropriations body its "considered judgment and strong opinion" that the 20 teams are necessary if the freeze-lift is to be "meaningful." And unless they are provided, the Committee warned, "Congress must bear the brunt of a terrible and uncalled-for injury to a thousand individuals (TV applicants) and 1,200 communities (eligible for stations under allocation plan). This TV freeze, although lifted, will merely remain a 600-page document gathering dust in the archives of the Commission unless this specific appropriation is voted."

The public welfare "and not the happiness of the FCC" is at stake, the Committee asserted, pointing out that television "belongs to the people" and should be available to them "now and not tomorrow." Although Congress had nothing to do with the imposition of the freeze, said the Committee, "it has the grave responsibility of getting TV to the people, now that the freeze is past history."

Streibert

Continued from page 31

ecutive as highly paid as Streibert (about $60,000 annually) isn't necessary for the operation. At the same time, because of Streibert's familiarity with the Mutual setup (he was board chairman for several years until O'Neil himself took that post), it's expected that Streibert will switch to the Lee Enterprises.

Incidentally, name of the latter will be changed to General Tele-Radio. That was the name of the WOR Corporation when wholly owned by R. H. Macy's department store, and since General Tire, by coincidence, has the same moniker, Lee Enterprises will be renamed.

DuMont's '52 Net Slump

Allen B. DuMont Labs, which sustained a hefty loss during 1951, showed a continuing slump in net profits for the first quarter this year, as compared to the same period in 1951. For the 12 weeks ended March 23, DuMont this week reported a net of $114,000, as against $1,022,000 earned during the first 12 weeks of 1951.

This year's net was based on sales of $15,960,000 for the three months, as compared with $18,851,000 lasts year. Earnings for the quarter just ended represented 35c per share, as against 42c in 1951.

Indie Packagers Should Find Better Pickings In Radio Than TV, Sez Stark

Indie packagers can do better this year by concentrating on radio rather than television, according to Wilbur Stark, packager who has five stanzas on AM and two on TV.

Stark feels that network radio will see a marked upbeat this fall, while the video webs will experience a chill. Indie packager believes that tele won't offer much for outside package houses, because advertisers are running into multiple problems in TV. These include the difficulties of getting station clearances, lack of desirable time slots, sponsors' relatively poor bargaining position vis-a-vis talent, chains and one-station markets, etc.

By comparison, radio offers a more fertile field. The skeins are prowling for new, experimental ideas and are willing to lend an ear to outside program-developers. They're willing to go afield for a show if it looks like it will sell merchandise, Stark says.

Additionally, the adjusted AM rate structure and the lower price tags on programs will make for a good '52-'53 season, the packager says. Although prices on outside programs are lower than a few years back, and lower than TV's, the indies can still make a buck if they come up with ideas that are suited to the day's needs.

Because he banks on a revitalization of radio, Stark is investing now in personalities and properties for AM. He already has on the air "Escape With Me," "The Big Hand" and "Newsstand Theatre," all on ABC, and "Anybody Home" and "Hollywood Love Story" on NBC. Looking forward to a busy September and October AM buying spell, he's also cutting auditions on some other properties and has four platters being considered by the webs.

Cleveland — Pappy Howard, western hillbilly, is now doing a daily Monday-thru-Friday hour deejay pitch, WORC; a daily hour-long WDOK Monday-thru-Friday pitch and a Saturday half-hour TV stint on WEWS. With the exception of WEWS and a one-a-week live appearance, all his programs are recorded. WERE and AFRA have signed a contract... WTAM has extended its "Chain Lightning" program into adjacent Summit County with Acme Stores of Akron initiating the move that gives the station a total of 389 stores in 21 counties... Twelve disc jockeys, representing all stations, will emcee the Tony Bennett show at the Hollenden. Each disker will take a night's show. Participants include Joe Mulvihill, NBC; Hal Morgan, WGAR; Tom Edwards and Bill Randle, WERE; Bill Mayer, WGAR; Bud Wendall, WJMO; Chris Miller, and Gene Davis, WDOK; Moon Mullins, WJMO; Jack Clifton and Soupy Hines, WJW.

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Cedric Adams Now Seen Headed for TV and Same Big Coin as From Radio

Minneapolis, May 27.

Kept out of TV by an exclusive longterm contract with WCCO, local CBS radio station, which has been without television, Cedric Adams, top Minneapolis radio personality, whose ether earnings have been estimated up to $150,000 annually, is having the stage set for an income as great or larger from the newer medium.

Adams will get his shot at TV as soon as the FCC approves the merger of WCCO and WTCN-TV, and his popularity on the air, large local following and personality are expected by Gene Wilkey, WCCO general manager, to permit him to cash in on television the same as he has been doing on radio.

On his part, Adams, who also is the area's principal newspaper columnist (with the Minneapolis Star), reportedly hasn't been irked by the fact that his WCCO contract has kept him out of TV. He has so many radio shows that every minute of his available time is consumed. Accordingly, there'll be the problem of working out a division of time between radio and TV, and a portion of the present income from the former source undoubtedly will have to be foregone, Wilkey points out.

So far Adams has appeared only on one TV show, and that wasn't a local one. Several summers ago he pinch-hit for Arthur Godfrey on the latter's CBS-TV talent show, planing to New York for the stint every weekend. He now has one CBS network radio show and another is being planned for him, contingent upon arranging his time so that it can be fitted in.

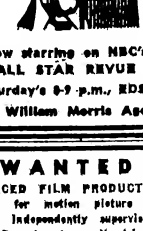
Irving Berlin

Continued from page 1

is for $250,000 plus a third ownership in the picture. Film will have two or three old Berlin tunes, and the rest will be new.

"No Biz Like Show Biz" will probably go into production early next year, with Lamar Trotti doing the screenplay. The pic will comprise mostly old Berlin tunes, plus four or five new ones. Berlin's deal on this one is a flat $500,000. "Christmas" will follow.

"Madam," which will probably start this July, with Ethel Merman in the role she created in the Broadway legit version, was bought by 20th on a straight $250,000 sale by the producers. Also to be starred are George Sanders, Donald O'Connor and Vera-Ellen. It would be the first of Berlin's musical trio to be released in '53, around Easter, with "Show Biz" following Labor Day and "Christmas" around the Yuletide.



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BAB

Continued from page 29

a chance to establish ourselves as a unified industry."

Caley forecast that by Jan. 1 the organization would have about 750 members with a budget of $700,000. In March, 1951, when it was first set up as a separate bureau independent of the NARTB, the bureau had a chest of only $157,000. Last April 1 its pocketbook hit $468,000. However, coinwise, AM won't have as much as the newspaper industry's Bureau of Advertising, which spends about $1,250,000 yearly. Today BAB has 622 member stations, plus the four networks and, as associate members, several station reps. Outfit is growing at the rate of "a station a day," Caley said.

50G For Print Ads

The $50,000 for ads in newspapers in N. Y. and Chicago and trade publications will be handled by a committee to be headed by Lou Hausman, CBS promotion chief. Mats will be prepared for stations to use in placing in papers across the country.

Ed Kobak, Caley's predecessor and now chairman of the BAB executive committee, is also the new head of Advertising Research Foundation, a group which includes advertisers, agencies and all media and therefore can have an objective view on certain trade problems. ARF is planning the study of research techniques in broadcasting "to end the confusion" which many people feel exists in the rating field. Kobak said. TV industry's $10,000 contribution will probably come from the video division of the NARTB.

BAB is adding personnel and will increase its staff from 21 to 30 by July 1, Caley announced. William B. Ryan, BAB prexy, reported that the bureau is opening a national sales office in Chi, similar to one in N. Y., to contact agencies and spenders on the vitality of radio. He stressed that BAB's efforts to sell radio in general were a help to local and national spot AM business as well as to the networks, while special campaigns to chain stores and co-op bankrollers were of particular value to the local broadcasters.

Kevin Sweeney, BAB v.p., said that BAB had made offers to several chains of stores that "any time they want to make a scientific check of the relative value of the different ad media in producing sales, BAB stands ready to contribute funds to finance the project."

Jessel Eyes

Continued from page 1

weren't ready for the cameras. His second is that he have a profit participation.

Producer has no desire to get into a complete indie setup, such as available at United Artists, but would rather stick to a major lot, where he wouldn't face financing and production problems. There's even some possibility that he might make some such arrangement at 20th, where he has worked for the past nine years.

As for TV, he told CBS officials he does not want an exec or production berth. He wants to be a performer, which would probably mean emceeing a variety show. That's the idea that CBS has in mind.

Jessel came east Friday (23). He worked a Madison Square Garden benefit Monday night for the Al Jolson servicemen's canteen.

Huntington, W. Va.—Coley Cowan, staff announcer for WSAZ here, has been upped to the post of production manager. C. Bosworth Johnson, formerly with WAJR, Morgantown, W. Va., joins the WSAZ staff as an announcer.

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WRIGLEY WON'T CHEW TV'ED 'LUIGI' VIA CBS

The video version of "Life With Luigi," which joins the roster of CBS-built situation comedies in the fall, has been thrown into the open market as result of Wrigley this week waiving its "first refusal" rights. Gum company was given the first refusal in view of its longtime sponsorship of the radio edition.

Wrigley currently bankrolls the Gene Autry series on CBS-TV, and indicated to the web it was happy with its present layout.

CBS-TV Northwest Edge Seen; Tie With KING-TV To Hypo Seattle Video

CBS-TV, by jumping the gun on rival networks in co-underwriting the opening of networking facilities to Seattle in time for the political conventions in July, is expected to have a longtime edge on its competitors in getting its shows into the Pacific Northwest. Web is sharing the costs with its convention sponsor, Westinghouse, to bring the pickups to KING-TV, its Seattle affiliate.

While KING-TV, as a single-station market operation in Seattle, now takes shows via kine from all four webs, it's expected that it will naturally favor live CBS programming following the conventions, since that web will be entitled to greatest use of the single microrelay channel. And with other cities in the Northwest expected to open up within the next year or so, now that the freeze has been lifted, CBS will be first in line to service them also.

Work is starting immediately to tie KING-TV to the transcontinental microwave system, and it's expected the station will be ready to join the live network by July 6, a day before the Republican convention opens in Chicago. KING-TV now services 144,200 sets. Station, incidentally, has also leased the municipal auditorium in Portland, to show the conventions on a closed circuit basis, and introduce TV to potential Portland set-buyers.

Video Upped B.O.

Continued from page 1

Comedy Hour" (NBC, Sunday nights), caused him to "reach" a large portion of the public which virtually was unaware of his existence. This, of course, gave his name greater marquee meaning for theatres.

Star related he had talks with numerous exhibitors, including many who were on the Coast for the Metro "Seeing Is Believing" junket, and they all agreed that some TV work builds the name value of talent. This is in obvious addition to an appearance in a clicko film; O'Connor's lead in Universal's "Francis" also was partly responsible for the big upbeat in his career.

An overdose of TV, O'Connor told VARIETY, can produce the opposite effect. A weekly series, for example, "gives the public so much of the talent involved for free that they'd be disinclined to pay at theatres for more of the same. This is particularly true with comedy performers whose big problem is developing fresh material for each show."

O'Connor continued: "But one TV show every four or five weeks as on Colgate can help a performer ingratiate himself with the public. Martin & Lewis proved this with the big success of their pictures at the same time they were showing up on TV every once in a while. The public in this way gets a sample of what the actors have to offer on TV, and if they like what they see they'll by theatre tickets for more."

O'Connor winds up his M-G commitments with "Melvin." He also has non-exclusive deals with Paramount and Universal for one film each per year.

Philadelphia—Three new men have been added to the WFIL Stations' special events, publicity and writing staff. Edward P. Devenney has been named to the promotion and publicity department, Arnold H. Katinsky, formerly guest relations division at NBC, joins the writing staff, and announcer Lorin Zissman has been appointed assistant to James L. Rubenstone, special events director.

Radio Reviews

Continued from page 36

obstetrician for Albany Hospital, appeared on the third.

Dr. Gamble's talk on "natural birth" had the most warmth and probably held the most listener appeal on the three broadcasts caught. He apparently used a script, and a well written one. The exchanges with Dr. Hale and Miss Reed presumably were ad lib.

Miss Drooz, intelligent and articulate, hit her best stride with Dr. Gamble. Would seem that the opener should have contained a statement of the community's health assets, facilities and needs. Advertising messages, including emphasis on medical-health accomplishments "under the free enterprise system," are frequent, though not too long, during this significant, aptly titled series. *Jaco.*

CEILIDH
With Burl Ives, Scottish Junior Singers, conducted by Agnes Duncan
Producer: Archie P. Lee
30 Mins.
BBC, from Glasgow

Cute idea of the producer to team up U. S. folk singer Burl Ives with a group of Scottish girl singers, already w.k. on radio here. The gals met the bearded American while both acts were being interviewed on a recent "In Town Tonight" magazine program, and decided to meet again. This 30-minute stanza in the Glasgow studio of the British Broadcasting Corp. was the happy result.

Show is titled "Ceilidh," which is the Scottish Highland word for a "singing party." Informal party atmosphere was well maintained, though spoiled by too much confused chatter and laughter from the Junior Singers between songs. Burl and the gals exchanged folk songs, program being mainly a medium for the former with the young Scot singers adding the tartan and choral effects.

Ives revealed a happy, carefree approach, giving numbers like "Sitting by the Roadside," "Cute Little Window" (taught him, he said, by his Scot grandmother), "Sugar Candy Mountains," "Bow Down" and "Billy Boy." Gals obliged with "Wee Cooper o' Fife" and "The Skye Boat Song."

Show was pleasant and easy listening, apart from linking talkie-talkie which aimed at being so informal it wasn't easily audible. *Gord.*

ROYAL TRITON BASEBALL ROUNDUP
With Frankie Frisch
5 Mins.; Mon.-thru-Fri., 5:55 p.m.
UNION OIL
ABC, from N. Y.
(Foote, Cone & Belding)

Former baseball star Frankie Frisch, who handled the play-by-play gab for the N. Y. Giants games a couple of years ago, is back before the mike in a daily five-minute stanza. Spot doesn't permit much time for any inside stuff and Frisch is limited to a straight roundup of scores and batteries for each day's games.

Plugs for the motor oil sponsor are also handled by Frisch in adequate style. *Herm.*

Radio Followup

Margaret Truman tried her hand at a new chore Sunday (25) when she took her first crack at femceeing. She proved herself an amiable, charming mistress of ceremonies on NBC's "Stars In Khaki 'n' Blue," subbing for regular hostess Arlene Francis. As the "honorary first sergeant" gabbing with the talent from the services, she registered effectively. Of course, it was strictly from script and some of the GIs seemed stiff, remembering that they were palavering with the commander-in-chief's daughter. Nevertheless, writer Bob Condon provided a breezy script and the show made some pleasant listening.

This is a kind of "Sergeant Bowes" airer, in which the "champs of the camps" vie for Benrus watches, RCA Victor phono combinations and records, and a chance (for three-time winners) to audition for RCA records and a guest shot on an NBC program. On the edition caught the winner was a tenor who warbled "Mother Machree," and other acts included an instrumental-vocal trio and a fine 35-voice choir from a navy school. On the serious side, Miss Truman interviewed a Korea vet who had won several decorations. *Bril.*

TV Swiping

Continued from page 1

they stand little chance of proving their contentions in court.

One indie packager, claiming to be caught in the middle of a steal squeeze, asserts that a new TV network daytime show is based on an idea he originated in radio some 18 years ago. Web execs claim that, while he might own title to the idea on radio, their show is on TV and so they are not to blame. Packager, burned at this reaction, commented that "if radio and TV are so different, they can use the idea for TV. But let them turn off the audio, since that represents my radio version."

Several of the indies who believe they might be able to win their point in court are reluctant to file suit, on the theory that any such legalistics gives the entire industry a bad name in the eyes of the public. But the feeling is mounting that some measures must be taken to protect a show idea from being stolen. Most of the plagiarism charges, incidentally, revolve about audience participation formats, which apparently are easier to adapt to different shows than other types of formats.

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience —and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects, another $4 billion in buying power.

And then, there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by THE KATZ AGENCY

Jocks, Jukes and Disks

By MIKE GROSS

Dolores Gray: "Dancing on the Grapes"-"Diamond Mine in Madagascar" (Decca). "Dancing on the Grapes" could be the summer hit the music biz is waiting for. As delivered by Dolores Gray with a spirited **Camarata backing**, it's a standout slice that should garner big returns on all levels. Exciting gypsy flavor of the melody is captured by Miss Gray who belts out with impact. Reverse, a pleasant novelty, shows off her smooth piping style and rates occasional spins.

Burt Taylor: "More or Less"-"There's Doubt in My Mind" (Columbia). Burt Taylor, who's been on the brink of a big one, has a good chance to break through with this coupling. "Less" is a class ballad which he works over in a warmly effective manner. Neat blending of melody and lyric should keep it moving on the jock and juke parade. "In My Mind," a cornbelt-vintaged item, is given a charming Taylor treatment that should pay off with lots of spins.

Four Aces: "Wanted"-"Too Much in Love" (Merlon). This coupling which was cut before the Four Aces moved over to Decca, will probably ride on the momentum of their recent Decca clicks. Both sides show the group's harmonizing technique off to advantage but the numbers are only moderate fare at best. "Wanted" has a bit more meat to it than the reverse and should get most of the play.

Steve Lawrence: "Poinciana"-"Never Leave Me" (King). Steve Lawrence, 16-year-old vocalist, makes a solid impresh on his King label preem. Lawrence has a big set of pipes which he handles for top results. He's got plenty of shellac savvy and looms as an important entry in the male vocalist wax sweeps. He hits hard on the oldie, "Poinciana," giving it a revitalizing spark that'll shoot it along the comeback trail. It's a sock commercial side which'll get a long ride with the jocks and jukes. There's more of the Lawrence "big-treatment" on the reverse and it rates plays. **Dewey Bergman** orch supplies a lush backing.

Helen O'Connell: "Farewell"-"Star Eyes" (Capitol). Although Helen O'Connell is in top form on these sides it's doubtful if the coupling will mean much in the market. Numbers are easy on the ear and are tastefully produced but fail to generate the kind of excitement necessary to buck current platter trend. "Farewell," subtitled "The Tahitian Goodbye Song," gets across the romantic flavor of a Pacific island melody via Miss O'Connell's silky delivery. Her workover of the oldie "Star Eyes," lacks the spark she gave it when she vocalled with the **Jimmy Dorsey** orch, but the tune holds up nicely and should get its share of jockey spins. **Harold Mooney** orch assists with a neat backing job.

Tony Martin-Dinah Shore: "No Other Girl For Me"-"If Someone Had Told Me" (Victor). Solid harmonizing technique of the Tony Martin-Dinah Shore tandem gets a good showcasing on this coupling of tunes from the Warner pic, "About Face," but uninspiring quality of the material will keep it from moving out on the spinning parade. Pleasant lilt to "Someone" which Martin and Miss Shore dish out neatly gives it better chance than its mate, an average item that never gets off the ground. **Henri Rene** orch gives sides fine support.

Evelyn Knight: "Pretty Bride"-"It's Best We Say Good-bye" (Decca). "Pretty Bride," a Yiddish tune which has been clicking on the French disk market, gets a genteel workover by Evelyn Knight who handles the English lyric adaptation in her familiar easygoing manner. It's a charming item and Miss Knight's treatment gives the side a good spinning potential. On "It's Best We Say Goodbye," a fair ballad, Miss Knight again shows off her smooth styling for excellent results. It rates spins.

Sonny Terry Trio: "Hootin' Blues"-"Dangerous Woman" (Gramercy). The new indie Gramercy label has jumped right into the "new sound" groove with its preem release of the Sonny Terry Trio. Combo, which includes Terry on harmonica, **Brownie McGhee** on guitar, and **Coyal McMahon** on maracas, purveys an unusual rhythmic frenzy that could pay off. Their style is given a top display on "Hootin' Blues" with Terry's standout harmonica work setting the pace. Side's sound quality is heightened by Terry's wild hoots and howls which he belts out between harmonica licks. Should get plenty of attention. Reverse is a traditional rhythm and blues number which gets an interesting treatment.

Danny Davis: "Do You Ever Think Of Me"-"Almost" (M-G-M). "Do You Ever Think Of Me," a lilting ballad item, gets a standout ride on this slice via Danny Davis' warm vocal workover and rich trumpet solo. His easy treatment of the lyric and his trumpet licks, which are reminiscent of the **Harry James** style, should get this platter plenty of spinning action. Reverse is a pleasant etching but has less commercial potential.

Vaughn Monroe Orch: "Marionette"-"California Rose" (Victor). Vaughn Monroe's due for a breakaway platter and his workover of "Marionette" could be it. It's an effective ballad blending of melody and lyric giving Monroe one of his best opportunities in some time. Will get strong spins on jock and juke levels. Reverse is a so-so ballad from the forthcoming Paramount pic, "Son of Paleface." Won't mean much on the market especially since its mate will capture all the play.

Jerry Wald Orch: "Cherokee"-"You're the Cream in My Coffee" (Decca). Jerry Wald, who pacted with Decca on basis of these slices which he cut on his own, looms as a big commercial orch bet for the diskery. On "Cherokee," Wald whips up an exciting sound via the superimposition of his clarinet licks. It gives number an ear-appealing beat that'll nab plays. His workover of another oldie, "You're the Cream in My Coffee," is in the straight waxing groove and it, too, comes across for big results. Thrush **Chris Connors'** topdrawer vocal gives slice an important lift.

Platter Pointers

A flock of **Blind Blake's** Bahamian songs have been put together on a standout long play platter by Art Records . . . **Vido Musse Sextet** has an exciting jazz slice of "Cuttin' the Nut" on the indie Galaxy label . . . **The Dave Brubeck Quartet** offers a smash jazz interpretation of "Mam'selle" on the indie Fantasy label . . . **Bill Kenny** has an effective religioso disk in "The Hand of God" (Decca) . . . **Lee Bennett** and **Jan Garber** have a fair side in "Hindustan" (Capitol) . . . **Art Mooney** hits neatly on "I May Hate Myself in the Morning" (M-G-M) . . . **Jeri Southern** continues to purvey her warm styling on "A Mighty Pretty Waltz" (Decca) . . . **Les Baxter** has a solid side in "Lonely Wine" (Capitol) . . . **Eddie Fisher's** workover of "I Remember When" on the Victor label rates spins . . . **Bob Eberly's** "Isn't This a Night for Love" on Capitol is fair.

Standout western, folk, polka, blues, rhythm, religious, etc.: **Mervin Shriner,** "Your Heart Is Too Crowded" (Decca) . . . **The Spirit of Memphis Quartet,** "That Awful Day" (King) . . . **The Sunshine Boys,** "If You Believe Me" (Decca) . . . **Wade Mainer,** "I'm Not Looking Backward" (King) . . . **Little Esther,** "Aged and Mellow" (King).

San Diego Symph in Pop Concert; Future Indef

San Diego, May 27.

San Diego Philharmonic will give its annual maintenance concert Sunday (1) in Balboa Park Bowl with a pop program under baton of Dr. Leslie Hodge, newly-signed leader of Phoenix Symphony.

After working without pay for the last two seasons, Dr. Hodge recently left his San Diego post for Phoenix. Local music scene has been divided, with one faction backing the imported Los Angeles Philharmonic winter series, the other supporting San Diego musicians. At this writing, the future of San Diego Philharmonic is indefinite.

Toledo's New Band Spot

Toledo, May 27.

Name bands will be booked at the Moonlight Terrace, outdoor shell-type ballroom at Sandy Beach Park, Indian Lake, O., operated by Paul Spor. First attraction was Ray Anthony's band, opening the season May 28.

Others booked for the summer include those of Buddy Morrow, Billy May, Stan Kenton, Vaughn Monroe, Tommy Dorsey, and Ralph Flanagan. Max Finch heads the house band.

Best British Sheet Sellers

(Week ending May 10)
London, May 20.

Unforgettable .....Bourne
Cry .....F.D.&H.
Ay-round The Corner....Dash
Tell Me Why.....Morris
Won't Live in Castle..Connelly
Never .....F.D.&H.
Be Life's Companion..Morris
Wheel of Fortune...Victoria
Slow Coach .....Sterling
Saturday Rag .....Fields
Blacksmith Blues....Chappell
There's Pawnshop..Cinephonic

Second 12

Little White Cloud...Lennox
At Last .....Pickwick
Mistakes .....Wright
Always Our House..Connelly
I Wanna Say Hello....Sterling
Please Mister Sun...Chappell
Anytime .....Victoria
Gandy Dancers' Ball..Disney
Domino .....Leeds
My Concerto .....Grosvenor
At End of Day..... Chappell
Some En'td Eve...Williamson

Toronto Symph Sacks 6 Alleged Reds After U.S. Bars Their Entry

Toronto, May 27.

Six members have been dropped by the Toronto Symphony and will not have their annual contracts renewed because of their alleged Communist affiliations or suspected sympathies. Decision of John Elton, manager of the Toronto Symphony, followed that of immigration officials at Detroit when they barred the sextet. This followed a similar action at Buffalo where it was said that the entry of the six was "detrimental to the interests of the United States."

Under the baton of Sir Ernest MacMillan, the 94-piece Toronto Symphony has several American concert commitments, hence the justification for dropping the six. On appeal of dismissal, the six have been notified by the executive of the Canadian Musical Protective Association, AFL, that they unanimously support the action of the Toronto Symphony management. The dismissed musicians will now bring their appeal to the international board of the union.

M-G-M Pacts Flock Of New Pop Artists

In a move to bolster its pop and rhythm and blues rosters, M-G-M Records last week pacted a flock of artists. Billy Bowen & His Butterball Four were inked to fill hole left when the Billy Williams Quartet ankled the diskery a couple of months ago to sign with Mercury Records. Bowen is a former member of the Ink Spots.

Diskery also pacted folk singer Jack Hart and Los Musicos, an instrumental group. Bill Krenz, pianist on the Don McNeill radio show, has also been set for M-G-M distribution with the diskery's purchase of eight masters etched by him. The Krenz sides will be released as singles and in album form.

Pluggers, BMI Confab On New Pension Plan

With most of the wrinkles in the Music Publishers Contact Employees' pension plan all ironed out, union's pension committee huddled with Robert Burton, Broadcast Music, Inc., rep., Monday (26) to finalize plans for a get-together between MPCE execs and BMI firms on June 12.

Pension, which calls for a 3% assessment of a $100 weekly wage from both contactman and publisher, has been in the talking stage now for almost a year. With Burton's support in lining up BMI member firms for the palaver, union expects to finally get the plan rolling.

Civic Drama Guild of New York's touring company of "Brigadoon" booked into Unity House, Forest Park, Pa., for Saturday (31). Herman Fialkoff set the deal with Alfred A. Taxin, Unity's manager.

Disk Companies' Best Sellers

	CAPITOL	ARTIST
1.	I'M CONFESSIN'	Les Paul-Mary Ford
	CARIOCA	
2.	WHEEL OF FORTUNE	Kay Starr
	I WANNA LOVE YOU	
3.	I WAITED A LITTLE TOO LONG	Kay Starr
	ME TOO	
4.	BLACKSMITH BLUES	Ella Mae Morse
	LOVE ME OR LEAVE ME	
5.	OAKIE BOOGIE	Ella Mae Morse
	LOVE YA' LIKE MAD	

	COLUMBIA	
1.	WALKIN' MY BABY BACK HOME	Johnnie Ray
	GIVE ME TIME	
2.	DELICADO	Percy Faith
	FESTIVAL	
3.	SUGAR BUSH	Doris Day-F. Laine
	HOW LOVELY COOKS THE MEAT	
4.	HALF AS MUCH	Rosemary Clooney
	POOR WHIP POORWILL	
5.	YOU'LL NEVER BE MINE	Guy Mitchell-M. Miller
	THE DAY OF JUBILO	

	CORAL	
1.	I'M YOURS	Don Cornell
	MY MOTHER'S PEARLS	
2.	I'LL WALK ALONE	Don Cornell
	THAT'S THE CHANCE YOU TAKE	
3.	STARDUST	Ames Bros.
	CRAZY 'CAUSE I LOVE YOU	
4.	GONNA GET ALONG WITHOUT YA NOW	Teresa Brewer
	ROLL THEM ROLY POLY EYES	
5.	HERE IN MY HEART	Alan Dale
	I'M SORRY	

	DECCA	
1.	BLUE TANGO	Leroy Anderson
	BELLE OF THE BALL	
2.	DELICADO	Guy Lombardo
	KISS OF FIRE	
3.	KISS OF FIRE	Louis Armstrong
	I'LL WALK ALONE	
4.	BLUE TANGO	Guy Lombardo
	AT LAST AT LAST	
5.	I'M YOURS	Four Aces
	I UNDERSTAND	

	MERCURY	
1.	KISS OF FIRE	Georgia Gibbs
	A LASTING THING	
2.	BE ANYTHING	Eddy Howard
	SHE TOOK	
3.	JUNCO PARTNER	Richard Hayes
	SUMMERTIME	
4.	HERE IN MY HEART	Vic Damone
	TOMORROW NEVER COMES	
5.	RUTZA RUTZA	Bobby Wayne
	I'M SORRY	

	M-G-M	
1.	KISS OF FIRE	Billy Eckstine
	NEVER LIKE THIS	
2.	AFTER GRADUATION DAY	Cindy Lord
	SO DEEP MY LOVE	
3.	HARLEM NOCTURNE	David Rose Orch
	ON A LITTLE COUNTRY ROAD	
4.	YOU'LL NEVER BE MINE	Alan Dean
	DO YOU CARE	
5.	A GIRL, A FELLA, A BEACH UMBRELLA	Blue Barron
	A MIGHTY PRETTY WALTZ	

	RCA VICTOR	
1.	I'M YOURS	Eddie Fisher
	JUST A LITTLE LOVIN'	
2.	THAT'S THE CHANCE YOU TAKE	Eddie Fisher
	FORGIVE ME	
3.	ANYTIME	Eddie Fisher
	TRUST IN ME	
4.	WHY DID YOU LEAVE ME	Perry Como
	LONESOME THAT'S ALL	
5.	BLUE TANGO	Hugo Winterhalter
	THE GYPSY TRAIL	

Set 5 Guest Maestros For Cleve. Symph Season

Cleveland, May 27.

Five guest-conductors will be used by the Cleveland Summer Symphony Orchestra during its coming season of pop concerts, as a result of the resignation of Dr. Rudolph Ringwall, ordered by his doctor to take a long rest to avoid a breakdown. Ringwall, who had directed the annual series for 12 years, is being replaced by Louis Lane who is personal assistant to George Szell, top batoneer of the Cleveland symph. Hot weather pops will open June 11 and 14 with Robert Zeller, who recently did a two-year engagement as guest conductor of Sadler's Wells Ballet.

Other guest-directors signed are Howard Barlow, for July 2; Lorin Maazel in an all-Gershwin program, July 9 and 12; Franz Allers, July 16 and 19; Alexander Smallens, July 31 and Aug. 2. Louis Lane will conduct three programs June 7, 28 and July 26. Series is again being held in 10,000-capacity civic auditorium.

Symph Orch Mgrs. to Hold Annual Meet in Denver

Annual meeting of major symphony orchestra managers will be held in Denver June 3-5, at the Park Lane Hotel, with Helen Black, manager of the Denver Symphony, as chairman of the conference. Arthur Judson, co-manager of the N. Y. Philharmonic-Symphony, and Boris Sokoloff, assistant manager, will rep the Gotham orch at the meet.

Managers will include visits to Red Rocks, where open-air concerts are given, and to Central City, opera festival centre, during their stay.

Al Cassel as House Band

San Diego, May 27.

Operator Eddie Wakelin has signed Al Cassel's local band as "house" outfit at the Trianon Ballroom for the summer season.

Cassel will make way for occasional name bands, first of which will be Earl Hines on Saturday (31).

$156,400,000 '51 DISK GROSS

Jack Mills Decries 'Will o' the Wisp' Hits, Urges Building of Catalogs

The overall music publishing condition would be a lot healthier if the new crop of publishers would put as much effort into building catalogs as they do in trying to nab that nebulous hit song—according to Jack Mills, veteran prez of Mills Music. Mills, who's currently riding high with the instrumental pop hit, "Blue Tango," contends that although most pubs now need a hit to keep them going, the music industry is not built on hits alone.

According to Mills, the next few years will see a change in the pattern of pubbery procedure. Pubbers are beginning to realize, he said, that they can't continue a successful operation by waiting for the big song and that they've got to take advantage of the other facets of the music biz from which they can derive an income. An increasing number of publishing firms, he reported, are beginning to move in to the educational music picture. The field is wide open and the market offers pubs plenty of opportunity to build a solid firm that can operate in the black even though it doesn't have a pop best seller.

Since the inception of his firm 33 years ago, Mills has been a strong believer that a publisher should not limit his output to pop songs alone. Although his firm has developed a strong standard catalog, it also has published such educational material as marches, booklets on how to play musical instruments, songs for moppets, songs for religious sects, folios, etc. And it's paid off. However, added Mills, there's plenty of untapped sources and lots of room for creativeness and imagination in this field. For the most part, he added, the educational material cannot match the pops in sales but if it's good it'll bring in a profit and when the pop hit does come along, it'll be all gravy.

Mills also stressed the importance of directing and nurturing new writers. The young crop of pubs have fallen down here because they're not thinking of the future. A talented writer, if he's properly guided, can develop into a strong money maker for the firm. As an example, Mills cited Leroy Anderson, composer of "Blue Tango." Anderson, who originally came to Mills as an arranger-composer for the standard and educational departments, was steered into the pop field by Mills. Anderson has come up with a flock of clicks and his "Blue Tango" etching for Decca is skedded to pass the 1,000,000 mark. Last year his big hit was "Syncopated Clock."

With more firms going in for the writer-development angle as well as widening their publishing activities, Mills sees a return of the publishers to the position they held in the 1920s and '30s as important music biz entities.

Merc Parlays Other Artists With Marterie

Chicago, May 27.

In an unusual record promotion Mercury Records is tying up its artists to hypo Eastern premiere of the Ralph Marterie orchestra. Band, which opens at Meadowbrook, N. J., tonight (27) will also have Jerry Murad's Harmonicats, with whom Marterie has cut several sides, Ray Cura, vocalist, and Richard Heyman, harmonicist. Marterie is paying for part of the tab. Harmonicats will do the Perry Como and Ed Sullivan teevee shows while there and the others expect to pull some dates.

Art Talmadge, Mercury a&r veep, says that if plan hypos business other solo Mercury talent will play with the orchestra on other location stands. Talmadge believes that the promotional impact of all the stable with disk jockeys and juke operators should make the stunt pay off in fine fashion.

Dorothy Collins, Decca Sign Longterm Pact

Latching onto video personalities for additions to its artists roster, Decca Records has inked Dorothy Collins to a longterm pact. Miss Collins is featured on the NBC-TV "Your Hit Parade" show.

Joe Glaser, Associated Booking Corp. chief, is setting Miss Collins for a personal appearance tour.

New Prez Waits At ASCAP Election

Meeting of the American Society of Composers, Authors & Publishers board today (Wed.) will have the election of new officers topping the agenda but naming of a new prexy is not expected at this conclave due to disagreement on the board. A writer group on the board, which has veto power due to its control of one-third of the votes, is reportedly ready to block all efforts to rescind the resolution limiting ASCAP prexies to two consecutive one-year terms. This group's aim is to prevent the re-election of Otto A. Harbach.

Harbach, however, will continue to serve until a new president is named. Most board members dislike giving Harbach this "lame duck" status and would prefer voting him in for another year's term. The opposition writer group, however, is pitching for a new president around the slogan of bringing "young blood" to the ASCAP forefront.

Pubs Now Look Everywhere Except Tin Pan Alley For Numbers in Offbeat Kick

In the continuing global search for offbeat tunes, pubs are now digging into the West Indies and the Bahamas for indigenous songs that can be adapted for pop market values. Trend follows the same lanes as the pubs' scramble for Israeli and cornbelt items last year and the more recent New Orleans Bayou beat kick.

Out in front in the Bahamas prowl is Howie Richmond, who recently latched on to the world rights to a flock of melodies of Bahamian origin. Tunes, which were penned by Blind Blake, Nassau folk sinker, are owned by Songs of the Islands, Inc., Nassau firm headed by Charles Freeman and Dave Sumner. Richmond, who's placing the tunes with his Hollis Music firm, is currently prepping a folio of the folk songs as well as launching a recording drive. Woody Herman is already set to etch one of the tunes, "Jump in the Line," for M-G-M Records and the Weavers are skedding a couple for their future Decca sessions.

Meantime, Art Records, an indie firm, released a second volume of Blake singing his own tunes last week. The first volume hit the market last fall.

More Tangos at Work

Latching on to the current tango splurge in the pop market, Southern Music last week nabbed the rights to a Swedish composition, "Tango Pizzicato."

Tune, which was composed by Gosta Westerberg, has been given an English lyric by Marco and Sylvia Rosales.

Irene Gallagher, exec secretary to Max Dreyfus, Chappell Music head, hospitalized last week in N. Y. due to an appendectomy.

SLOW SPEEDS HIT NEW HIGH

Along with the gross record sales for 1951 hitting the $156,400,000 mark, the slow-speed systems, both 45 rpm and 33 rpm, continued to make substantial inroads into the total market picture for last year. Whereas the slow speeds in 1950 accounted for 32% of the total sales, last year they climbed to nearly 35% of the gross. Total retail value of disks sold in 1950 was $151,000,000.

Equally significant in the breakdown of disk sales for the past two years, compiled by the American Federation of Musicians, was the fact that the 45 rpm platters forged ahead of the 33 rpm sales for the first time. A gross of $28,400,000 of the 45's were sold last year as compared to slightly over $25,000,000 for the long-play 33's. In 1950, the 33's accounted for $24,100,000 as against $23,900,000 for the 45's. It must be noted that the 33's figure for both years does not take into account several

(Continued on page 49)

Diskers Digging Up Old Legiters For New Albums

Capitol Records, which has been dominating the recording of original Broadway cast albums of legit musicals this season, is now latching on to the waxing of fave oldie legituners. Initial release in Cap's legituner series will be Jerome Kern's "Roberta."

Produced under the aegis of Walt Heebner, diskery's production supervisor on the Coast, album will feature Gordon MacRae, Lucille Norman and Anne Triolo. Incidentally, an M-G-M soundtrack album of the Metro filmusical, "Lovely to Look At," which is based on "Roberta," also will hit the market shortly.

Move toward diskery production of fave Broadway musicals was spearheaded last year by Goddard Lieberson, Columbia Records v.p. Lieberson kicked off a payoff string of show albums with "Pal Joey," "The Bandwagon" and "Anything Goes," "Joey" starred Harold Lang and Vivienne Segal, who, incidentally, also are appearing in the current Broadway revival of the musical, while the latter two starred Mary Martin. So far this year Lieberson has come up with waxed revivals of "Girl Crazy" and "Babes in Arms," both starring Miss Martin.

Of the musicals offered during the 1951-52 season, Cap has already issued "Top Banana," "Three Wishes for Jamie" and "Pal Joey." Diskery is currently prepping release of "Of Thee I Sing," which was cut Sunday (25). RCA Victor was repped in the current legituner scramble with "Paint Your Wagon."

DECCA TO RELEASE IVES BRITANNICA SET ON LP

Making them available for over-the-counter sale for the first time, Decca Records will release the Encyclopedia Britannica's six-album series, "Historical America in Song," which Burl Ives recorded last year.

Set has been selling in a restricted market to schools, colleges and universities only, for integration with history, geography, music and literature courses. Decca's arrangement with the Britannica grew out of pop interest in what had been regarded as an academic venture by their Audio-Visual Aids to Education division.

Decca version will be edited to eliminate some of the narration by Ives and some of the songs he has already waxed for that diskery, and will be released on LP and 45 rpm.

Fewer Jobs for Tooters in Radio With TV Not Taking Up Slack Yet

While the employment situation for the average member of the American Federation of Musicians still remains chronically bad, there was a continuing shrinkage of job opportunities in radio during 1950, according to an AFM survey. Although the reduction of tooter salaries from 1950 was slight, the dip from the $21,200,000 figure of 1949 to a $20,180,000 total for last year is seen representing a downward trend for the radio industry.

The video broadcasters during the 1950 survey year helped provide an additional $2,870,000 salaries for musicians but many AFM execs are dissatisfied with ratio of musicians salaries on TV to the gross revenue in the new media. They feel it is far below the ratio for the radio end of the industry due to the widespread use of transcribed music on dramatic shows. Video film producers, incidentally, paid out $94,000 for musicians in 1950.

During 1950, a total of 2,519 musicians, conducted by at least 124 leaders played for 12,700 broadcasts sponsored by 194 agencies or companies. Los Angeles was the top city for single engagements with $2,625,000 in tooter salaries as against $1,670,000 for New York. Decline of Chicago in the broadcast picture is spotlighted by the fact that only $36,700 was paid to radio tooters in that city, or about $10,000 less than San Francisco. Staff musicians during the survey year amounted to 2,212 men who received $12,940,000 in wages.

N. Y. Way Ahead

New York was way ahead of all other cities in the video field, as far as musician employment was concerned, with $1,600,000 shelled out as against $490,000 for Los Angeles. Chicago also made a healthy showing in this field with a $290,000 wage bill for musicians.

The platter field is far behind the broadcast industry as a job arena for musicians. In 1951, the disk labels paid out $2,450,000 to both leaders and sidemen with the electrical transcription field adding another $2,145,000 to the wage bill. The Music Performance Trust Fund, incidentally, received almost $1,800,000 from both the disk and e.t. field in 1951. The wage bill for musicians in the disk and e.t. industries fell considerably below the $5,500,000 figure for the previous year.

Gross earnings for staff musicians from the eight major film producers rose slightly in 1951. As against the wage bill of 52,600,000 in 1950, last year the musicians earned $2,741,000 from the major studios. Non-contract musicians in the major studios also gained from a gross earnings of $1,117,000 in 1950 to $1,312,000 last year. Indie producers provided $322,000 to tooter salaries in 1951 as against $324,000 the previous year.

Total theatrical employment for musicians, including vaudeville, legit, opera, ballet and burlesque amounted to $6,561,000 last year as against $7,000,000 for the preceding year. Number of men employed also fell from 4,085 in 1950 to 3,784 in 1951.

Sunny Gale Added To RCA Artists List

Building its artists' roster with new names, RCA Victor has added Sunny Gale to its stable with a long-term pact. Songstress recently broke through with her launching of the "Wheel of Fortune" number for the indie Derby Records label.

Victor has also inked Bill Shephard, a Cleveland product.

Victor Tries New Band Promotion

Latching on the current band upsurge on wax, RCA Victor is priming a new orch for a buildup similar to the one it had given the Ralph Flanagan and Buddy Morrow orchs. Diskery's hypo of the Flanagan and Morrow crews sparked good returns for the orchs on platters and in b.o. receipts.

New orch is being formed by Eddie Sauter, former arranger for Benny Goodman, and Bill Finnegan, arranger for the late Glenn Miller. The name of the band has not yet been determined.

Orch's initial releases are due in the summer. Willard Alexander will handle the band's bookings.

Ray Anthony Revamps Orch for Delivery Of Wax Sounds on One-Niters

In an attempt to deliver the same sound on road trips as he's been belting out on current Capitol Records releases, Ray Anthony has recently revamped his orch to fit the sound duplication need. With terp fans and ballroom operators increasingly demanding exact sound versions of orch's disclicks, Anthony's move is expected to be followed by orchmen who've been dishing out big choral backings or electronically gimmicked sounds at their platter sessions.

Big click of Anthony's workover of "At Last," in which he used a choral backing, necessitated the orch revamping. Anthony has picked up sidemen who can also handle choral work and has added two permanent sopranos to his outfit so that the wax sound could be duplicated on the in-person dates. He's also been using two mikes, which are strategically placed in the ballroom, to get the same echo chamber effect. With restyled orch Anthony claims that he can now whip out "live" versions of his choral-instrumental styled platters without disappointing his fans.

Several other bandmen, however, assert that its safer to stick to straight waxings to avoid revamping headaches. They point out that in some instances it's commercially unsound to try to duplicate a wax sound in a ballroom. In recent months some leaders who've added a string section for their wax sessions have found that they can't afford to travel with the strings on a permanent basis, while others who've been using the electronic superimposition technique have been stymied by the fact that they would have to add 10 to 12 additional sidemen to duplicate the wax version.

Mitch Miller to Coast

Mitch Miller, Columbia Records artists and repertoire chief, planed to the Coast last week for waxing sessions with the diskery's Hollywood artists.

He'll be back in two weeks.

Woody Herman Package Pulls Big 6G in Pitt

Pittsburgh, May 27.

Big advance and heavy window sale lifted the Woody Herman-Mills Brothers-Dinah Washington-Tommy Edwards-Herkie Styles package into the winner's circle at Syria Mosque last Friday night (23). Show grossed nearly $6,000, putting around 3,000 customers into the big 3,800-seat auditorium.

Indication of how the attraction caught fire suddenly can be found in the fact that 48 hours before the one-nighter, there was less than $1,500 in the till and it looked pretty much like a washout. They came storming in at the last minute, however.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING MAY 24

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST									SOUTH										MIDWEST								FAR WEST				TOTAL POINTS
						N.Y.	Atl. City	Utica	Phil.	Fitch-burg	Balti-more	Bos-ton	Roch-ester	Wor-c'st'r	St. P'ts'g	L'ville	St. L.	Tam-pa	At-lanta	N.O.	Rich-mond	Jack'-ville	Nor-folk	San Ant'o	Chi.	War-ren, O.	Mil-w'kee	Cleve	Dear-born	Mpls.	Cincy	L. A.	Tulsa	Salt Lake	Fres-no	
						Jack Lacy—WINS	Alan Owen—WMID	Dan Fusco—WRUN	Larry Brown—WPEN	John Wrisley—WFGM	Buddy Deane—WITH	Jay McMasters—WMEX	Joe Deane—WHEC	Dick Smith—WORC	Bill Wright—WPIN	Carl Shook—WKYW	Noorb Moore—KXLW	Fat Chambers—WFLA	Bob Watson—WSB	Larry Wilson—WNOE	Harvey Hudson—WLEE	Tommy Tucker—WMBR	Roger Clark—WNOR	Bob Jenkins—KONO	Jim Lounsbury—WIND	Larry Brownell—WHHH	Paul Bartell—WFOX	Bud Wendell—WJMO	Robin Seymour—WKMH	Jack Thayer—WLOL	Rex Dale—WCKY	Bill Anson—KFWB	Bill Hyden—KRMG	Wayne Cody—KALL	Ed Ferry—KFRE	
1	2	7	Georgia Gibbs	Mercury	Kiss of Fire	5	..	..	2	2	..	6	..	1	..	4	..	..	9	1	2	2	..	4	2	3	3	3	5	3	1	..	..	..	7	144
2	4	6	Don Cornell	Coral	I'm Yours	2	..	..	6	3	2	7	3	4	7	..	3	..	..	5	..	..	3	3	2	..	5	2	1	10	..	..	..	3	127
3	8	3	Al Martino	BBS	Here in My Heart	1	..	..	3	1	..	..	..	2	..	..	8	2	6	10	8	..	5	..	1	..	1	1	1	..	2	7	..	..	..	117
4	9	8	Percy Faith	Columbia	Delicado	3	9	..	..	..	..	3	..	5	..	5	..	..	10	..	7	..	6	8	4	8	2	2	3	5	..	..	10	5	1	102
5	13	10	Eddie Fisher	Victor	Forgive Me	9	..	1	..	4	7	2	5	9	10	9	..	..	5	..	..	8	..	..	9	9	6	..	..	2	3	..	7	3	9	92
6	3	13	Doris Day	Columbia	A Guy Is a Guy	..	1	5	..	..	..	..	2	..	..	8	..	..	2	..	9	5	..	7	10	6	..	..	..	8	..	2	2	2	10	86
7	1	20	Leroy Anderson	Decca	Blue Tango	4	8	3	..	..	..	..	9	..	..	1	..	..	1	9	..	..	..	1	5	1	..	..	..	..	..	..	1	..	..	78
8	6	12	Don Cornell	Coral	I'll Walk Alone	..	..	..	..	1	..	..	1	3	8	..	..	..	..	..	..	..	..	5	6	7	..	4	..	6	4	..	..	..	8	68
9A	7	9	Eddy Howard	Mercury	Be Anything	..	4	7	1	..	..	..	7	..	..	..	7	..	..	..	..	..	4	..	..	4	7	..	..	..	5	3	..	7	..	65
9B	11	6	Johnnie Ray	Columbia	Walkin' My Baby Home	..	..	..	5	..	..	1	..	..	1	..	..	..	..	3	..	..	1	..	..	5	..	..	6	..	6	..	..	..	6	65
11	5	16	Kay Starr	Capitol	Wheel of Fortune	..	10	..	..	3	..	..	7	..	3	..	..	..	..	..	..	..	2	8	..	..	..	..	..	..	..	..	3	..	..	41
12	15	12	Guy Mitchell-M. Miller	Columbia	Pittsburgh Pennsylvania	..	3	8	..	8	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	4	36
13	10	15	Ella Mae Morse	Capitol	Blacksmith Blues	..	10	..	..	7	..	..	..	..	..	10	10	..	3	..	..	..	..	6	..	..	..	..	..	9	..	..	6	..	..	27
14	34	4	Tony Martin	Victor	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	4	..	..	23
15	..	16	Ray Anthony	Capitol	At Last	..	..	6	..	..	4	..	..	..	9	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	21
16	12	4	Eddie Fisher	Victor	I'm Yours	..	..	..	..	..	8	..	..	..	..	6	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	9	..	..	20
17A	25	2	Toni Arden	Columbia	Kiss of Fire	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	17
17B	16	4	Billy Eckstine	M-G-M	Kiss of Fire	..	..	..	5	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	17
17C	..	6	Mills Bros.	Decca	You're Not Worth My Tears	..	..	..	..	..	..	..	10	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	17
17D	17	3	Betty McLaurin	Derby	I May Hate Myself	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	17
21	21	6	Helen O'Connell	Capitol	Be Anything	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8	..	..	16
22	21	15	Four Aces	Decca	Perfidia	..	..	..	..	..	..	10	4	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
23A	..	2	Eddie Fisher	Victor	Just a Little Lovin'	..	2	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
23B	25	6	Buddy Greco	Coral	It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	14
25A	..	1	Dinah Shore	Victor	To Be Loved by You	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	13
25B	21	2	Jane Froman	Capitol	I'll Walk Alone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	13
27	25	12	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	2	12
28A	51	2	Perry Como	Victor	Why Did you Leave Me	10	..	..	8	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
28B	..	2	Trudy Richards	Decca	I Don't Mind	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	11
28C	46	2	Kay Starr	Capitol	I Waited a Little Too Long	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4	..	..	..	11
31A	34	3	Les Paul	Capitol	Carioca	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10
31B	..	1	Les Brown	Coral	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
31C	..	2	Dick Hayman	Mercury	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34A	..	1	Three Suns	Victor	Delicado	..	..	..	..	..	..	..	8	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34B	..	2	Tony Bennett	Columbia	Here in My Heart	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9
34C	..	3	Stan Kenton	Capitol	Delicado	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9
34D	..	1	Guy Lombardo	Decca	Delicado	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34E	..	3	Guy Lombardo	Decca	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34F	..	1	Peggy Lee	Decca	Be Anything	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40A	..	1	Four Aces	Decca	I Understand	7	..	9	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40B	..	1	Hugo Winterhalter	Victor	Vanessa	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	9	..	..	..	..	..	..	..	8
40C	..	1	W. Herman-D. Rose	M-G-M	Harlem Nocturne	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40D	..	1	Hugo Winterhalter	Victor	Somewhere Along Way	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
44A	..	3	Patti Page	Mercury	Whispering Winds	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	8	..	..	..	..	..	7
44B	..	3	Teresa Brewer	Coral	Gonna Get Along Without	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44C	..	14	Rosemary Clooney	Columbia	Tenderly	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44D	34	4	Frankie Laine	Columbia	When You're in Love	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44E	..	3	Glenn Miller	Victor	Perfidia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44F	..	14	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44G	42	2	Nat (King) Cole	Capitol	Somewhere Along the Way	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	4	..	..	..	..	..	..	7
51	17	4	Rosemary Clooney	Columbia	Half as Much	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	10	..	..	..	..	..	..	..	..	..	3

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING MAY 24

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	DON CORNELL (Coral)	I'll Walk Alone / I'm Yours
2	2	LEROY ANDERSON (Decca)	Blue Tango
3	5	GEORGIA GIBBS (Mercury)	Kiss of Fire
4	3	KAY STARR (Capitol)	Wheel of Fortune
5	..	AL MARTINO (BBS)	Here in My Heart
6	4	EDDIE FISHER (Victor)	Anytime / Forgive Me / I'm Yours / That's Chance You Take
7	9	PERCY FAITH (Columbia)	Delicado
8	6	ELLA MAE MORSE (Capitol)	Blacksmith Blues
9	..	JOHNNIE RAY (Columbia)	Walkin' My Baby Home
10	7	DORIS DAY (Columbia)	A Guy Is a Guy

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	BLUE TANGO	Mills
2	3	KISS OF FIRE	Duchess
3	2	WHEEL OF FORTUNE	Laurel
4	4	I'LL WALK ALONE	Mayfair
5	..	HERE IN MY HEART	Mellin
6	6	A GUY IS A GUY	Ludlow
7	5	BLACKSMITH BLUES	Hill-R
8	7	I'M YOURS	Algonquin
9	10	BE ANYTHING	Shapiro-B
10	8	PITTSBURGH PENNSYLVANIA	Oxford

VARIETY 10 Best Sellers on Coin-Machines Week of May 24

1. BLUE TANGO (14) (Mills)	Leroy Anderson / Les Baxter	Decca / Capitol
2. KISS OF FIRE (4) (Duchess)	Georgia Gibbs / Billy Eckstine	Mercury / MGM
3. WHEEL OF FORTUNE (15) (Laurel)	Kay Starr	Capitol
4. HERE IN MY HEART (1) (Mellin)	Al Martino / Tony Bennett	BBS / Columbia
5. I'M YOURS (3) (Algonquin)	Don Cornell / Eddie Fisher	Coral / Victor
6. I'LL WALK ALONE (5) (Mayfair)	Don Cornell	Coral
7. FORGIVE ME (5) (Advanced)	Eddie Fisher	Victor
8. WALKIN' MY BABY BACK HOME (1) (DeSylva-B-H)	Johnnie Ray	Columbia
9. A GUY IS A GUY (8) (Ludlow)	Doris Day	Columbia
10. BLACKSMITH BLUES (10) (Hill-R)	Ella Mae Morse	Capitol

Second Group

PITTSBURGH, PENNSYLVANIA (6) (Oxford)	Guy Mitchell-M. Miller	Columbia
THAT'S THE CHANCE YOU TAKE (1) (Paxton)	Eddie Fisher	Victor
BE ANYTHING (4) (Shapiro-B)	Eddy Howard	Mercury
DELICADO (Witmark)	Percy Faith	Columbia
ANYTIME (14) (Hill-R)	Eddie Fisher	Victor
PERFIDIA (5) (Peer)	Four Aces	Decca
AT LAST (6) (Feist)	Ray Anthony	Capitol
AY-ROUND THE CORNER (Frank)	Jo Stafford	Columbia
GANDY DANCERS BALL (Disney)	Frankie Laine	Columbia
I HEAR A RHAPSODY (Broadcast)	Frank Sinatra	Columbia
TELL ME WHY (16) (Signet)	Four Aces / Eddie Fisher	Decca / Victor
I WANNA LOVE YOU (Finburgh)	Ames Bros. / Kay Starr	Coral / Capitol
TENDERLY (E. H. Morris)	Rosemary Clooney	Columbia
BE MY LIFE'S COMPANION (1) (Morris)	Rosemary Clooney / Mills Bros.	Columbia / Decca
BROKENHEARTED (5) (DeSylva-B&H)	Johnnie Ray	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Germans Stomping on the Rhine As Jazz Invades Reich Kultur

Frankfurt, May 20.

German jazzophiles are bringing to Germany not only a knowledge of jazz but some of the greatest performers in the field.

Last month, under the auspices of the Hot Club of Frankfurt, Ella Fitzgerald sang in one of the largest theatres to SRO. Dizzy Gillespie is scheduled for sometime this summer, and Louis Armstrong comes in September.

Such performances, as well as those of Big Bill Broolzy, accompanied by Blind John Davis, and Graeme Bell's Australian jazz combo, are always filled to capacity, mostly by American soldiers and civilians. Prices range from 75c. to $4 with scalpers' prices up to about $10. But lesser shows by German jazz combos are usually sellouts, in both large and small cities, where farm youths are just as vociferous in appreciation as students and city workers.

Considering that jazz was completely forbidden during the war, Dixieland rhythms and even bebop have come a long way here. Because Nazi music arbiters decided that jazz was the music of "Negroes and Jews," for anyone caught listening to it on radio or records, it meant certain arrest and a jail sentence. Reichsmusik Chambre got mixed up in origins, though, and while allowing before the war Duke Ellington, Frankie Trambauer, Armstrong and Benny Goodman records to be sold and played, George Gershwin and Irving Berlin were strictly forbidden.

Gestapo Into the Act

One of those who went to prison for listening to the verboten music was later a founder of the Hot Club of Frankfurt. Gunther Boas, medical student at Jena, used to listen to the Armed Forces Radio Service with friends who whistled a signal—the opening bars of "Bugle Call Rag." One night it was whistled by a friend too many—a member of the Gestapo. Boas landed in prison in 1944 at Kahla, factory prison holding inmates of several European countries, the inmates coming under the Buchenwald administration. He stayed there until liberation in '45, when he made his way from the Russian to the American zone.

Two days before the Russians came in Boas packed up his 1,000 records, which included almost all the original Bessie Smith disks, and made his way to Frankfurt. He still has the records. On July 1 of the same year he met Joe Lippmann, cafe owner, who also had been jailed, and, with Dr. Jung, young wine factory owner at Rudesheim, formed the Hot Club of Frankfurt. It wasn't long before Boas, who plays a hot piano; Carlo Bolander, trumpet; and Hans Podehl, drummer, started the Two-Beat Stompers which gained some fame first at Lippmann's cafe, around the corner from the former location of the U. S. Press Club, and later playing at German Youth Activities concerts. Eventually the combo enlarged and is still going strong, but without Boas. He now plays every night as part of an Army Special Services orchestra, and acts as "editor" for an American Forces Network show, "Blues on Monday" with Johnny Vrotsis announcing. He has been made an honorary member of the New Orleans Jazz Club.

Boas admits that jazz had a hard start here, as Germans found it hard to understand. Cool jazz is still coolly received, but Dixieland is easy to understand and is steadily growing in influence, even with frequent and vituperative verbal assaults from an older generation which finds it an attack on German "kultur." But to Boas and fellow club members, "jazz is a real part of democracy. You will find no militarists in jazz. Neither is a jazz man ever intolerant."

Billy May Pulls 2,300 Customers in Pitt Date

Pittsburgh, May 27.

Billy May, local boy, proved at West View Park last week that he must have been partially responsible for the big biz here recently of the Patti Page-Frankie Laine-May package when on its own the May band drew more than 2,300 paid admissions to the amusement center's Danceland. May was the first name of the summer season to play there and set a mark for the others to shoot at.

A few nights later, West View played Stan Kenton and he drew 900 less than May. Kenton had a bad, rainy night to contend with. West View has flock of names booked booked for one-nighters this summer, on about an every-other-week basis.

Disk Biz Slump Cues Holdoff Of Pubs on Releases

Disk business has fallen to such a low ebb in the last couple of weeks that publishers are holding back tunes with the aim of getting a late summer or fall release. Sales slack has hit across the board with even the hits falling way below their normal weekly turnover. As a result, publishers feel that their songs won't make any money on mechanicals even if they climb to the top of the bestseller lists.

In a move to meet the business slide, which has been more severe than previous late spring dips, the major diskers are cutting down on the number of weekly releases. Columbia Records is only issuing a couple of platters per week, aside from special etchings, with the other majors following the same cutback policy. Columbia, incidentally, has been issuing the least amount of platters weekly ever since the first of the year.

A similar business kayo has been given to the sheet music end of the industry. Hit tunes that should be going at a 40,000 weekly clip have tapered off to slightly more than half that amount. One factor in the slump, according to trade execs, has been the midwestern floods which cut into the best copy-selling area in the nation.

DECCA'S NEW HIT IN PEGGY LEE'S 'LOVER'

Decca has come up with its biggest potential hit since the Weavers-Gordon Jenkins cut of "Goodnight Irene" a couple of years ago in the Peggy Lee slice of "Lover" with Jenkins again backgrounding. Released last week, side has stirred a strong initial impact with initial orders topping the 100,000 mark.

Decca is shooting to make the number its summer sales bellwether via an all-out promotion drive.

DeVol Wants Court OK Of Band Thrush Pact

Hollywood, May 27.

Frank DeVol's GLD Enterprises is seeking court approval of seven-year deal with thrush Jaye P. Morgan who's with DeVol orch. Gal, whose real name is Mary Morgan, is 20.

Pact starts her at $125 weekly, graduating to $1,000 over seven years. Deal calls for her services in radio, television, films and niteries.

Chappell's Flackery

Chappell Music has set up a new publicity department with Judy Feiner Crichton in charge of the operation.

Miss Crichton was formerly associated with the Lynn Farnol publicity office.

Ray Draws 3,300 In Albany Benefit

Albany, May 27.

Johnnie Ray, in a cuffo appearance for the Albany Cerebral Palsy Center building fund, drew an estimated 3,300 people at $2 scale to the 207th Anti-Aircraft Regiment Armory Saturday night (24). The singer-pianist did a characteristically vigorous 25-minute stint.

Francis Murphy's orch accompanied him.

Factions Line Up 6 Months Early As 802 Election Portends Fight

Despite the fact that elections for new officers of New York Local 802, American Federation of Musicians, will not take place before December, opposition elements have already made a bid to wrest control of the biggest AFM local from the administration. Two leaders of opposition groups, Al Manuti and William Feinberg, have already made a united front to buck the incumbents, headed by prexy Sam Suber.

Both Manuti and Feinberg, who ran under separate tickets a couple of years ago and were defeated, have apparently settled their differences and have formed a "New Unity" group. Administration execs are betting that this coalition will split up long before the elections over the question of dividing the posts. In any case, however, all groups in the union have learned in recent years that they cannot beat the administration candidates, known as the Blue Ticket, unless there is one united opposition slate.

The Unity group opened fire for the first time Monday night (26) at a meeting where the administration was flayed for alleged "waste and mismanagement of the union's funds and affairs" and for piling up "an enormous deficit in spite of the recent high-handed increase in dues." By tradition, the administration does not open up with its campaign until late in the fall.

Red Rodney to Okeh

Red Rodney Sextet has been pacted by Okeh Records, Columbia subsid. Rodney is a former trumpeter with the Benny Goodman and Woody Herman orchs.

Initial platters are expected to be released in late June.

Irwin Zucker, Coral Records Eastern disk jockey promotion staffer, is heading for Europe June 10 for a three-month trip. He'll rep several U. S. firms abroad.

Vallee to M-G-M

After a long layoff on wax, Rudy Vallee has been pacted by M-G-M Records to etch a flock of drinking songs.

Initial platter, which'll be released in June, includes Vallee's workover of "Bubbles In My Beer" and "The Beer That I Left Behind Me."

Northern Wins Verdict In Infringement Suit On 'I Love You' Number

Decision in the infringement suit brought by Northern Music, Decca Records subsid, against King Records, Lois Music, Keys Music, RCA Victor, Broadcast Music, Inc., M-G-M, Lucky Millinder, Sally Nix and Henry Glover, which wound up in N. Y. Federal Court in early March, was handed down Friday (23) in favor of Northern by Judge Sylvester Ryan.

Trial involved tunes, "Tonight He Sailed Again," by Guy Wood and Sol Marcus, and "I Love You, Yes I Do," by Sally Nix and Henry Glover. Judge Ryan, who had reserved his decision at trial's wind, found that the Northern tune, "Sailed Again," was an original piece of music and that the songs were similar. He also found that the King people had access to "Sailed Again."

At the trial, Northern had claimed that "I Love You" was an infringement of "Sailed Again" which Millinder was skedded to wax for Decca until it was discovered that Bullmoose Jackson already had etched the former tune for King. Northern alleged that Glover, who had been Millinder's arranger, copied the song in penning "I Love You." Northern's claim was for an unspecified amount.

DOREE and BILL
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SING
THE AUCTIONEER'S LOVE SONG
MGM 11233
I Wish We Were Sweethearts FIFTY YEARS AGO
78 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE. NEW YORK 19, N. Y.

Songs With Largest Radio Audience

Survey Week of May 16

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
Ay-Round the Corner	Frank
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
For the Very First Time	Berlin
Forgive Me	Advanced
Glorita	Life
Goody Goody	DeSylva-B-H
Honest and Truly	Lion
How Close	Life
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Kiss of Fire	Duchess
Lady Love—†"Soundoff"	Cromwell
Perfidia	Peer
Pittsburgh, Pennsylvania	Oxford
Please Mr. Sun	Weiss-B
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Summer Is A'Comin' In	Essex
That's How It Goes	Harms
That's the Chance You Take	Paxton
To Be Loved By You	Remick
Up and Down Mambo	Life
Walkin' My Baby Back Home	DeSylva-B-H
Wheel of Fortune	Laurel
Whistle My Love—†"Robin Hood"	Disney
You'll Never Walk Alone	Williamson

Second Group

At Last	Feist
California Rose—†"Son of Paleface"	Famous
Delicado	Remick
Ev'rytime	Simon
Festival	Bourne
Gandy Dancers' Ball	Disney
Here In My Heart	Mellin
Homing Pigeon	Shapiro-B
I Don't Mind	Duchess
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I Understand	Feist
I Want a Girl	Von Tilzer
If Someone Had Told Me	Witmark
I'm Confessin'	Bourne
I'm Yours	Algonquin
It's a Sin To Tell a Lie	BVC
Jeannine (I Dream of Lilac Time)	Feist
One Little Candle	Leeds
Piano Bass and Drums	Witmark
Rutza Rutza	Sheldon
Saturday Rag	Robbins
What Good Is a Gal	Miller

Top 10 Songs On TV

A Guy Is a Guy	Ludlow
Be Anything (But Be Mine)	Shapiro-B
Blacksmith Blues	Hill & R
Busybody	Alamo
I Waited a Little Too Long	Bishop
I'm Yours	Algonquin
Kiss Of Fire	Duchess
Pittsburgh Pennsylvania	Oxford
Singin' In the Rain	Robbins
Wheel of Fortune	Laurel

FIVE TOP STANDARDS

Glow Worm	Marks
Just One Of Those Things	Harms
Love Is Sweeping the Country	New World
'S Wonderful	Harms
When the Red Red Robin	Bourne

† *Filmusical.*

Inside Orchestras—Music

Recent release of the Les Paul-Mary Ford etching of the oldie, "I'm Confessin'" on Capitol Records is sparking the third big push on the tune since 1930 when it originally was written. The Paul-Ford workover is currently topping Cap's best seller list and has pushed tune's sheet sales up to the 5,000 copies a week mark.

Song, which was penned by Al J. Neiburg and the late Ellis Reynolds, was kicked off in 1930 via Rudy Vallee's waxing on the Durium label. Disk, which was peddled at 15c, went over the 1,000,000 mark. In 1945 Perry Como's RCA-Victor version spearheaded the tune on its first comeback spree. Como's waxing passed the 400,000 mark. General Music published the song originally but it was sold to Bourne Music several years ago.

The newly revised edition of "The ASCAP Biographical Dictionary of Composers, Authors and Publishers" (Crowell, $5) is a complete reference work covering the biogs and writing credits of 2,171 writer-members of ASCAP, including the works of deceased writers whose works are still licensed through the Society. Edited by Daniel I. McNamara, ASCAP's publicity chief, the work also gives a listing of ASCAP publishers.

Aside from the straight alphabetical listing of writers, the book also divides the members by place and date of birth and their current residence.

For the first time, RCA Victor is making singles available from a pop album cut by the Ralph Flanagan orch. Set, another in the label's "Top Pops" series, will be issued in album form only on 33 rpm and 45 rpm platters but singles will be sold on 78's. Policy switch was caused by the Victor execs' belief that a couple of numbers in the set may break for a hit.

Band Review

AL VEGA TRIO
Hi-Hat, Boston

Recently organized, the Al Vega Trio shapes as one of the more exciting, paced by the flashy 88-ing of the maestro who has long been intermission pianist at this popular jazz spot. While not a unique stylist, Vega is versatile and incorporates many different styles in his playing ranging from bop to more commercial "society" brand. As a single he's long been a fave here, and the addition of a couple of sidemen conceivably widens his scope of activities and opportunities.

Fundamentally a rhythmic group, bassist Frank Gallagher and drummer Jimmy Zitano lend strong backgrounding to Vega's keyboarding with combo especially strong on Latino rhythms accented by Zitano's bongo beating. In Trio's brief existence boys have polished several group vocal numbers such as "Them There Eyes," "Somebody Loves Me," etched a couple of sides for Prestige Records, the instrumental "Cheek to Cheek" and "Making Whoopee" and composed the "Hi-Hat Mambo" which allows Vega plenty of opportunity to display his pianistic agility.

Group is booked at the spot for an indefinite stand. *Elie.*

ASCAP Files Brace Of Infringement Suits

A couple of copyright infringement suits, alleging performances without licenses, were filed by American Society of Composers, Authors & Publishers members last week in Federal courts. First involved the James E. Strates Carnival and Chappell, Gotham and Santly-Joy music firms. Latter charged the carnival outfit with giving unlicensed performances of their tunes in South Plainfield, N. J. They are asking for an injunction and statutory damages.

Other case involved The Tropics, a Youngstown nitery, with Harms and Witmark firms as complainants. Suits were filed in the New Jersey and Ohio Federal courts.

Bertgil Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

A MERCURY ARTIST
RALPH MARTERIE
and his orchestra
is appearing with
JERRY MURAD'S HARMONICATS
Singing Star
RAY CURA
and talented
RICHARD HAYMAN
all appearing in person in Frank Dailey's Meadowbrook, Cedar Grove, N. J.
Current releases:
Ralph Marterie
"STREET SCENE"
"PERSIAN MARKET"
Harmonicats
"HOOTIN' BLUES"
"NIGHT TRAIN"
Ray Cura
"BLUE BOY"
"DESIRE"
Richard Hayman
"NO STRINGS ATTACHED"
"LOST LOVE"

ANOTHER RCA FIRST . . .

TOGETHER for the 1st TIME!

PERRY COMO AND EDDIE FISHER

sing . . .

"Watermelon Weather"

and

"MAYBE"

RCA VICTOR
20-4733
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RCA VICTOR RECORDS

'Broadway Classics' Rate Spot on 'Battle-Weary' Longhair Pgms., Sez Mgr.

New York.

Editor, VARIETY:

It was interesting to note in a recent issue of VARIETY the complaint of the Duluth impresario who voiced a gripe on the type of concert programs audiences are receiving from the leading exponents of the longhair field today.

One singer, at least, Muriel Rahn, whom I manage, recognized this fact some seasons ago, and has been actively carrying out her convictions in her programs all along. She includes songs from Broadway which she labels "Broadway Classics," and tells why she thinks they deserve a place on the concert stages today

Composers like Menotti, Weill, Britten, Blitzstein, Meyerowitz, Moore, Thomson, Rodgers, et al., are the Mozarts, Handels, Scarlattis, Brahms, etc., of our time. Lyricists like Hammerstein, Hart, Hughes, Dietz, et al., ditto. Why wait until they're dead to perform their works? Besides, the audiences of our time want to hear them.

Critics on two L. A. dailies who covered a concert there by Miss Rahn came out strong for her "courage" in programming the works on an otherwise straight legitimate concert. One stated the gal's "point was well taken that today's lyric stage can occasionally send fresh reinforcements to the battle-weary concert repertoire." The other headlined "Varied Song Repertoire Wins Favor" and further stated that the Broadway "classics" "proved by far the most successful portion of the program."

Dick Campbell.

Apollo Records chartered to manufacture records and transcriptions, with capital stock of 200 shares, no par value.

Foley, Kelton Settle Suit Out of Court

Nashville, May 27.

A $100,000 alienation of affection suit against Clyde (Red) Foley, folk singer and one of Grand Ole Opry headliners in night club debut at Astor Roof, N. Y., yesterday (May 26), was settled out of court last week by attorneys for Foley and for music publisher Frank B. Kelton, plaintiff in the suit. Terms of the settlement were not divulged but one of Kelton's attorneys called the sum involved a "sizable" one.

The country music star was recently released from Vanderbilt hospital here, where he had been admitted April 29 suffering from what his physician called an overdose of sedatives.

Canadian Music Crew In Korean GI Junket

Ottawa, May 27.

First Canadian musical troupe to entertain soldiers in Korea leaves June 4 for a month in the Far East. Five men and a girl will play behind the front lines, flying from here to Vancouver, B. C. and thence to Tokyo via commercial lines, then by army shuttle service to Seoul. After covering the combat area they'll entertain the wounded at an army hospital in Kure, 18-hour train ride south of Tokyo.

Cammie Howard, Ottawa dance orchestra leader, sold the idea to Brading's Breweries on basis of his personal services free. Others will be paid. BB will pick up tab on all but transportation, quarters and rations in the field, taken care of by the Canadian Army.

Vajda New C.C. Symph Maestro

Corpus Christi, Tex., May 27.

Frederick Vajda has been named new conductor of the Corpus Christi Symphony Orchestra.

Vajda replaces C. Burdette Wolfe who recently resigned due to differences with the board of directors.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 24

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	San Antonio, Alamo Piano Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	**"Blue Tango"**, (Mills)	1	2	1	1	5	1	2	1	1	2	1	2	112
2	3	**"Kiss of Fire"** (Duchess)	2	1	4	2	1	7	1	3	5	5	5	6	90
3	2	**"Wheel of Fortune"** (Laurel)	8	3	5	3	2	9	3	4	..	1	2	1	80
4	4	**"A Guy Is a Guy"** (Ludlow)	5	5	8	..	3	2	8	2	10	4	4	5	65
5	7	**"I'll Walk Alone"** (Mayfair)	7	6	2	..	7	4	5	9	2	7	8	..	53
6	5	**"Blacksmith Blues"** (Hill-R)	9	10	6	4	6	3	..	7	..	3	3	7	52
7	8	**"Be Anything"** (Shapiro-B)	6	7	7	5	10	..	4	6	7	9	6	4	50
8	6	**"Anytime"** (Hill-R)	10	..	10	7	9	..	6	5	..	8	7	3	34
9	9	**"Pittsburgh Penn"** (Oxford)	..	4	9	8	..	5	7	8	..	6	9	..	32
10	..	**"Here In My Heart"** (Mellin)	4	..	..	..	4	..	10	..	4	..	..	..	22
11	9	**"I'm Yours"** (Algonquin)	3	..	..	..	8	..	9	..	6	..	..	..	18
12	13	**"Forgive Me"** (Advanced)	..	9	..	6	..	..	..	..	8	10	..	..	11
13	11	**"Be My Life's Companion"** (Morris)	..	..	3	..	..	..	..	10	..	..	..	10	10
14	12	**"I Hear a Rhapsody"** (Broadcast)	..	..	..	..	..	..	..	..	3	..	..	..	8
15	..	**"Whispering Winds"** (Lear)	..	..	..	..	..	6	..	..	..	..	..	..	5

On the Upbeat

New York

Jimmy Zito disbanded his orch to join the **Les Brown** crew as a trumpet man... **Billy Eckstine** into the Copacabana, N. Y., June 5... **Lionel Hampton** orch opens at the Apollo Theatre, N. Y., Friday (30) ...**Tony Acquaviva** now managing singer **Al Martino**...**Josh White** opens at the Blue Angel, N. Y., today (Wed.)...**Mack Clark**, King Records publicity topper, in Memphis, Tenn., on a promotion stint ...**Alan Dean** stays at the Breakers, Rochester, N. Y., until June 1 ...**Ella Fitzgerald** opens at the Birdland, N. Y., June 5...**Illinois Jacquet** orch into the Harlem Theatre, Washington, May 30...**Freddy Martin** orch plays a one-niter at the Club Sevenoaks, San Antonio, June 9...New members of the **Erroll Garner Trio** are **Rodney Richardson**, bass, and **Joe Harrison**, drums...**Nat (King) Cole** opens at the Three Rivers Club, Syracuse, N. Y., Friday (30)...**George Shearing** into Angelo's, Omaha, tomorrow (Thurs.)...**Fran Warren** into the Flame, Akron, Ohio, for three days beginning June 6...**Eddie Heywood Trio** booked into the Embers, N. Y., June 6 ..**Sarah Vaughan** opens at the Harlem Club, Philadelphia, June 6.

Chicago

Sheraton Hotel resumes music policy after a year's lapse and is bringing in **Al Conte** group . . . **Hal Otis Trio** returns to the Celtic Room, Sherman Hotel . . . **Marble Club** is throwing a Dixieland series every Sunday with **Wally Wender Quintet** . . . **Bobby Wayne** and **Sunny Gale** combine for Capitol Theatre, Washington, date June 12 . . . **Tito Guizar** has lined up two summer symphony dates, first July 3-5 at Evansville, Ind., and second, July 7-12 in New Orleans . . . **Jeri Southern** has been set for Angelo's, Omaha, June 19 for two frames.

Claridge Hotel, Memphis, extending **Russ Morgan's** stay another week which has the band in from Aug. 1 through 14. **Henry Busse** follows for two more and then **Ken Harris** comes in for a week . . . **Vine Gardens** resumed dance music after dropping stage shows three months ago . . . **George Brunis** rejoins **Johnny Lane's** band at the 11-11 Jazz Club . . . **Perry Como** set for the Chicago Theatre, July 25.

Boston

Teddy Wilson Quartet, with trumpter **Harold Baker** currently at Hi-Hat for week's engagement . . . **Paul Barbarin** New Orleans group at Savoy until spot shutters sometime in June . . . **Wilson Lewis**, pianist out of action for several weeks due to jamming finger in cab door, back at the 88 at Eddie Davis' Steak House . . . **George Horwood trio** returns to Dreamwold Inn May 29 for fourth season . . . Storeyville winds season June 1 with **Ella Fitzgerald** . . . **Sabby Lewis** doubling as maestro at Sugar-Hill and WBMS deejay . . . **Harry Marshard** taking his band to Rolling Rock Club, Ligonier, Pa., May 30 and set for Spring Ball at Chevy Chase, Washington, D. C. the following night . . . **Paul Clement Trio** moved from Darbury Room to Show Bar with **Ellis-Carter Trio** back to the Darbury . . . **Zarde Bros.** quartet into Cafe Society. Hotel Fensgate, for summer . . . MCA booked **Blue Barron** band for Harvard Senior Spread, June 16 . . . **Ruth Allen**, pianist-vocalist into the new Saxony . . . **Michael Ventre** and his six piece rhumba group slated to open the Frolic Roof, Revere, June 1.

Pittsburgh

Luke Riley, with Casino season at an end, is augmenting his pit band by three men for a 10-day engagement at the Vogue Terrace. Following that, he goes back to a five-piece outfit again for a summer run at the Famous Door, formerly Johnny Brown's Club in East Liberty, beginning June 6... **Leo Zollo** orch, out of Philadelphia, booked for Duquesne University's Graduation Ball at Syria Mosque June 6...**Ray Anthony** plays a one-nighter at Sunset Ballroom in Carrolltown Saturday (31) ...**Lenny Martin** crew, playing for weekend dancing last several months at Anchorage, picked up for the summer...**Jimmy Spaniel** foursome into William Penn Tavern's Dream Room until **Lou Lavelle** quartet returns end of June ...Sam **Carson** is a newcomer to **Tommy Carlyn's** sax section... **Vaughn Monroe** one-nights at Kennywood Park tomorrow (Thurs.)...Royal Ballroom has cut out its Thursday night dances for the summer and will run only on Saturdays...**Joy Kaylor** all-girl orch booked for Vogue Terrace June 16.

Dallas

Freddy Martin band booked into Showland for a one-nighter on June 1. Martin is current at the Shamrock Hotel, Houston . . . **Frankie Yankovich** due in at Showland on June 20 . . . **Clyde McCoy** band in the state for a series of one nighters, and appearance at various army and air force bases.

Kansas City

Don Reid orch moves into Terrace Grill of Hotel Muehlebach this week for three-week stand, his annual session here. He replaces **Joy Cayler** who takes her all-girl orch off on string of one-nighters in area . . . Muehlebach is readying its new room, Cafe Picardy, probably for a June opening with music . . . **Carroll** and **Gorman** back at Eddys' Restaurant, a followup on their date here last fall. They're due for a fortnight at the Park Lane Hotel, Denver, set by **Ray Lyte**. Later they go into Yeaman's, Detroit, opening July 28 for six weeks . . . **Five Scamps** back in town after area dates and playing at the Half a Hill.

Selvin Back to N.Y.

Ben Selvin, general manager of Southern Music, who's been on a six-week junket in Europe, returns to his New York desk June 2.

Selvin's picked up several Italian pop tunes which he expects to intro in the U. S. market after they've been given an English lyric.

Bigger Than Ever

DEAN MARTIN'S

Capitol Recording of

"PRETTY AS A PICTURE"

MILESTONE MUSIC CO.

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Saturday Rag

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It's Music by

JESSE GREER

Program Today Yesterday's

ON THE BEACH WITH YOU

WORDS & MUSIC, INC.

BMI record report

"DISK OF THE WEEK" ● **I'M SORRY** (Algonquin)—"An exciting piece of wax," says *Cash Box*, rating the Bobby Wayne-Jan August (Mer.) and the Alan Dale (Coral) versions "DISK OF THE WEEK." *Billboard* calls Dale a "strong potential" and judges the Dick Haymes-Andrews Sisters disk "a top contender."

* * * * *

"BEST BET" ● **TATTERED AND TORN** (Montauk)—Dolores Gray (Dec.) earns *Billboard* "PICK" honors for this "bright new tune, sold with warmth and feeling." *Cash Box* labels it a "BEST BET" and "a warm reading of a spright waltz ditty that's folk flavored."

* * * * *

BILLBOARD "PICK" ● **OAKIE BOOGIE** (Hill & Range)—Ella Mae (Blacksmith Blues) Morse (Cap.) "has a healthy follow-up in this swingy opus" says *Billboard*. Naturally it is a "PICK."

* * * * *

D.J. PICK ● **VANESSA** (Meridian)—Hugo Winterhalter (Vic.) gives a classic touch to this musically rich instrumental. Rates a "Disk Jockey Pick" in *Billboard* and an "excellent" (B+) in *Cash Box*.

* * * * *

"BULLSEYE" ● **DON'T EVER TAKE THE RIBBONS FROM YOUR HAIR** (Acuff-Rose)—Eddy Arnold (Voc.) lands a *Cash Box* "BULLSEYE OF THE WEEK" for "a powerful side."

* * * * *

STRONG ENTRIES ● **THE WORLD HAS A PROMISE** (Fanmar)—Dinah Shore (Vic.) and Dolores Gray (Dec.) each have a strong entry here. *Billboard* rates Dinah in the "excellent" class. *Cash Box* cites Dolores for "a potent half." Tune has charming folk flavor.

* * * * *

HOT "SLEEPER" ● **HOOTIN' BLUES** (Gotham)—Sonny Terry Trio (Gramercy) comes from left field with a hot novelty. Picked as "SLEEPER OF THE WEEK" by *Cash Box*.

* * * * *

HIGHLY COMMENDED ● **MY GIRL** (Ludlow)—Frank Sinatra (Col.) turns up with one of those slow, melodic tunes which are his forte. Both *Cash Box* and *Billboard* commend the disk highly.

* * * * *

"VERY GOOD" ● **GIVE ME TIME** (Regent)—Another Johnnie Ray (Col.) vehicle rated "VERY GOOD" by *Cash Box*.

BROADCAST MUSIC, INC.

580 FIFTH AVENUE • NEW YORK

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 24

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Bass)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Denver—(The Record Shop)	Philadelphia—(A. Williams Co.)	TOTAL POINTS
1	1	LEROY ANDERSON (Decca) "Blue Tango"—40220	10	5	1	3	..	..	1	2	1	..	3	9	64
2	4	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	..	7	..	1	..	1	2	..	3	5	1	7	61
3	11	AL MARTINO (BBS) "Here in My Heart"—101	4	1	..	2	5	6	..	..	..	4	..	1	54
4	2	KAY STARR (Capitol) "Wheel of Fortune"—1964	7	..	8	4	6	..	5	8	2	7	2	..	50
5	8	PERCY FAITH (Columbia) "Delicado"—39708	6	2	6	..	..	5	..	5	4	2	9	..	49
6	6	DON CORNELL (Coral) "I'll Walk Alone"—60659	8	6	..	9	..	2	3	..	6	9	..	..	34
7	9	DON CORNELL (Coral) "I'm Yours"—60659	2	3	..	..	..	..	..	..	5	1	..	..	33
8	3	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	9	..	..	..	..	3	4	..	7	8	4	..	31
9	7	G. MITCHELL-M. MILLER (Col) "Pittsburgh, Penn."—39663	3	..	..	..	..	..	7	..	9	..	6	3	27
10	..	JOHNNIE RAY (Columbia) "Walking My Baby Home"—39750	..	8	10	6	4	..	..	..	..	..	..	2	25
11	5	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	5	10	2	..	..	..	10	6	..	..	..	..	22
12	12	EDDIE FISHER (Victor) "I'm Yours"—20-4680	..	..	..	5	3	..	9	..	..	..	..	6	21
13	18	BILLY ECKSTINE (M-G-M) "Kiss of Fire"—11225	1	..	..	..	2	..	..	..	..	..	..	..	19
14	..	TONY MARTIN (Victor) "Kiss of Fire"—20-4671	..	..	5	..	..	..	..	3	..	..	..	..	14
15A	..	HUGO WINTERHALTER (Victor) "Blue Tango"—20-4518	..	..	..	..	1	8	..	..	..	..	..	..	13
15B	16	EDDY HOWARD (Mercury) "Be Anything"—5815	..	..	..	..	..	..	..	..	8	..	8	4	13
16	10	JANE FROMAN (Capitol) "I'll Walk Alone"—2044	..	3	..	..	..	..	..	..	..	..	7	..	12
17	..	ROSEMARY CLOONEY (Col) "Half as Much"—39710	..	..	..	..	..	..	..	1	..	..	..	..	10
18	..	FOUR ACES (Decca) "Perfidia"—27987	..	..	..	..	..	..	6	7	..	..	..	..	9
19	13	EDDIE FISHER (Victor) "Forgive Me"—20-4574	..	..	4	..	..	..	..	..	..	10	..	..	8

FIVE TOP ALBUMS

1	2	3	4	5
SINGIN' IN THE RAIN	WITH A SONG IN MY HEART	JOHNNIE RAY ALBUM	AMERICAN IN PARIS	GUYS AND DOLLS
Hollywood Cast	Jane Froman	Columbia	Hollywood Cast	Broadway Cast
M-G-M	Capitol	CO-6199	M-G-M	Decca
M-G-M-113	BDN-309	C2-88	E-93	DA-825
K-113	KDF-309	K-93	9-203	
E-113	L-309	B-2-88	M-93	DLP-8036

Arty Boothmen Issue

Continued from page 7

sire to spread employment among as many men as possible.

Union's ruling ups the Fine Arts' weekly expense by about $250, which includes a 5% contribution to the union's welfare fund. Union's position is that it can't afford a practice where the 10-man booths on Broadway will be jeopardized by booths with smaller manpower.

The union has no set policy for the sureseaters, but an attempt is being made to bring about a consistent and unified scale. Main difficulty, according to the union, is the uncertainty in the type of product these theatres are booking. Originally a policy had been established for foreign and offbeat films. With arties booking top American product on occasion, the union said it was difficult to arrive at an "everlasting" policy.

Other Factors

A number of factors are involved in the union's determination on a policy for a specified theatre. Among these are type of house, location, seating capacity, product and run. Even in the large Broadway houses there is a variance in the number of men required to man a booth. Broadway policy applies to the Bijou and Golden Theatres, legit houses occasionally used for the showing of pix. They are required under the union rules to employ seven projectionists for a continuous-run pic, "eight and a half" for a roadshow attraction, and pay the Broadway rate although their seating capacities are considerably below those of the larger Stem theatres.

Beef of exhibs is that the union has no uniform, clear-cut policy. According to the union, it has asked the art house ops on several occasions to sit down for joint talks, but has been turned down, resulting in negotiations on an individual basis. As an example of the degree of conformity being established, a union official pointed out that the Paris and Park Ave. Theatres were operating under similar union rules as were the Little Carnegie, Normandie, Sutton, Trans-Lux 57th St. and 60th St. Union says it is cognizant of biz conditions and frequently gives an exhib a break to get started.

'51 Disk Gross

Continued from page 43

indie companies who deal exclusively in foreign longhair productions and therefore are not licensed by the AFM.

Comparison between the 1950 and '51 figures reveals that the conventional 78 rpm shellac records are due to play an important factor for some years to come and counters the belief of some trade execs that they are slated for an early disappearance. In both years, the shellacs topped the $102,000,000 mark, representing more than two-thirds of the total market. Although the growth of the slow-speed systems has been spectacular since they were introduced four years ago, their advance from now on is expected to be steady but slow.

One important factor in the stability of the 78 rpm market is the type of phonograph machines in circulation. It's estimated that nearly 75% of the 20,000,000 machines in use are equipped only for the old speed. All new machines, however, are rigged for the slower speeds as well but that is slated to have only a longterm impact on the business from now on. In the 45 rpm field, the advance of this system is explained in large measure by the conversion of many jukebox operators to the 45's.

Breakdown of unit sales during 1951 reveals that there were 127,970,000 shellacs sold as against 34,590,000 for the 45's and 6,570,000 for the 33's.

TOPPING ALL LISTS
BLUE TANGO
By LEROY ANDERSON
MILLS MUSIC, Inc.

A Sensational Record
ELLA MAE MORSE
Scores Again With Her
Capitol Recording of
"LOVE YA LIKE MAD"
BULL'S-EYE MUSIC, INC.
6526 Selma Ave., Hollywood 28

DECCA data
A SENSATIONAL SMASH HIT!
TWO GREAT ARTISTS!

PEGGY LEE
LOVER

GORDON JENKINS
AND HIS ORCHESTRA
DECCA 28215 (78 RPM) and 9-28215 (45 RPM)
PRICE 85¢ (plus tax)
DECCA RECORDS
America's Fastest Selling Records!

Night Club Reviews

Riviera, Ft. Lee, N. J.

Ritz Bros. (3), Maureen Cannon, Shaller Bros. (2), Art Johnson, Cabots (3), Walter Nye's and Pupi Campo's Orchs, Line; $5 minimum.

Don't look now, but there's a hurricane lashing the New York area these days, from out of the west, and it's called the Ritz Bros. Only this is the kind of hurricane that a roadhouse operator like Bill Miller welcomes for the moola it's bringing to his big Jersey jernt just across the George Washington Bridge from Manhattan. The Ritz Bros. have never been breezier.

Coming on the heels of their sock TV show for NBC, in which they established themselves as an item to be reckoned with in the TV comedy sweepstakes, the Ritzes still have the uncanny faculty of dishing out an entertainment that pleases most tastes. The passing years have failed to slow their reflexes, nor the zaniness with which they have been associated for a quarter of a century.

By current-day standards, there is much that Harry, Al and Jimmy Ritz do that is off the cob. They are certainly not for the sophisticates. But a laugh is a laugh, no matter who gets the pie in the kisser, and there's certainly no denying that any comics ever worked harder to get a laugh than the Ritz Bros.

Perhaps the niceties of modern comedy are lacking, but a peek through the haze and mist of the Jersey shore on any given night bears ample testimony why the blase skeptics, casting a jaundiced eye on the Ritzes' inanities, are to be discounted. The Riviera is turning 'em away these nights, and that's probably the best answer as to what's commercial in this day of folding night spots.

The Ritz Bros. are super-salesmen of the kind of comedy that still sells—if sold by the Ritz Bros. There is a certain tinge, corny style, or whatever you want to call it, that is acceptable with them, but with hardly anyone else. There is hardly a doubt, too, that they wear down your resistance after an hour on the floor.

There isn't much of anything they don't do. They clown, sing, dance and generally go at such a breakneck pace that a virtual state of emergency exists. Harry Ritz, the youngest of the trio, is the fulcrum for the comedy, as usual, with a rubbery kisser and pieces of physical business that have been widely copied over the years. If there are still those who would dwell on the oldie of "the one in the middle (Harry) being the talented one," brothers Al and Jimmy give the lie to this with an expert straighting that only the hepsters can acknowledge.

Sometimes the Ritzes slither off into the drainpools, but only occasionally. Their TV show certainly showed that they don't need this type of material. Here at the Riviera they are doing a takeoff on a tea-leaves reader, played by Harry with his brothers as aides; their standard takeoff on Continental singers (Chevalier, Sablon and Brisson) etc. Their walkoff, in the old, sauntering dance style that used to be popular in vaude's heyday, is still something to watch, both for the oldsters and the newer generation. It's a nostalgic touch that helps make the Ritz Bros. what they are.

The rest of the bill comprises Maureen Cannon's strident lyricizing of standards in musicomedy fashion; the Shaller Bros.' stock trampolining, plus the holdover Cabots and their interpretative dancing. There are a couple of production numbers notable for the lush costuming, and Art Johnson handles the intros and the production singing acceptably. The Walter Nye and Pupi Campo bands do a nifty job on the music, for both dancing and show. *Kahn.*

Bradna's 83d Birthday

Fred Bradna, equestrian director emeritus of Ringling Bros.-Barnum & Bailey Circus, celebrates his 83d birthday today (Wed.) in Saratoga.

"Big Top," Bradna's autobiography written with Hartzell Spence, will be published by Simon & Schuster Oct. 1.

Hotel Astor Roof, N. Y.

"Grand Ole Opry," with Red Foley, Minnie Pearl, Duke of Paducah, Jordanaires (5), Martha Carson, Eddie Hill Orch (9); Alan Holmes Orch (5); $1-$1.25 covers.

Following the corn-on-the-clef pattern of the pop music field for the past couple of years, Broadway has hit the folkways trail via this booking of the WSM-Nashville "Grand Ole Opry" troupe into the Astor Roof for the summer. This is undiluted cider-jug entertainment which should draw the visiting mountain folk as well as a passel of New Yorkers with a hankering for hayseed. It's a good pitch for the warm weather trade and could work as an offbeat hotel offering.

Even the decor of the Astor Roof ha been countrified to make this room into an uptown version of the Village Barn located in Greenwich Village. The roof's bandstand has been repanelled with a rustic pine veneer for a silo effect. Two murals on the side walls have a cornhusking motif and the only thing lacking is a barefoot maitre d'.

The entertainment matches. It's a twangy clambake of backwoods fiddling, singing and comedy. Red Foley toplines the layout with a brace of current folk numbers as well as a rundown of all the hinterland hits of recent times, from "Tennessee Waltz" to "Chattanoogie Shoe Shine Boy." It's a good straight vocal turn.

Do-si-do comedy patter is handled by Minnie Pearl and the Duke of Paducah (Whitey Ford), so billed on the radio show. Miss Pearl, in outlandish rural garb, is a raucous femme version of Bob Burns even unto the stories about her cousins and her uncle. She has a good style for the genre and appeals with her infectiously energetic delivery. She's also an excellent yodeler. The Duke of Paducah, however, is too corny even for this bill. His gags are either oldhat or off-color and he failed to hold the customers on opening night (26).

Additional vocal numbers are delivered by the Jordanaires, a male crew who sock across a repertory of spirituals. Combo is particularly effective on the standards; such as "Joshua Fit The Battle ob Jericho." Still another chirp turn is handled by Martha Carson who works over "Shot-Gun Boogie" in adequate style, and band's femme trio who hit well on "Down Home." The Eddie Hill orch, comprised of guitars, accordions and fiddles, supply the right kind of background for this type of show.

Back in the more normal Broadway groove, Alan Holmes quintet fills in between shows with smart society syncopations in a variety of musical styles from waltzes to rhumbas—but no hillbilly music. *Herm.*

Cafe de Paris, London

London, May 20.

Hildegarde with Salvatore Gioe; Sydney Simone and Winston Lee orchs; $6 minimum.

For Hildegarde this engagement is in the nature of a sentimental journey. It was her performance here at the Cafe de Paris just before World War II which proved to be her stepping stone to cabaret stardom. Now she has come back to receive acclaim from the public which applauded her talent when she was virtually unknown here. Needless to say, it was a triumphant return. The chantoosey from Milwaukee drew a large and distinguished audience for her opening.

In the two years since her last London date (she played the Savoy in 1950) the thrush appears, if anything, to have improved her technique. Her showmanship is still tops; her vivacity permeates the room; and her hep routine with its constant change of mood and style reflects her sparkling personality. The whole pattern of the act has been changed with the exception of the gimmick with the roses, and the little spiel that accompanies their distribution to fave customers and ringsiders is an integral and entertaining part of the show.

Hildegarde holds the stage for a solid hour and her glossy act embraces her now familiar routine of contrasting vocals plus selected pieces at the Steinway. More than a dozen songs make up her repertoire, and each is a click. From her opener "You Can't Have Everything," she segues deftly into an Afrikaans number, "All Will Come Right," from the British musical, "Golden City," which she picked up on her last London trip. One of the brightest songs in her selection is "Merrily, Merrily," and for potent comedy she whams with a trilogy written for her by Abe Burrows. And so through a succession of hits to her traditional songs, "The Last Time I Saw Paris" and "Darling, Je Vous Aime Beaucoup," before winding in smart fashion with "By Strauss" and "The Parrott."

When she needs piano accompaniment other than her own, Salvatore Gioe is on hand to do his usual first-class job, while the entire show is expertly backgrounded by Sydney Simone's aggregation.

The last time she saw the Cafe de Paris she was just plain Hildegarde. Her ovation on this occasion implied that she deserves the "incomparable" label. *Myro.*

Shoreham Hotel, D. C.

(BLUE ROOM)

Washington, May 22.

Jeanne & Walter La Mae, Hope Zee, Billie & Gene Lambart, Barnee-Lowe Orch (10), with Marjorie Brett; 50c cover, $1 Sat.

Blue Room comes in with one of the liveliest shows it has offered in some time. Solid biz is indicated until it closes down at month's end when hotel reopens its outdoor Terrace Room for the summer.

The La Maes are an adagio team with a considerable amount of tricky and semi-acro stuff which sets their act off as different in style than most such. Gal is an attractive redhead who may be the only adagio dancer in the business wearing her hair in a pony tail. Strongest parts of the act are the twirling and other acrobatic portions.

Hope Zee (New Acts) is the bill's solo singer.

The Lambarts are an acrobatic team of better-than-average stature in which the girls does full work and is not merely a stooge for her male partner. Act has some good tumbling and unusual balancing feats done on a small metal table. Team is handsomely costumed and very well received. It seems the kind of turn which would do even better on a vaude stage. *Lowe.*

Chez Paree, Chi

Chicago, May 23.

Jane Froman with Andrew Acker, Joel Gray with Hal Kantor, Larry Thompson, Johnny Martin, Chez Adorables (8), Brian Farnon Orch (8); $3.50 minimum, $1 cover.

Jane Froman is the first of a series of top name attractions this summer for the midwest's No. 1 supper club. As the starter, it will be hard for the rest of the incoming herd to offer more in the way of showmanship than this miss does. Riding the crest of phenomenal publicity, singer doesn't try to cash in on the press stuff, except to mention the recent picture about her life.

There are a raft of picture goers, as evidenced by opening night, who applaud like mad when each number is introduced. Chanteuse gets a standing three-minute ovation as she walks on the floor to strains of "I'll Walk Alone."

She has a peppy opening with "Get Happy" and when she wraps herself around "I'll Walk Alone," it's so quiet seatholders can hear the clash of silverware way back in the kitchen. Grabbing a hand-

(Continued on page 52)

HARBERS
Held Over 5th Week
COPACABANA
New York City
and DALE

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
35 ISSUES $25
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(Beginning with No. 1—No Skipping)
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Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS
* TALENT CONTEST *
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prize Awarded in the Case of Ties

MARINO SISTERS
OPENING MAY 29
ORIENTAL THEATRE, Chicago
Thanks to Gene Autry and Sam Levy, Sr.
•
Just Concluded
TOWN CASINO, Buffalo FOX THEATRE, Detroit
•
Direction—LARRY LUX AND PAUL MARR
203 North Wabash Avenue, Chicago 1, Illinois

CARROLL
and
GORMAN
King Recording Artists
Eddys' Restaurant
Kansas City, Missouri
May 23 to June 5
Booked by
RAY LYTE AGENCY
205 S. Beverly Drive, Beverly Hills, Cal.

BUD and CECE
ROBINSON
"RHYTHM on a RAMPAGE"
Currently
PARAMOUNT, N. Y.
Dir.: M.C.A.

MOMENTS OF MELODY

JON ANDRA
CARLTON and KARROL
Opening May 29th
HUNTER AIRFORCE BASE
OFFICERS CLUB, SAVANNAH, GA.
"A GREAT MUSICAL ACT"

LEW BLACK and PAT DUNDEE
(Beauty and the Least)
A new note in Glamor Comedy
currently
Theatre Royale
Sydney Australia
Direction
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FOSTER AGENCY, LONDON, presents
SEÑOR CARLOS

Now Appearing
ANCIENNE BELGIQUE
Antwerp, Belgium
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Available for a Vacation
JAY SEILER
20th Wk—Merriel Abbot Revue
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What the critics said:—Great for any BILL . . . pleases every TOM, DICK and HARRY . . . he's GEORGE and FRANK and ERNEST . . . ('s funny my names JAKE)
DIRECTION:
New York.....MAX NOVELLE
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WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk

JACK DENTON
WORLD'S GREATEST COMEDIAN
Publicity: JAY MARSHALL

Niteries Ponder Problems in Chi, Hub, Philly; Ohio, E. St. Loo; Tax, Fraud, Etc.

Chicago, May 27.

Illinois bistro owners were handled a blow last week when the Illinois Supreme Court ruled the state had the right to collect sales taxes from niteries. It ordered seven Chicago spots to give back $91,912 in tax that was refunded to them in 1948.

Ruling was the last effort of clubs which have been fighting since 1941 to avoid tariff on sale of food and drink. In December, 1951, the outgoing state attorney general allowed 28 niteries $331,100 in refunds. In November, 1949, the Supreme Court ruled that the clubs were liable for the tax, but made no ruling as to the return of the refunds.

Court's decision last week upset a ruling that Judge Harry Fisher of Cook County circuit court made last year. Involved in the new judgment is the Rhumba Casino, no longer operating; Brass Rail, Capitol Lounge and several individuals. There are similar suits for $240,000 pending in Cook County.

Crackdown on Sex

Boston, May 27.

Mayor John B. Hynes has ordered another crackdown on night spots catering to "undesirable characters" and suspended the Sunday entertainment licenses of Show Time and St. Moritz. Declaring war on bistros "where it is apparent that homosexuality is the principal attraction to patrons," Hynes also recommended that the licensing board, in control of weekday entertainment licenses, follow suit and revoke permits of offending spots.

It's understood that at least a half dozen other spots are under surveillance with license suspensions due. However, most of them employ very few pro entertainers, relying mostly on pianists or jukeboxes.

Lynch, Others Arrested

Philadelphia, May 27.

Jack Lynch and 13 others were arrested early Saturday morning (24) in a series of surprise police raids on three of the city's top private clubs. The raiders were led personally by the new police commissioner, Thomas J. Gibbons.

The raided spots were the Cambridge Club, launched recently with Lynch named as the steward; the Two-Four and the Dagmar clubs. All those arrested were held in bail for further hearings and charged with selling liquor to nonmembers and operating after hours.

In Philadelphia and throughout Pennsylvania, closing hour for licensed bars and cafes is 2 a.m. weekdays and midnight on Saturdays. Private clubs are permitted to sell intoxicants to members only, and to no one after 3 a.m.

Capt. Howard Leary charged that on Sunday (18) he was admitted without a membership card to the Cambridge and drank there until 4:45 a.m. He said Lynch, local nitery figure and former opera-

(Continued on page 53)

AGVA's 'Breach of Faith' Tag Vs. Ringling Circus

American Guild of Variety Artists' national administrative secretary Jack Irving last week charged management of the Ringling Bros. and Barnum & Bailey Circus with a breach of faith, alleging that circus officials refused to permit union organizers to write up membership applications from among the performers.

Irving claimed that agreement calls for granting of membership cards, which the performers will be permitted to keep. Irving declared that since union regulations call for applications to be filed before a card can be granted, failure to permit applications to go through normal channels constitutes a breach of faith.

Just what action will be taken by the union hasn't been determined as yet.

Copacabana, N. Y., show starting June 5 will be headed by Billy Eckstine, Blackburn Twins & Pam Cavan, and Kean Sisters.

Friars Frolic Pulls Peak $11,000 at N.Y. Latin Q.

The Friars Frolic at the Latin Quarter, N. Y., last Friday (23) grossed $11,000 for the organization, a record for the event. About 550 attended. It was the third Friars show to be held at that cafe.

Aside from the regular show which was integrated into the bits prepared by the Friars, guest performers included Milton Berle, organization's Abbot; Kay Armen, Johnnie Ray, Mary Beth Hughes, Robert Alda, Billy Daniels, Denise Darcel and Lisa Kirk.

Admissions were scaled at $15, $20 and $25.

Long Weekend As Harbinger Of Borscht Biz

Memorial Day weekend (30-1) is again expected to provide an indication of the condition of summer business at the mountain resorts in New York State. Reservations, it's reported, are somewhat below that of last season, but given a good break in the weather, bookers and hoteliers anticipate better takes than last season. Previous summer was considerably below that of 1950. Only the larger spots such as Grossinger's, Ferndale, and the Concord, Kiamesha Lake, did consistent capacity. Most inns were spotty.

Bookers, according to the hotelmen, feel that New Yorkers accustomed to spending mountain vacations will not stay away two years in a row. They anticipate a return of the regulars.

The hotels, bookers say, will continue to budget entertainment on same level as previously. Even if the Decoration Day holiday doesn't shape up well, the talent-inkers feel that the resort operators would gladly increase talent budgets on the gamble that it might mean increased grosses. Many would like to buy names, but there aren't enough to go around.

Mike Hammer Dies in N.Y. At 73; Pioneer Borschter

Mike Hammer, the vet agent who died in New York Saturday (24) at the age of 73, was regarded in the industry as the "father of the borscht belt." He was credited with having started and developed entertainment in the mountain resorts of New York State which now approximates $3,000,000 in annual bookings.

Vet date-diggers recall that more than 40 years ago Hammer spent a vacation in an obscure hill country hotel. He became so bored that he organized entertainment among the guests. Idea caught on and he became a social director. Shortly afterward, he started an agency which specialized in sending entertainers to the mountains.

It was soon found that self-entertainment wasn't sufficient and professional acts had to be bought at occasional periods. Other hotels picked up this innovation, and the entertainment industry was expanded considerably. Today, most performers around New York rely on mountain bookings to tide them over the generally slack summer.

Hammer was also regarded as a pioneer in radio station artist bureaus. He founded one for WMCA, N. Y., when that station was virtually a one-room enterprise. He originally helped develop Arthur Tracy, "The Street Singer."

Hammer also had served as technical advisor on the indie-produced pic, "Catskill Honeymoon," which had a borscht belt background. In later years he was supplanted as the top borscht belt booker by other firms. He was in moderate circumstances at his death.

Lou Weiss, of the William Morris Agency cafe department, underwent a hernia operation at Doctors Hospital, N. Y., last week.

Yvette 1st of Toppers For San Antonio Spot

San Antonio, May 27.

Yvette, singer, will be the first in a series of top performers for two-week stands in the Peraux Room of the St. Anthony Hotel here, opening June 3.

Hotel's Anacacho Room is to be closed for remodeling and the smaller spot is to be used. Bill McCune orch is booked for the bow.

Martin & Lewis Given to June 1 To Answer Copa

Dean Martin & Jerry Lewis have been given until June 1 to formulate a reply to the Copacabana, N. Y., as to whether they will give that spot a playdate this year. The N. Y. board of the American Guild of Variety Artists has wired the comedy duo to that effect. Disregard of the deadline will put the comics on the union's unfair list. Should that occur, it's probable they will be prohibited from working any other show biz field, inasmuch as the other branches of the Asssociated Actors and Artistes of America will recognize AGVA's listing.

Dispute stems from the Copa's insistance that M&L honor a contract they signed last year to play that spot for four weeks at $6,000 per. They were to have begun their date May 1, but now Copa is seeking their promise of a later date. Copa claims that at the time of the pacting, Lewis was advanced $10,000. Comics now prefer not to play because of commitments to film producer Hal Wallis. They are willing to pay the Copa the face amount of their contract plus the $10,000 owed the cafe, but the Copa prefers to have the duo work the nitery.

Jules Podell & Jack Entratter, spot's operators, feel that pay or play pacts are inadequate in view of the coin that they can make when the comedians work at $6,000 per week.

MARTIN & LEWIS SET FOR TEX. STATE FAIR

Dallas, May 27.

Dean Martin and Jerry Lewis will head a variety revue as the feature attraction of the State Fair here next Oct. 4-10, according to James H. Stewart, exec veepee-general manager of the expo, and Charles R. Meeker, Jr., managing director of the auditorium. (The negotiations were reported by VARIETY last February.)

Comic will give 24 performances in 16 days. Same schedule for "South Pacific," here in '50, drew a $320,000 gross, while last year's "Guys and Dolls" pulled a $269,000 b.o.

100G Against %

Hollywood, May 27.

Martin & Lewis will get a reported $100,000 guarantee against percentage for their 16-day stand at Texas State Fair in Dallas next October. They'll bring their own show but haven't yet lined up facts.

Lew Wasserman, prexy of Music Corp. of America, closed the deal for duo.

N.J. Riviera's July Names

Riviera, Ft. Lee, N. J., has signed Will Mastin Trio with Sammy Davis, Jr., Zero Mostel and Georgia Gibbs to head the July 2 show.

Spot currently has Ritz Bros. headlining. Tony Martin and Jack E. Leonard follow June 5.

Tijuana's 15-Peeler Bill

Tijuana, Mex., May 27.

Moulin Rouge, newest nitery on Avenida Revolucion (this city's Broadway and Sunset Strip), opened Wednesday (21) to fair crowd, mostly wide-eyed sailors.

Headliner in girlie show is Jennie Lee, stripper. Fourteen other peelers plus Mary de Pina, tabasco singer, fill out show.

See AGVA Killing Off Agents' Assns. Via Cuffo Franchises to Percenters

Pitt Cafes Sked Names After May Kegler Kick

Pittsburgh, May 27.

With month-long bowling, league banquet season over, cafes are hitting the name belt again for June. Jackie Heller's Carousel has a strong lineup beginning next Monday (2), with Victor Borge, and Sally Rand, Jerry Colonna and possibly Dorothy Dandridge following.

Copa is bringing back Will Mastin Trio on Monday for two weeks. Act played Lenny Litman's room couple of months ago and set a new attendance record, during Holy Week at that.

Three Suns opened last night (Mon.) for a fortnight at Bill Green's and Ankara installs a new edition of George Arnold's ice revue, also next Monday.

Carousel, which normally closes down for several weeks each summer, will try to make a go of it straight through this year.

Coast AGVA Cues 3-Union Merger, Insurance Exit

Hollywood, May 27.

Coast membership of the American Guild of Variety Artists is expected to lead two important movements at the union's convention here June 9-12. These are (1) to institute a three-union merger within the Associated Actors and Artists of America and (2) to drop the AGVA insurance plan.

Feeling of the Coast membership on the insurance is that the performers are griping over the entire plan because on the theory that the cost of the premium is already taken out of the act's salary because of pre-pact haggling. It's also their stand that the insurance premium reduces the number of jobs available to entertainers. Money spent on the premium, it's felt, might be used to hire another act.

On question of the merger, some of the Coast membership declare it would be impossible to effect a five-card amalgamation by the July 1 deadline which was adopted by the 4A's. Consequently, it would be better to work on a welding of AGVA with Television Authority and the American Federation of Radio Artists. AGVA has been favoring the five-card merger.

It's felt that the three-card link could be started immediately and could be accomplished by the deadline. It's also believed that with the three-card merger of AGVA, AFRA and TVA, 80% of the performers in video would be encompassed.

Mainland Talent Zooms Honolulu Nitery Grosses

Honolulu, May 27.

There's lots of activity in niteries here, especially with new influx of mainland talent.

Topnotchers are at South Seas and the Four Jokers at Lau Yee Chai, two of Waikiki's top grossers, both getting heavy armed forces play.

Art McCue and Al Arriola, piano duo, are working Maundrell's Waikiki, while Helen Boice is augmenting Ted Wells and Dixieland troupe at the midtown Zebra Room.

Downtown Brown Derby has brought in a troupe en route home from six-month engagement in Japan and the Philippines, including Harry Wagner, baritone; Dee Morell, Marion Gay and Pat Sullivan, dancers; Bobby Libonati, marimba; Rene Zendejas.

It's biggest number of stateside acts here in some time.

Betty Clooney, sister of Rosemary, and Roy Stevens orch open at the Cat and Fiddle, near Troy, N. Y., tomorrow (Wed.) for five days.

American Guild of Variety Artists is slated to make another attempt to eliminate major agents' associations at its convention in Los Angeles June 9. For the second time in three years, it's anticipated that a resolution will be introduced to permit the union to issue agency franchises at no cost to all who qualify.

Under present regulations AGVA charges individual agents $50 for a license. Agents who are members of an association get their franchise through the organization at no cost. The annual association dues are generally $50, same cost of applying directly to AGVA for the permit. Theory is that it's cheaper for the union to have the organizations, such as Artists Representatives Assn. and Associated Agents of America, police their members and see that they live up to union regulations.

However, it is now felt that it may be better for the union to take over the job of policing percenters. In this way, the union can nix any agent that fails consistently to live up to union regulations.

Several years ago the AGVA convention voted free franchises, but this was later rescinded and union started to work on a new set of agency regulations. These haven't been completed as yet.

Issuance of free franchises would mean that the agency associations would lose considerable strength, inasmuch as they would have to tax members for expenses to run the group. There would be no financial benefit or even parity by membership. At the same time, issuance of free franchises could be construed as voiding union's recognition of the associations. Thus AGVA could revoke an agent's franchise for cause without notifying the association of what it was doing.

U.S. Advancing 15G To Return 30-People Unit from S. A. Fiasco

Cast of "Water Capers," which has been stuck in Montevideo, Uruguay, will be transported back to America by the U. S. Government. It's expected that transportation costs for the 30 members of the troupe will be around $15,000. The American Guild of Variety Artists, which has been in communication with the U. S. consul in Montevideo, expects producer Noel Sherman to make good the transportation costs advanced by the Government.

The Sherman show has been in difficulty for sometime during the South American tour. Sherman, prior to departure, put up a $4,500 bond with the union.

Transportation from Miami Beach, where the troupe assembled, to Bogota, was to have been covered by $1,000 of the bond. Balance was to have been retained for salary. Bond covered return trip.

Sherman previously underwrote a European tour for a water show headed by Johnny Weissmuller. This jaunt also was a financial dud.

Ritter's London Rodeo

London, May 20.

Tex Ritter headlines in "Texas," the Tom Arnold rodeo which opens at Harringay Arena July 26. All arrangements for the production were completed by Arnold on his return from America with Francis S. Gentle.

The cast includes Buff Brady, Betty Brady, Teddie & Betty Lamb, the Sons of the Saddle Cowboy Band, Tex McLeod and Cal McCord. There will also be a lineup of western novelty acts.

Pitt's Long-Run Line

Pittsburgh, May 27.

Longest nitery run for a line of dancing girls in local history will come to a close at the end of this month when the Miriam Sage group winds up a two-year stay at Lenny Litman's Copa. However, it'll only be the chorus and not the Sage label going out.

Litman has signed Miss Sage to put together another ensemble to go into the Copa around the first of July.

Night Club Reviews

Continued from page 50

Chez Paree, Chi

mike, she tours the room with an upbeat selection, "Singin' in the Rain," "Love is Sweeping the Country" and "Night and Day." Vibrant chirper even manages to sell several special-material numbers, which in the hands of a lesser personality would be more or less humdrum. She returns to a more familiar medium with "Embrace Me" and "Tea For Two" which winds up in a community sing. She leaves them wanting with a natural closer, "With A Song in My Heart."

Joel Gray is making his first nitery appearance although comic has appeared in "Borscht Capades," TV, and recently in a picture. Although a reported 21, he looks more like 16 and, of course, capitalizes on his youth. He's a frantic combination of Jerry Lewis and Eddie Cantor, skipping hither and yon for more than five minutes before settling down with a sock novelty tune about the memories, a la Sophie Tucker, of five years ago. Lad has a closer which brings out the Danny Kaye in him, a Yiddish-type folk tune, but while it might register with half the audience, it's unintelligible to the other half. With more material as his memory stint, less abondon, and a sizing up of the coverees, Gray could be steady fare here.

Larry Thompson has an amusing act, with the juggler working on skates sweeping around the floor as he tosses aloft balls, Indian clubs, hoops and wands. There's some tricky back skating stints between candles, but much of it is lost with the crowded room, although it gets a big mitt from the ringsiders.

Johnny Martin paces the show well with his emceeing and production songs, and the Chez Adorables, a new line of girls, are obtaining a polish sadly lacking the last six months. Brian Farnon group does an admirable job in the backing sessions. There's also some good work done by the accompanists of Miss Froman and Joel Gray, Andrew Ackers and Hal Kantor.

Zabe.

Continental, Montreal

Montreal, May 21.

Les Freres Jacques (4), *Roy Douglas, Laine & Crawford, Lao & La Minerva, Johnny Di Mario Orch* (7), *Bill Moody Trio; 85c admission.*

Coming to Montreal for the first time (via New York) from the boites of Paris where they have been clicking heavily with the cafe set for the past couple years, Les Freres Jacques look to establish themselves solidly with the local French trade. That Montreal should have been their first port of call on this side of the Atlantic is evident from the songalog currently being offered. Everything, with the exception of two numbers in the present 45-minute stint, is in French. Their N.Y. reception would have been greater had they played here first and broken in more Anglo-Gallic songs on the bilingual localites.

Stressing the comedy angles at all times, the boys are garbed in black leotards, bright, long-sleeved shirts of various colors, topped by either derby or opera hats and a collection of handlebar mustaches which they change with the different numbers. Their miming and precise gesturing, although inclined to go overboard at times, is effective, and staging is not unlike Les Compagnons de la Chanson. However, unlike any other group of this kind, they stay well away from any straight or serious number and because of this, overall tempo is inclined to drag. The inclusion of something other than broad comedy would break the similarity and give act wider appeal.

Remainder of revue backing Les Freres Jacques seems rather unnecessary other than to make additional time. Laine & Crawford work the acro tricks for plaudits; Roy Douglas gathers yocks for his nifty ventro routines with a dummy called Eddie Echo, and Lao & La Minerva mix the Latin twisters to their zenith with the femme half of team adding a few burley touches for obvious attention and male appreciation.

Newt.

Ciro's, Hollywood

Hollywood, May 24.

Samia Gamal, George DeWitt, Dick Stabile Orch (8), *Bobby Ramos Rhumband* (5); $1.50, $2 *cover.*

Sub-billed George DeWitt, in a return date at this Sunset Strip spot, is the saving grace of this layout which stars highly touted Samia Gamal, the Egyptian belly-dancer. Torso tosser may be the favorite of kings, but the peasants of the Coast are more than a mite disappointed.

As presented at Ciro's, Miss Gamal's publicized turn is merely a specialty act that could have been more potent if spotted in the middle of a big show. As top attraction, however, the six-minute gyrations leave much to be desired. Not that the gal is inexpert in her handling of the wiggling dance form. But the turn is lacking in subtlety and showmanship and invites inevitable comparison with carny cooch dancers. More than a handful of ringsiders at the opening show would have preferred to see Lili St. Cyr come back.

DeWitt, vastly improved since his last outing here, is the crowd-pleaser. His timing and delivery have improved and while he's still using a lot of familiar material, it's now spiced with newer stuff that wins easier laughs. Takeoffs on teleshows rate highly, but he does best with some rapid-fire imitations of w.k.'s singing "I Can't Give You Anything But Love." Mimicry isn't confined strictly to singers but includes such people as Peter Lorre, Lionel Barrymore, Humphrey Bogart and James Cagney and derives its appeal as much from the unusual treatment as from the general high standard of accuracy.

Dick Stabile and Bobby Ramos crews share terp chores, with the Stabile men backing the show while the batoneer emcees. Latter is his weakest facet and he'd do better to play it straight or get some writers.

Kap.

Sugar Hill, Boston

Boston, May 24.

"Hot Chocolates of 1952," with Bill Bailey, Barbara Jai, Zephyrs, Mable Lee; Jimmy Wall, Conrad Pringle, Catherine Davidson, Sabby Lewis Orch (6), *Billy Shiflet Trio; no cover or minimum.*

Following on heels of successful four-week stint of Larry Steele's "Smart Affairs of 1950," Sugar Hill bonifaces are continuing the format; with current layout featuring a couple of members of defunct "Shuffle Along" surrounded by nitery production trappings. Tabbed "Hot Chocolates" production has plenty of zip and although uneven in spots at opening performance, a couple of nights of break-in and it should compare favorably with its predecessor, for the talent is definitely there.

Grabbing feature spot is Bill Bailey (ex-"Shuffle Along"), Pearl's dancing brother, who has temporarily suspended his preaching activities to latch on to a few bucks. To quote, "It may seem strange to see the reverend dancing here, but he's got to eat." Guy clicks solidly with his off-the-cuff quips and neat terping a la Bill Robinson.

Another "Shuffle" alumna is thrush Barbara Jai, a local gal, with looks and pipes to make it eventually. However, her choice of songs is ill advised for she's the sultry type. "Come Rain or Shine" is her topper. Also included in her songology are "Mean to Me," "Yours," and "I'll Remember April." While they're okay, from aud reaction her forte appears to be more sophisticated stuff.

Spotted are Two Zephyrs, zany male duo of terpsters who score with deadpan panto bit of a couple of fueding crap shooters. Also include solo and duet terping for nice results. Mable Lee, a hip-swinging vocalist, grabs two spots, first vocalizing "Got Nobody to Love" and "That's Who" and later appearing with chorines in sesh of free-wheeling bumps.

Line gals cavort through three numbers featuring Catherine Davidson and Conrad Pringle with entire production emceed by Jimmy Wall. Latter's comedy stint and efforts to tie production together are below par, with tightening indicated for best results. Sabby Lewis orch showbacks acceptably but presentation band number is overlong and meaningless.

Elie.

Riverside, Reno

Reno, May 22.

Joe E. Lewis, Kitty Kallen, Riverside Starlets (12), *Bill Clifford Orch; no cover or minimum.*

Joe E. Lewis seems to be selling his risque material to Riverside-liners without too much effort. Nevertheless, the theatre restaurant is not used to the lyrics of such things as "She Has the Biggest Parakeets in Town." The hefty guffaws of the devotees, few as they may be, keep Joe E. in laughs while the cool and sedate Renoites shudder through it all.

It's been mentioned numerous times in shows caught at this divorce capital that Reno audiences are remarkably unreachable. They are prim, critical and undemonstrative. It's this type of onlooker that Lewis is playing to during the week. Weekends are beginning to fill up with tourists—and with out of town trade, Joe E. does well.

George Moro stages an elaborate buildup for the comic with the entire string of Riverside Starlets. The chorus does a "Show Biz" routine, opening with all of them walking about reading Variety. They take off on various personalities of the past—Theda Bara, Clara Bow, Mary Pickford — plus some current stars like the Andrews Sisters and Carmen Miranda. Then, with much fanfare, they introduce the "real star in show business," Joe E. Lewis.

Between post times, in which he takes drinks off the piano, he does parody after parody. He begins with a bit concerning his weakness for gambling, especially horses. "Why Don't British Pictures Have English Titles?" brings the crowd into action. Lewis springs to life once in a while with a series of fast dance steps—but mostly the action consists of dragging around a floor mike. All the conversational material is built on gambling and drinking.

Only other act in this show is Kitty Kallen. She's bright and pretty in beautiful gowns but spends almost her entire stint with special material. In one show she does a new song, "What Good Is a Gal Without a Guy?," the only pop tune in her repertoire. The closest she gets to standard numbers is "Glocca Morra."

Her special material is all novelty, the best of which is "Please Take Me Home This Moment." She supplements this with "I Wish I Had a Daddy in the White House." A short takeoff doesn't sell. In this she sings "Show Business" a la Ethel Merman; Lena Horne and Ella Logan.

Miss Kallen's voice is pleasant but seems lost on novelty. A few more standard pop tunes would brighten her stanza greatly. For an exit, she cruises ringside singing "Honey Bun," wearing a sailor hat and dancing a bit. It's a weak closing. With her looks, the tablers keep waiting for a ballad or two, and some good arrangements.

Mark.

Gatineau Club, Ottawa

Ottawa, May 23.

Stan Kramer & Co. (3), *Sheldon & Burnett, Alex and Galina, Harry Pozy Orch* (8); *75c cover, $1 Sat.*

Joe Saxe gives his Gatineau Club customers one of the most satisfactory shows he's ever had in the current bookings. Every act is okay, working smoothly and faultlessly with clicko material, eagerness and freshness.

Bill is topped by Stan Kramer's marionettes. Assisted by his mother and father, backstage and front, handsome youth exhibits fast-paced, intelligent showmanship whether his amazing dolls are on the miniature stage or working on the club floor in fluorescent light.

Following his dolls via a boff panto of Johnnie Ray, Stan begs off frequently after introducing parents, who work larger dolls in a spectacular "Southern Belle" routine on the floor.

Bobby Sheldon, who m.c.'s the show, works smartly with June Burnett in a music and comedy routine that has the slickness and heft of a bigger production number. Their okay material is diversified and Sheldon is on solo with a Danny Kaye impression to music.

Alex & Galina mix acro, terps and music with grace and originality, closing with Galina headstanding on her partner's scalp while she plays a concertina and he a guitar.

Gorm.

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TO: JIMMY HUSSON

Sometimes in show business things can happen which are embarrassing either to a performer or to a cafe. In this instance, due to a conflict in bookings, Jimmy Husson was inconvenienced by the management of the Chez Paree at a time when he was scheduled to open an engagement there commencing May 23. When it was discovered previous commitments had been made, Jimmy, being a swell guy that he is, very graciously offered to step aside. We are deeply grateful.

We also wish to make it known that we are looking forward with great pleasure in having Jimmy with us at the Chez within the next six months.

Once again, Jimmy, thanks a million. Here's hoping you enjoy nothing but the best.

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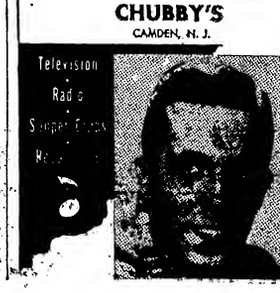

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U. S. Army's 'Showcase' in Germany Gives Break to Hundreds of Acts

Frankfurt, May 20.

Vaudeville and variety acts in Europe in the last three years have received their biggest shot in the arm since the end of the war through the aid of the U. S. Army's Special Services Entertainment Branch generally but more specifically through "Showcase." Latter is the idea of Capt. Michael J. Ellis, Special Services entertainment officer here. Ellis came here in March, 1949, and almost immediately set up his branch's unique way of auditioning entertainers.

All entertainers of any nationality who come to his offices are given an addition.

"Showcase" performers cash in on a real tryout, with the possibility of immediate bookings throughout the command. Capt. Ellis estimates that he has seen at least 3,000 performers, from individual dance, song, magic, juggling or comic acts, to entire bands. Performers are picked from every country in the world, including China, Siam, Hawaii, and DP's from Russia. Ellis has never turned anybody away without a hearing. Those who are good may be referred to an Army-approved Allied or German agency for further handling.

If performers make the "Showcase" grade, they immediately get bookings of from one to two years. It takes six months to tour the command, and frequently many of them are rebooked. Angel's Aces, agented by Canadian-born Don Angel, started in 1950 and is booked through to January, 1953. Performers get a fair salary and living expenses can be kept to a minimum.

Sometimes performers have already made names for themselves before coming here, like Rod Strong, formerly playing at the Lido in Paris. Strong is now dancing in N.Y., and his wife, Dale Strong, who appeared here with him, is now appearing at the Latin Quarter in N. Y. Chax Chase, Senor Carlos (Carl Fried) and Roscoe Ates were among the most popular with the troops. Circus acts in particular have gone on to better things, many of them signing with Ringling Bros.-Barnum & Bailey in the U. S.

Ellis, who formerly handled bands, has been working indirectly for the Army's Special Services branch since 1942. He returns to the U. S. soon for assignment. "Showcase" will be continued here by Lt. Roy Freeman, former radio script writer in Hollywood.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 27.

Bob Hall, backstage electrician of the Apollo Theatre, N. Y., registered as a new guest.

Dolly Gallagher, ex-Varietyite ozoner, in to summer in the downtown colony, just as a matter of precaution. She is the daughter of Marie (WB) Gallagher, who also beat the rap here.

Peter Loehrer, Melbourne, Fla., boniface, will open the shuttered historical nitery, the Swiss Chalet, on Decoration Day.

Ellen Muske shot in from N. Y. for a chat with Grace (ABC) Davidson and found her all pepped up.

Theresa Loomis, staffer from the N. Y. office of Columbia Pictures, in for the observation routine.

Sgt. Tom Powers in from California to see his brother, George (Elephants) Powers, whose progress is tops.

Juna Payne in from Boonton, N. J., for a look-see of her daughter, Patricia, of the Switow circuit, Louisville.

Jack (Guy Bros.) Casson, accompanied by Ray Collett and Art Harris, took time out from the Rotarian convention at Lake Placid to chat with this mugg about old times—30 years since our last meeting.

New officers for the new rehabilitation facilities at the Saranac Lake Study & Craft Guild are headed by our own house medico, Dr. Homer McCreary.

Write to those who are ill.

Niteries Ponder

Continued from page 51

tor of the Walton Roof, Zodiac Room, etc., was present during this time.

Upcoming Freeze Ruling

Columbus, O., May 27.

Ohio Supreme Court will again be asked to rule on the right of the Ohio State Liquor Board to freeze liquor permits at any point below the statutory number. The case will be that of James Tsantles, Fostoria hotelman, who has been trying to get a nitery permit.

The state court currently has under advisement the question of the freeze on liquor licenses first presented in a case submitted by Joseph Mandalla, Akron, who attacked the freeze order on the grounds there is room for a nitery license in Akron on a population basis.

The court ruled the Liquor Dept. must receive and process Mandalla's application for a permit, but did not order the department to issue it. It appears the question of issuing the Mandalla permit will be covered in the Tsantles case.

Guilty in Liquor Frauds

St. Louis, May 27.

J. Fred Koenig, owner of the Playdium, highly patronized nitery in downtown East St. Louis, across the Mississippi from here, his wife, Grace, and manager, Birney T. Harvey, Jr., last week were found guilty of violating internal revenue laws via liquor frauds by a jury in U. S. District Judge Fred L. Wham's court in that city.

The trio was charged with unlawfully re-using whiskey bottles and of selling inferior grades of iquor from bottles carrying the labels of higher-priced brands. They were acquitted of a conspiracy count in the indictment. Judge Wham said sentence would be pronounced this week.

Koenig is a former St. Louis Republican politician who in 1944 pleaded guilty to black market liquor operations in St. Louis. He was placed on probation for 18 months.

AGVA Employs 'Surprise Raid' Stunt To Uncover Violations in N.Y. Spots

New York branch of the American Guild of Variety Artists staged a surprise series of spot inspections around the area Saturday (24) and came up with a number of violations. All were corrected on the spot with the net results being that the union collected a considerable amount of money in dues and initiation fees, and several agents were notified that infractions, such as hiring performers not in good standing with the union, might lead to more serious punishment other than the reprimand that they received.

Agents called the sudden inspection a raid and felt that the step taken under the direction of the union's eastern regional topper, Jimmy Lyons, was unfair. Several percenters declared that advance warning of such procedure should have been given.

Raids marked the first time in many years that the union had undertaken spot inspections, although such procedure is regarded as standard in other theatrical unions. Union was gunning for agents who were not certifying that acts belonged to AGVA before sending them out on the job. Union's organizers were told to report to AGVA headquarters Saturday and from that point organizers branched out.

Spots covered included hotel club dates in the Astor, Waldorf-Astoria, Statler, New Yorker, Essex House, Park Sheraton, Plaza, Pierre, Henry Hudson, Riverside Plaza, Theresa, Biltmore, Roosevelt, Capitol, Commodore, Belmont Plaza, St. George (latter in Brooklyn), and Manhattan Center, Palm Gardens and the Fraternal Clubhouse.

According to Lyons, comparatively small number of violations indicates that union policing in the New York area is practically complete. One member, who claimed to be a member of the Los Angeles branch, gave the union a check for $100 until her credentials could be checked. In another spot, a club-date agent paid arrears for an eight-girl line in order to permit them to complete their date.

Most frequent violation uncovered was failure to carry an AGVA card. Some had a member of the family bring the ticket so that they could appear.

Lyons said that other raids will be staged, but declined to say when. He indicated that he'll use this means to keep both agents and performers in line.

N.Y. Copa's Midnite Tryout Of Joel Gray Sends Comic Off on Chi Chez Booking

Booking of Joel Gray into the Chez Paree, Chicago, last week was marked by an unusual set of circumstances. Comic, who's the son of bandleader-comedian Mickey Katz, auditioned in New York at the Copacabana last Wednesday at midnight (21), and upon conclusion of his turn, his handlers, the William Morris Agency, called Chicago and said "the kid" was ready. Chez topper Dave Halper took the word of Sam Bramson of the Morris office, and bought him.

At the same time, the Copa quickie served as a showcasing for Gray with Jules Podell and Jack Entratter of that hospice, and a deal will be worked out.

Gray made a Thursday morning plane out of New York and took the ride in with Jane Froman, headlining the Chez show, and George Wood, of the Morris office.

The incident has one aftermath. Because of the uncertainty prior to Gray's booking, Halper had been dickering with comic Jimmy Husson. Chez complained that through a misunderstanding, Husson reported for rehearsals and was told that no deal had been consummated. Husson's case is to be aired by the American Guild of Variety Artists.

A New Star in '52!

eartha kitt

THANKS THE CRITICS . . .

"Eartha Kitt not only looks incendiary but can make a song burst into flames . . . panics the customers . . ."
—BROOKS ATKINSON, N. Y. Times

". . . Eartha Kitt drew blistering palm beats . . ."
—ROBERT COLEMAN, N. Y. Daily Mirror

"If I had to choose favorites, I'd pick . . . Eartha Kitt for her singing of 'Monotonous.'"
—JOHN CHAPMAN, N. Y. Daily News

"There should be more of Eartha Kitt . . . she has a violent feline quality, striking tenseness on stage."
—WILLIAM HAWKINS, N. Y. World-Telegram & Sun

". . . Eartha Kitt, catlike songstress . . . drives home 'Monotonous' to top the second act."
—WALTER KERR, N. Y. Herald Tribune

"I preferred Eartha Kitt, particularly with her 'Bal, Petit Bal' number."
—JOHN McCLAIN, N. Y. Journal-American

"If asked to propose candidates for success . . . I would nominate Eartha Kitt as being of most interest . . . force and authority."
—RICHARD WATTS, JR., N. Y. Post

Now appearing: "NEW FACES OF 1952" • Nightly: THE BLUE ANGEL

Coming: ED SULLIVAN'S "TOAST OF THE TOWN" June 1

Direction: WILLIAM MORRIS AGENCY, INC. Press: VIRGINIA WICKS

Warner, N. Y.

Mindy Carson, Alan Carney, Eugene Baxter, Elaine Dunn, The Beachcombers (4), The 3 Asia Boys; "About Face" (WB). reviewed in VARIETY *April 16, '52.*

Current stage show at the Warner adds up to a conventional but pleasing layout that runs off at a nice clip. No one turn delivers with any sock impact, but the package is neatly balanced for consistent entertainment values.

In the topline spot, Mindy Carson, RCA Victor canary, registers appealingly in a well-selected songalog. Miss Carson has a good straightforward style and an All-American type of personality with which to charm the customers. She's particularly effective on such rhythm numbers as "What Good Is a Gal Without a Guy" and "Ho Hum," and also does competently on the ballads, "I'm Yours" and "All the Things You Are."

Vet Alan Carney fills the comedy spot adequately. Carney has a spotty routine in which the material sometimes gets on the blue and tiresome side. He clicks strongly, however, with his standard soapbox speech parody. For his current stand, he shares the stage with Eugene Baxter, who also handles the emcee chores. Baxter and Carney clown through a series of Hollywood personality impressions with okay results.

In the No. 3 slot, Elaine Dunn hits with a neat terping routine. She also shows a set of okay pipes in warbling an opening number, but stresses her smooth hoofing style in a costume that showcases her lithesome figure.

The Beachcombers, comprising three males and a diminutive Oriental-looking gal, are a smart vocal combo who add a lift to their turn with some quasi-ballet precision antics. Crew blends excellent harmonies on such numbers as "Sing Hallelujah" and "Hawaiian War Chant," latter being particularly standout. They close with a tricky do-si-do version of "Skip to My Lou."

The Three Asia Boys get the show off to a good start with their acro stunts. Three men work on a table with the pivot member of the team balancing the other two in various difficult body arrangements. *Herm.*

Empire, Glasgow

Glasgow, May 20.

Olvic Productions presents "So This Is Show Business," with Vic Oliver, Tamara Gray, Eduardo Asquez, Sylvia Campbell, Maureen Power, Barrie Gosney, Janice Patrick, 2 Eddies, Audrey Smith, Barbara Porritt, Joan Grahame, Andy McFarlane, Victor Seaforth, Seaton & O'Dell, Gail Kendal, Ernie Brooks, Les Rayner & Betty; musical direction, Jack Walker; dances and ensemble staged by Michel de Lutry; produced by Vic Oliver.

This is a fairly bright revue though very patchy in spots. It's a medium for the musical clowning of Vic Oliver, who's seldom off the stage and who makes much by way of laffs from his musical talents, which are very real; he's no ham musician.

Title, "So This Is Show Business," is taken from comedian's own TV series and provides a peg for an all-embracing but clumsy framework covering all branches of show biz. Program is thus sectionalized into revue, music-hall, films, radio, opera, circus, satire, ballet, cabaret, sport, pantomime and music. Under each heading various acts perform, none being of standout quality. Oliver himself makes frequent appearances between the acts.

Prolog about show biz, spoken by Barrie Gosney, is contrived and artificial. In between narration, figures are spotlighted on the stage engaged in the various aspects of theatre activity. A musical opening would register better.

Comedy balancing comes expertly from the Two Eddies, who balance (literally) on each other's heads and play instruments. Their physical prowess is better than their verbal activity, and they'd be well advised to drop all conversation and concentrate on action.

Oliver has a very humorous line of patter, his comedy style setting certain sections of the audience titters. Talking rapidly in Continental English, he praises his own genius and adopts so humorous a smirk it's difficult not to laugh. At times he becomes really serious, and descends to the pit to conduct the augmented orch. He does this for the Barcarolle from "The Tales of Hoffmann," a scene included in the films compartment of the revue and, in second half, for the ballet, "The Devil and Innocence."

Opera is represented by the "Miserere" from Verdi's "Il Trovatore," with Tamara Gray as Leonora and Eduardo Asquez as Manrico. Again the comedian conducts, a novel feature which garners warm mitting.

Second half is opened vigorously by two agile gals, Seaton & O'Dell, in rapid tumbling which requires some skill. They're billed as the "Tumbling Tomboys" and add up to a promising act.

Impressionist Victor Seaforth is solid as Charles Laughton in his Hunchback of Notre Dame role, but n.s.g. as Winston Churchill at a UN confab, surrounded by Anthony Eden, Montgomery, Stalin and Clement Attlee. Latter act is slow and doesn't end slickly enough. *Gord.*

Seville, Montreal

Montreal, May 24.

Larry Parks & Betty Garrett, George Hall, Paula Bane, Rudenko Bros. (2), Len Howard Orch; "Mask of the Dragon" (Lip).

Not since Johnnie Ray packed 'em in has the Seville seen anything like the ovation that greeted Larry Parks and Betty Garrett when they stepped on the stage for their first appearance at Montreal's only vaudeer. The juves and their elders, already a cinch for Larry Parks as a film fave, went overboard for the socko showmanship and all-around stage savvy of his wife, Betty Garrett.

Inherent talent of both performers is evident throughout act. Combining their fresh, easygoing personalities, this man-and-wife duo have worked out a smooth, informal set of routines that are astutely timed, seldom larded and never loaded with the usual "now we'd like to do a bit from our last picture . . . " yacking that is stock-in-trade with the Johnny-come-latelies currently on the circuit.

Initial warmup still seems a little loose (on show caught Parks had a touch of laryngitis), but when team get into impresh of a Hollywood preem, everything is clear sailing. Their "Down by the Old Mill Stream" draws hefty mitting. Miss Garrett's own tune, "Lacka-daisyday," clicks neatly and their Vincent Youmans group is standout. Doing a near 45-minute stint, without Parks once touching on anything from his Jolson pix, team bows off to a rousing reception.

Preceding layout is solid from all angles. The Rudenko Bros. wham over their juggling for plaudits for a fine opening act; George Hall is capable in both emcee and comedy spots, particularly his clincher, a satirical sermon on the Old Mother Hubbard tale; blonde Paula Bane, last seen here in the cafe whirl, sells her songs smoothly on her vocal ability and with minimum of physical contortions. House orch under Len Howard backs entire show in satisfactory manner. *Newt.*

Apollo, N. Y.

Buddy Johnson Orch (16), Ella Johnson, Arthur Prysock, The Wongs (4), The Hot Shots (2), The Martells & Mignon (4), Foxx & White; "Red Light" (UA).

Harlem's flagship this week offers a spirited stanza of varied vaude acts. Session is headlined by the Buddy Johnson orch, featuring Arthur Prysock and the maestro's sister, Ella.

Prysock, who's been with the Johnson aggregation for eight years, strikes out on his own following the current Apollo engagement. He's a hefty, handsome lad with an ingratiating mike manner. His style is similar to Billy Eckstine's although he lacks the latter's vocal power. However, he scores neatly with "You Better Change Your Way," "I Hear a Rhapsody" and "My Aching Heart."

Miss Johnson, who employs a deadpan style of vocalizing, receives a fair mitt for "Till My Baby Comes Back to Me" and "Jump in the River." Johnson crew, comprised of seven brass, five reed, three rhythm and maestro at piano, gets the proceedings underway with a pair of lively tunes, "X 13" and "Root Man Blues."

The Wongs, talented Chinese acro troupe, provide some amazing hand-to-hand balancing, gymnastics and contortion routines. The Hot Shots succeed in combining their precision terpology with some comedics. Score nicely in the laugh department when they corral a lad from the audience and enlist him in a terping routine.

The Martells & Mignon, ofay act of three men and a femme, win the audience with some unusual ballroomesque acrobatics. Lads, garbed in tails, toss the shapely and scantily clad gal through the a with the greatest of ease and come up with some catches that would please a major league manager. Comedy department is handled by Foxx & White, whose patter, though occasionally of the vintage type, and sight gags earn them a good mitt. *Holl.*

Palace, N. Y.

George & Ann Oliver, Jimmy Jimae (2), Burton & Janet, Sylvia & Christian, Jackie Bright, Wyman & White, Lee Davis, George Keller's Wild Animals, Jo Lombardi Orch; "Models, Inc." (Indie), reviewed in VARIETY *May 7, '52.*

The Palace, in its current cycle as an eight-acter, is apparently taking no chances on new talent. Previous experience is required in order to be eligible for this house. Such procedure is resulting in uniformally good shows. Layouts play well and customers are well satisfied.

Such a course, however, doesn't encourage new blood and there's the likelihood that bills ultimately become stale, but then, good new talent is still one of the scarcest commodities.

The openers, George and Ann Oliver, do rollerskating in the accepted manner. Their tricks are well projected and they work rapidly. Topper has the femme back-bending to empty a glass through a straw. It warms up the house handily.

Jimmy Jimae, assisted by an unbilled femme, works the magico route smoothly. Manipulations of cards is on the extremely skillful side and cigaret tricks are presented with a novelty twist via record accompaniment. House takes to this turn nicely.

In the trey, Burton & Janet do an oldtime impression act. Femme has the function of doing a briefie while male makes a costume change. Strongest portion of the act is his Chaplin and Groucho Marx. It's off to a strong mitting.

Sylvia & Christian hit a good stride with ballroomology. Male executes a series of excellent lifts and spins. Antics become a bit startling when it's considered that the femme is somewhat larger and consequently more statuesque than the ordinary run of ballroomer.

Another novelty comes with Jackie Bright, who gives things away entertainingly with an auctioneer act. Bright has a fast line of chatter and a good personality which should make him eligible for other media. He works this house effectively, even though his ad libs appear studied, and comes off with a warm mitting.

Wyman & White have a legit song turn. Their voices are finely developed, their harmonics are good and the song selection has universal appeal. In addition, they both make a fresh appearance. They hit it nicely with a medley from "Call Me Madam" and femme reaches her peak with a rendition of "Jewel Song" from "Faust." Act is well appreciated.

Lee Davis gets along well with hackneyed material. His lines haven't changed much from each appearance at this house. But he does get by here.

Closer is George Keller's Wild Animals, comprising an assortment of 10 big cats. It's a good turn for this house. Keller has a mixed cast including lions, mountain lions, tiger, jaguar, and leopards in the same cage. It's good showmanship and makes for some attention-compelling entertainment. Keller, assisted by two men who stand guard outside the cage, puts in a good, corny bit of humor. That handshake with an assistant prior to Keller entering the cage has the "goodbye old pal" touch.

Jo Lombardi and house orch back capably. *Jose.*

Capitol, Wash.

Washington, May 24.

Ella Mae Morse, Georgie Kaye, The Bartons (4), Park & Clifford; "Skirts Ahoy" (M-G).

Jukebox fave headlines a solid lineup, which is nicely varied and paced. Stubholders seem to like throughout, though there's no showstopper.

Ella Mae Morse, who has skyrocketed via Capitol disk, "Blacksmith Blues," shows pleasing footlight personality and a keen sense of showmanship. Her style is marked by the husky tones and jivey tempo so well known to her fans. She skips the usual throwaway and goes right into a fast, bright version of "Oogie Boogie Blues." Sticks close to type with "Black Magic," "Cow-Cow Boogie" and, of course, "Blacksmith Blues" with an effective audience-clapping motif. She wisely hits her stride early and stays with it, avoiding the common error of venturing into too deep water just for variety's sake. Crowd gives her a hefty sendoff.

Comic Georgie Kaye impresses as a somewhat spotty performer, with a reliable flair for comedy but questionable taste in some of his material. His fast line of gags, rhythmic recital of the woes of man, and his takeoffs on four femmes splitting a lunch check are surefire comedy. So too is a zany version of Humphrey Bogart as Hamlet. An overlong psychiatrist routine garners few laughs and is lacking in taste. Wins back galleries with "When You're Smiling" and a few good-humored gags and walks off to fine appreciation.

Park & Clifford click with a novel type of acro act. They combine their balancing feats with music for sock effect. Though they're primarily an acro team, they have creditable sets of pipes, and wisely choose the barber-shop type of tunes to pace their stunts. Tee off with "Stout Hearted Men," then mingle Irish tunes, pop tunes, etc., while they go through their paces without any slowdown. They receive a warming welcome in the No. 1 spot.

The Bartons, terp team of father, mother and brace of daughters, offer their today and yesteryear versions of tapology with verve and style. Do very well with customers, who sense quartet enjoy their work and stick with them throughout. *Lowe.*

Circus Review

Frank Wirth Circus

(AUDITORIUM, OTTAWA)

Ottawa, May 23.

Frank Wirth presents Will's Ponies, Billy Barton, Mickey King, Kinko, Beebe's Hollywood Bears, Kaye & Kaye, Ridolas (2), Capt. William Heyer, Monte de Ocas (2), Great Arturo, Flying Zacchinis (3), Will Hill's Elephants, 3 Zacs, Tiebor's Wonder Seals, Billy Buschbom's Liberty Horses, Aida; Ernest Anderson, ringmaster; Mickey Sullivan, musical director.

Frank Wirth shows okay showmanship in assembling his indoor circus. He's knitted some fair acts with boffo material and come up with a splendidly balanced, satisfying show, elastic enough to fit into almost any arena without being too cramped. Only once are two acts on at the same time and this is easy on stubholders, who can see the whole show without dividing their attention between rings.

There's actually no star act in the setup, although Aida, tiny Italian lass, finales with a spectacular "Lady in the Moon" routine, performing so-so acro work as she's chased by a screaming, thundering and smoke-belching jet plane hanging from the other end of the arena-top apparatus. The Flying Zacchinis, on the other hand, have no spectacle but turn out the show's finest aerial work.

Will's ponies and dogs open the show after an overture by Mickey Sullivan's circus band. Billy Barton follows with aerial stunting and Mickey King's daredevilry is fine thrill stuff.

Kinko, contortionist, with his toy-size auto and bending act, gets heavy palming. Beebe's Hollywood Bears go through the smooth bicycle riding and roller skating. Kaye & Kaye, trampoline act, and Three Zacs, balancing, share the floor to good effect. A new twist in balancing is shown by the Monte de Ocas. The girl springs from a miniature trampoline onto the man's hands and shoulders.

Ridolas, using a ladder, table and chairs, have a fast and clean comedy-acro act that gets plenty guffaws. Class entry is Capt. William Heyer and his glistening black horse, Starless Night, with a flawless display of equine training. First half closes with a highwire routine by the Great Arturo, one of the show's top numbers.

Second stanza tees off with the Flying Zachinis, followed by Will Hill's elephants and Tiebor's Seals. Billy Buschbom's Liberty Horses, all beautifully groomed and spectacularly trained palominos, dress up the ring before Aida's closing spec.

Clown's are on often but seem lethargic. Show suffers slightly from lack of wild animals, kept out of Canada by foot and mouth disease outbreak in the west which shuttered border to possible carriers of the virus. *Gorm.*

H'wood Story Editors Eye German Play

A German play now making the rounds of the studios has attracted considerable attention from film story editors. It is "Wir Rufen Frau Mueller" by Peter Paull. It was staged in Essen last November.

Yarn concerns a couple kids who mix up cough medicine with a bottle of poison at a party and their subsequent efforts—a mixture of humor and suspense—to get the poison back before it is administered for the cough syrup. Hans Bartsch is the U. S. agent for the play.

Contactman Max Schall last week ankled his post at George Simon Music to plug for the Christopher Music firm.

Unit Review

Liberace

(CIVIC AUD., PASADENA)

International Artists, Ltd., presents concert starring Liberace; 22-piece orch conducted by George Liberace. At Pasadena Civic Aud., May 22, '52. $4.20 top.

Liberace, a growing fave hereabouts via TV, has embarked on a profitable new series of concerts that are sock boxoffice. Only local dates are planned for the immediate future, but 88'er will move east later in the year and there seems to be little doubt of a successful reception.

Pasadena concert, second in the series, was sold out three weeks in advance, achieving a gross of $7,940. Total nut for the date was $2,140.

Two-and-one-half hour concert is a slick job of selling pop, classical and semi-classical musical to a diversified audience. Its basis, of course, is Liberace's effective keyboarding. But it is also smartly staged and cleverly paced to appeal to all tastes. And it's presented in the folksy style the pianist has popularized and which has popularized him on video.

Where practical, Liberace precedes classical pieces with an anecdote about the composer and he maintains a steady patter through the evening that is carefully tied in with the programming.

From a musical standpoint, he gets good backing from a 22-piece orch although brother George is sometimes half-a-beat behind with the baton, and he knows how to get the most out of his arrangements. It's the showmanship that keeps the house attentive, however. The ever-present candelabra and the judicious use of spotlights are borrowed from his nitery appearances and fit in well.

Programming ranges from Gershwin to Gounod and back and includes an occasional vocal, as on "September Song." Pianist has wisely included many semi-long-hair faves but mixes them up cannily — even to following the the haunting "Clair de Lune" with "Cement Mixer" to get the full measure of humor. It's spiced with stuff to show off his expert fingering, with boogie variations mixed with such items as the little-played "Tritsch-Tratsch Polka" for best results. *Kap.*

New Act

HOPE ZEE
Songs
14 Mins.
Shoreham Hotel, D. C.

The 19-year-old Hope Zee shapes up as a definite comer, with a clean, hoydenish style reminiscent of a younger Betty Hutton. Doing a nitery single for the first time, she has a lot more stuff on the ball than might be expected from one of her limited experience.

Gal is pert, blonde, and wears jeune fille costumes which accentuate her youthful freshness. She shows plenty of self-confidence and delivers her numbers in a full, clear voice which permits the customers to get the lyrics without difficulty.

Best number is "Sing You Sinners," in which she shows sock delivery and has the audience clapping hands in rhythmic unison. For variety, her offering includes such songs as a hillbilly piece, "Why Don't You Love Me?"; an imitation of Helen Kane doing "Boop-a-Doop"; a very lively "Goody-Goody" and a smooth opener, "Lovely Day." She works in dance steps between choruses.

Up to now, her experience has consisted of singing with bands and working in two N. Y. musicals. Thus she has quite a bit to learn about handling herself and the audience when working solo on a floor as large as that in the Shoreham's Blue Room. Booked in for a single week, management held her over for a second after watching her work for a couple of nights. *Lowe.*

Burley to Nitery

Dayton, O., May 27.

Mayfair Theatre, former burlesque house, will become a nitery, with some rows of seats being replaced by tables.

The Mayfair was originally known as Gebhart's Opera House, became the National, and then the Lyric, before getting the present tag.

Buddy Morris, E. H. Morris Music head, sailing back to the U. S. from Europe June 4 after a three-week trip.

VARIETY BILLS

WEEK OF MAY 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 29
Mario & Floria
Patricia Rayney
Honey Bros
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 30
Gilbert & Russell
Lee Marx
Bruce Howard
Buster Shaver & Olive
Harry Savoy
Marilyn & Ashour
Ken Whitmer
Dockys Basketball Dogs

Paramount (P) 28
Johnnie Ray
Gary Morton
4 Ladds
B & C Robinson
Billy May Orc

Roxy (I) 30
Alan Dale
Florian Zabach
Dunhills
Martin Bros Marionettes

Warner (W) 23
Asia Boys
Beachcombers
Elaine Dunn
Alan Carney
Mindy Carson

CHICAGO

Chicago (P) 30
R & E Reyes
Jay Lawrence
Buddy Baer
Mary Kaye 3

Oriental (I) 30
Gene Autry with Champion
Pat Buttram
Cass County Boys (4)
Jemez Indians (4)
Marino Sis (3)
Buddy Shaw O (12)

PHILADELPHIA

Earle (W) 30
Harold King
Ravens
Harris & Moreland
Arnett Cobb Orc
Dinah Washington

WASHINGTON

Capitol (L) 29
Madcaps
Archie Robbins
Helene & Howard
Eileen Barton

Howard (I) 30
Illinois Jacquet Orc
Eddie Heywood 3
Dusty Fletcher
Chubby Newsome
Tatali Sis
Berry Rhyhtm Boys

BRITAIN

ASTON

Hippodrome (I) 26
Tih Boult
Joe Stien
Louis Hayden
Max Carole
Roy Walker
Fred Sloan
Eric Lloyd

BIRMINGHAM

Hippodrome (M) 26
Josef Locke
Rex & Bessie
Billy Russell
Peggy Cavell
Nino
St Denis Bros & Beryl

BOSCOMBE

Hippodrome (I) 26
Jack Lewis
Dawkes & Rose

BRIGHTON

Hippodrome (M) 26
Max Miller
Clayton & Ward
Gwen Liddle
Paula Coutts
Clifford Stanton
2 Condons
Volants
Harry Worth

BRIGHTON

Empire (M) 26
Rhodes & Lane
Guy Euridge
Glamourettes
Melody & Joy
John Baldwin
Denwys Hackett
Marche & Braun
Carolyn & Richards
Sydney Glen Girls

BRIXTON

Empress (I) 26
Carroll Levis Co
Puposy Marionettes
Niberco Bros
Peter Sinclair
Moxham Bros
Ried Twins

CHELSEA

Palace (I) 26
George Doonan
3 Karloffs
Vicky Burns
Eva May Wong
Syd Jackson
Gene Anderton
10 S Fisher Girls

CHISWICK

Empire (S) 26
Eddie Calvert
Gladys Morgan Co
M Mitchell Trio
Cardew Robinson
Cyclo Bros
L Gordon Girls
Don Baker

DERBY

Hippodrome (S) 26
Tom Moss
Betty Slade
Trio Roberti
Silver Chords
Al Shaw
Marie de Vere Gls
Water Goons
Aqua Maids

EAST HAM

Granada (I) 26
Eleanor 8
Eddie Reindeer
Stuart & Courtney
Joan Hinde
Don Carlos
2 Simpsons

Metropolitan (I) 26
Doreen Haris
Eddie Reindeer
Bobbie Collins
Allen & Lee
Grimaldis
Skating Clorados

Palace (I) 26
Jimmy Gay
Barbara Ford
Joan Dene
Derek Dene
Anita & Charles
Marie de Vere Midinettes
Duo Musicale
Terry Stunt
Michael Ormond
Les Neus
De Camp & Dodge
Bashful Boys

GLASGOW

Empire (M) 26
Billy Cotton Bd
Mills & Belita
Arthur Dowler
Jose Moreno
Freddie Sales
3 Saytons
Frances Duncan

GRIMSBY

Palace (I) 26
Radio Revellers
Taro Naito
B & R Rema
Potter & Carole
Billington
Ford & Lenner
Kizma & Karen

HACKNEY

Empire (S) 26
Tessie O'Shea
Fraser's Harmonica Co
Amazing Briton
Merle & Marie
Vic Leonard
Cynthia & Gladys
Harry Benet

LEEDS

Empire (M) 26
Bartlett & Ross
Kenne Lucas
Jones & Foss

LEICESTER

Palace (S) 26
Dorothy Squires
Anton Karas
Morecambe & Wise
Les Marchisio
Claud Williams
Dandy Mery
2 Sterlings

LINCOLN

Royal (I) 26
Harry Shields
Prince Nareda Co
Van Luin
Vera Demonte
William Greer
Rex Deering

LIVERPOOL

Empire (M) 26
Max Wall
Dick James
Beryl Reid
Hedley Ward 3
P & P Page
Hassan Ben Ali Tp
Jean Paul
Sherman Fisher Gls

LONDON

Palladium (M) 26
Jimmy Durante
Harrison & Fisher
Pat Kirkwood
Alan Clive
Rob Murray
Evy & Everto
P Grant Ballet
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 26
5 Smith Bros
Peter Cavangh
S & M Harrison
2 Angelos
Archie Glen
Lester Sherpe & Iris
Les Poupees 3

NEWCASTLE

Empire (M) 26
Frank Randle
Gus Aubrey
Kay Sothern
Sonny Roy
Peters Bros
3 Palmers
Stan Stafford
Sally Summers & Dizzy
Bob Hulme
Rita Shearer
Wood & Rufford
Dagenham Girl Pipers
Mandalay Singers
Whiteley Zio Angels

NORTHAMPTON

NEW (I) 26
Joe Lawman
Miriam Pearse
M & S Davis
Billy Bartholomew
Slim Rhyder
Nelville Williams
Jay Robbins

NORWICH

Hippodrome (I) 26
Johnny Dennis
Vogelbeins
Bears
Lyndons
George E Beck
Bob Nelson
Texan Belles

NOTTINGHAM

Empire (M) 26
Fred Ferrari
Ken Morris
Len Marten
Cassandras
Downey & Daye
De Vere Dancers
Gordon & Colville

PORTSMOUTH

Royal (M) 26
Derek Roy
Eve Boswell
3 Falcons
Downey & Daye
Charles Stephens
Shirley Williams
Whiteley Girls

SHEPHERDS BUSH

Empire (S) 26
4 Graham Bros
David Keller
Irene Dickson
Peggy French
Bertie Sellers
Tommy Grayo
Joan Keen
Babs Douglas
Syd Jeffery
Crissetta Girls

SUNDERLAND

Empire (M) 26
Winifred Atwell
Jack Jackson
Fayne & Evans
3 Monarchs
Peter Raynor
R & M Lamar
Jimmy Wheeler
T & G Durante

SWANSEA

Empire (M) 26
Ossie Morris
Maurice Keary
Rita Page
Harmonica Hotshots
Vic Silver
Rhoda Diane

WOLVERHAMPTON

Hippodrome (I) 26
Western Bros
Leslie Sarony
Stanelli
Delys
Manley & Austin
Whiteley Girls

WOOD GREEN

Empire (S) 26
Davies & Lee
Leslie Adams
Street Singers
3 Leroys
Case & Roberts
Malcolm Thomas
Betty Morton
B & B Johns
Astra Sis
Elizabeth Bozzi
F Whiteley Girls

YORK

Empire (I) 26
Neal & Newton
4 Musical Dereks
Ford & Belmaro
Winters & Fielding
Joe Harley
Phil Lester
Fredcrick Owen
M De Vere girls

AUSTRALIA

ADELAIDE

Royal (T) 26
Lowe & Ladd
Bobby Limb
Bert Duke 3
Halama & Konarski
Olgo Co
Carls Ames
Los Briellos
Babs Mackinnon
Peter
Celebrity Singers
Les Nouvelle Eves
Tivoli Adorables

MELBOURNE

Tivoli (T) 26
Jimmy Hanley
Jim Gerald
Rosemary Miller
Letty Craydon
Margaret Roberts
John Clifford
Kevin Brennan
Peter French
June Lansell
John Godfrey

SYDNEY

Royal (T) 26
Black & Dundee
Marquis & Family
Wally Boag
Rosita Alexander & Violette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron
Dancing Boys
Tivoli Ballet

Tivoli (T) 26
John Brownlee
Raymond Beatty
Yvonne Marotta
Maria Tauber
John Dudley
Alan Coad
Barbara Wilson
John Young
Marie Collier
National Opera Chorus

NEW ZEALAND

WELLINGTON

St James (T) 26
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

Cabaret Bills

NEW YORK CITY

Birdland
Kai Winding

Blue Angel
Eartha Kitt
Josh White
Lita Terris
Orson Bean

Bon Soir
Mae Barnes
Kirkwood & Goodman
Jimmy Daniels
3 Flames
Norene Tate
Garland Wilson

Chateau Madrid
Harry Mimmo
Felo & Bruno
Carlo Buti
Freddy Alonso

Copacabana
Billy Daniels
Benny Payne
Bobby Sargeant
Harbers & Dale
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Marti Orc

El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy

Embers
Eddie Heywood
Joe Bushkin

Havana-Madrid
Carlos Ramirez
Rene Touzet
Lupino & Urbino
Jose Curbelo Orc

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro

Hotel Pierre
Ethel Smith
Fisher & Ross
Chico Relli Orc
Stanley Melba Orc

Hotel Plaza
Lisa Kirk
Bambi Linn
Rod Alexander
Mark Monte Orc
Dick LaSalle Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Roger Dann
Milt Shaw Orc
Horace Diaz Orc

Village Barn
Miles Bell
Peggy Norman
Bill Parker

Village Vanguard
Wally Cox
Harry Belafonte
Royce Wallace
Clarence Williams

Waldorf-Astoria
Chevals de Espana
Trini Reyes
Nat Brandwynne O
Mischa Borr Orc

Sherry-Netherland
Dick Estes
Emil Coleman Orc

Hotel Statler
Paul Neighbors Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Darvas & Julia
Royal Ashtons
Danielle Lamar
Steeplechase
Jackie Kannon
Marilyn Ross
Collette Fleuriot
Marilyn Hightower
Andre Philippe
Art Waner Orc

La Vie En Rose
Charlie Farrell
Jana Jones
Pat Morrisey
Eddie South Trio
Van Smith Trio

Le Ruban Bleu
Ronnie Graham
Ellen Hanley
Julius Monk
Norman Paris 3

Leon & Eddie's
Eddie Davis
Sherry Britten
Mark Stewart
Bobby Ramsen
Oliver Dcrs

No. 1 Fifth Ave
Bibi Osterwald
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Jackie Phillips
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Irving Fields

Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky

Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Emile Petti Orc
Panchito Orc

Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari

Bombay Hotel
Nino Rinaldo 3
Joe Harnell

Casablanca Hotel
Henny Youngman
Terry Swope
Alex Shey 3
San Kanez Orc
Zig & Vivian Baker

Gaiety Club
Tommy Raft
Mastine
Louise Angel
Olga Barrett
Lori Iris
Georgia Peech
Che-Che
Lynn Clayton
Gaiety Girls
Ernie Bell Orc

Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Mary Joyce
Leonard Boe

Mother Kelly's
Day, Dawn & Dusk
Joe Di Lalla
Ginny Lowry
The Melodairs (3)

Monte Carlo
Steve Gainer
Day & Alva
Arne Barnett 3

Nautilus Hotel
Freddie Calo Orc

Robert Richter H'l'l
Don Lanning
Roberta Sherwood
Charles Castel 3

Roney Plaza Hotel
George Hines Orc

Sans Souci Hotel
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Julio Quartet
Del Breece

Saxony Hotel
Henri Rose
Val Olman Orc
Barry Douglas
Tano & Dee

Sea Gull Hotel
Faith Condullo
Mae Silva Dcrs
Norman Lester
Charlie Page

Sea Isle Hotel
Frances Lager
Seymour Hoffman O

Deauville
Joe Mooney
Hughie Barrett

Delano Hotel
Rita Prinzell
Zina Reyes
Willie Hollander
Tommy Nunez Orc

Johnina Hotel
Tony Matas
Harry Taylor
Helene Rejoire

Jewel Box
Francis Russell
Bobby La Marr
Danny & Doc Rev

Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue

Shelbourne Hotel
Alan Kole Orc

Shore Club
Haven & Held
Suger Dancers
Arthur Warren Orc

Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Margo
Haveler Dcrs
Barry Mills Orc

Sorrento Hotel
Mal Malkin Orc

Sherry Frontenac
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan

Allison Hotel
Beachcombers (4)
Enrico & Novello

Tony Pastor's
Jackie Small
Chi-Chi Laverne
Kitty O'Kelly
Jamie Lynn
Pat Pascall
Kenny Lynn

San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Dcrs

President Madison
Stan Barrett
The Marlins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc

Five O'Clock
Martha Raye
Shecky Green
Russ Sobey
Ben Yost 5
Len Dawson Orc

Harem Club
Sherry Panay
Lynn Starr
Bobby Barton
Jeanne Christian
Wilhemina
Lora Barry

Frolic Club
Myra Davis
Jimmy Day
Princess Tulane
Dorie Dale
Mozello
Schaw Puppets
Freddie Daw Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Mariann D'Or
Henry Brandon Orc

Chez Paree
Joel Gray
Johnny Martin
Chez Adorables (8)
Brian Farnon O (8)

Edgewater Beach
P Spitalny Orc (24)
With Evelyn, Rose Marie, Viola, Velma & Janet

Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-doars (8)
Orrin Tucker O (12)

Palmer House
Dorothy Shay
Bobby Winters
Merriel Abbott Dcrs (8)
Eddie O'Neal O (12)

LOS ANGELES

Ambassador Hotel
Frank Sinatra
Eddie Bergman Orc

Bar of Music
Doodles & Spider
Judy Clark
Felix Decola
Benno Rubinyi
Eddie Bradford Orc

B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Pepper Sis (3)
Bob Durwood
Bill Howe

Biltmore Hotel
Jon & Sondra Steele
Dave Barry
Whitson Bros (3)
Hal Derwin Orc

Cafe Gala
Fifi D'Orsay
Noble & King
Jimmie Ames

Ciro's
Samia Gamal
George DeWitt
Dick Stabile Orc
Bobby Ramos Orc

Mocambo
Jane Harvey
Eddie Oliver

LAS VEGAS, NEVADA

Flamingo
Jerry Colonna
Isabel Randolph
4 Step Bros
Flamingo Starlets
Stewart Rose
Matty Malneck Orc
Bobby Page Orc

Desert Inn
Copa City Revue
Jack Carter
Betty Reilly
Les Diagoras
Copa Girls
Carlton Hayes Orc

Last Frontier
Hank Williams
Willie Shore
Stringbean
Ken Marvin
Gil Johnson
Dovlyn Girls
Bob Millar Orch

Thunderbird
Rox Allen
Irving Fields Trio
Les Bassis
Walter Long
Johnny O'Brien
K Duffy Dansations
Normandie Boys
Al Jahns Orch

El Rancho Vegas
Buddy Ebsen
Celeste Holm
Tippu & Cobina
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Fio Rito Orc

L. A. Indies

Continued from page 5

tribs be permitted to sell a year's product in advance, with exhib having 20% elimination right, to theatre not in competitive bidding situation. Exhib must request bidding in writing, bids to go out to all competitors simultaneously and be publicly opened. Bid providing most revenue to distrib in shortest period must be accepted. Award must be made at least 14 days prior to availability.

Regarding zoning - clearance, SCTOA wants availability based on admission as established by exhib, clearance in direct proportion to difference in admission price and revenue paid distribs by competing theatres. Availability after first-run should not be more than 21 days after opening, and subsequent clearance is to be in seven-day steps.

SCTOA hoped report will cause FTC investigation and reopening of consent decree so relief can be had. Matter also is being taken up on state level with the California attorney general to see if laws here apply.

Report predicts shuttered theatres this territory will reach 250 by July. Also asserts 80% of the houses now open are operating at a loss.

OBITUARIES

JOHN GARFIELD

John Garfield, 39, stage and screen actor, died of a heart attack in New York May 21. Garfield had suffered his first attack on the Coast in 1949, collapsing after extending himself playing tennis. In recent months, however, he had appeared to be in good health and had been making plans for a series of summer stock appearances in a new drama, "The Fragile Fox," which he planned to produce, direct and star in on Broadway in the fall. He also had appeared on Broadway recently in the seven-week revival of "Golden Boy," which was sponsored by the American National Theatre & Academy.

During the last two years, Garfield's name was frequently mentioned during the investigations of Communist activities in Hollywood. The investigation was said to have disturbed him mentally as well as physically. He testified before the House Un-American Activities Committee as a "cooperative witness" last year, stating that although his name been used by various front organizations, he had never been a member of the Communist Party or of any of its front organizations. In recent months, incidentally, three other thesps, who had been investigated for alleged Red affiliation, had died suddenly. They were Mady Christians, Canada Lee and J. Edward Bromberg.

Although Garfield skyrocketed via films after a striking screen debut in "4 Daughters" (WB) in 1938, he considered himself primarily of the stage. He often asserted that he was not a pic actor—only a theatre actor who went to Hollywood. Several seasons ago he turned down a lucrative pic contract to return to Broadway in an Experimental Theatre production of "Skipper Next To God" at $80 a week.

A native of Brooklyn, Garfield (ne Jules Garfinkel became an actor with the aid of child psychologist, Dr. Angelo Patri, who steered him into a thesping career. He debuted with the N. Y. Civic Repertory Theatre after studying at the Heckscher Foundation Dramatic School and the Maria Ouspenskaya School. He appeared in such Broadway plays as the original production of "Golden Boy" (he had a minor role in this presentation), "Counsellor-At-Law," "Having Wonderful Time," "Awake and Sing," "Waiting For Lefty," "Johnny Johnson" and "Weep For the Virgins." He had been a member of the Group Theatre.

After making his pic debut in "Four Daughters," he appeared in "Blackwell's Island," "They Made Me A Criminal," "Castle on The River" and "East of the River," all for Warners. Other pix in which he appeared for Warners as well as other studios were "Juarez," "Saturday's Children," "The Sea Wolf," "Out Of The Fog," "Tortilla Flat," "Air Force," "Fallen Sparrow," "Destination Tokyo," "Pride of the Marines," "Humoresque," "The Postman Always Rings Twice," "Gentlemen's Agreement," "The Breaking Point" and "Under My Skin." He also starred in "Body and Soul," "Force of Evil" and "He Ran All The Way" for his own indie firm. "Ran" was his last film.

Garfield returned to Broadway for a short run in "Heavenly Express" during the 1940 season and then went back to the Coast for an eight-year stay. In 1948 he left a major pic commitment to appear with the Experimental Theatre in New York. The next season he played in Clifford Odets' "The Big Knife" and in 1951 starred for ANTA in Ibsen's "Peer Gynt."

Surviving are his wife, a son, a daughter and a brother. Another daughter, Katharine, 5, died in Hollywood in 1945.

FULTON OURSLER

Fulton Oursler, 59, author, mag editor and playwright, died of a heart attack in New York May 24. He was the author of the best-selling "The Greatest Story Ever Told" and "The Greatest Book Ever Written," encompassing the New and Old Testaments, respectively. "Greatest Story" originally was a series of radio broadcasts relating episodes in the life of Jesus. It was aired in 1947.

Oursler began his writing career as a newspaperman, turned to music and drama criticism and subsequently penned mystery stories, novels, plays and edited several mags including Liberty. He was a senior editor of Reader's Digest at the time of his death.

His first newspaper job was with the Baltimore American in 1910, rising to the posts of music and drama critic on that paper. He started freelancing mag stories in 1918. Three years later, he was named editor-in-chief of the Metropolitan Magazine. He took over the editorial post at Liberty in 1931 and was named vicepresident and editorial director of Macfadden Publications in 1941. He joined the Reader's Digest in 1944.

In addition to his freelance and editorial assignments, Oursler wrote radio scripts and motion pic scenarios. In 1941, he collaborated on a play, "The Walking Gentlemen," with his wife, Grace Perkins.

In addition to his wife, two sons and two daughters survive.

WILLIAM W. FARLEY

William W. Farley, 78, lawyer, realtor, developer of Albany's film row, a theatre owner, one-time state excise commissioner and former chairman of the Democratic State Committee, died in Albany May 21. His first Albany theatre venture was building the Capitol (now the Playhouse), on the site of a church. This was a legit house, later operated on lease by Shubert and Erlanger. In the 1920s, with the late P. W. Mulderry, Farley developed film row, to which he moved his offices in 1950.

In addition to owning four exchange buildings, Farley had theatres in Schenectady (pooled in recent years with Fabian), Binghamton, Catskill and Yonkers. Florida property was also in his holdings.

He is survived by two sons, six daughters, a sister and 15 grandchildren. (One daughter died five days later in Albany. Her late husband, Frank W. Hutton, was associated with her father in theatre management.)

RICHARD ROBER

Richard Rober, 46, legit and film actor, died May 26 in Santa Monica, Cal., of injuries received when his car crashed off an embankment near Topanga Canyon in the San Fernando Valley during a dense fog. He died in Santa Monica Hospital. Actress Norma Bratton, who was a passenger in his car, was hospitalized with rib injuries, cuts and bruises.

Rober came to Hollywood from Broadway where he appeared in several plays including "Oklahoma." He was in the Chicago company of "Born Yesterday." He made his pic debut in "Call Northside 777" in 1947. Other pic credits include "April Showers," "Smart Girls Don't Talk," "Father's Little Dividend," "Thelma Jordan," "The Well" and "Embraceable You." He recently returned from Europe where he had appeared in Metro's "Devil Makes Three." Last week he starred in the vidfilm, "Corney Johnson," for Bing Crosby Enterprises.

His father survives.

MAX BLOOM

Max Bloom, 75, assistant manager of the Oriental Theatre, Chicago, died in Chicago May 22. He was the comedy lead in the tab, "Sunnyside of Broadway," from 1911 through 1921, but his first lead role was in "Belle of New York" in 1903.

Bloom owned "Sunnyside," which was a tremendous money-maker in the midwest and south. After that he teamed with his wife, Alice Scher who survives, in a comedy skit which played the major vaude houses for the next 20 years. He had been assistant manager of film houses since his retirement from the stage.

A daughter also survives.

GEORGE LARCHET

George Larchet, 65, actor and director of the Wilson Barrett repertory company, died in Glasgow May 18. He had been ill since May 7 when he collapsed after an evening performance of "Waggonload o' Monkeys," at the Alhambra Theatre there.

Larchet began his stage career in his native Ireland with a small touring company. He was with the Macdona Players and also Abbey Theatre in Dublin. He had also been a music-hall performer. He had been with the Wilson Barrett company since its preem production in 1939.

LEWIS B. SPONSLER

Lewis B. Sponsler, 59, manager of Fox Midwest Theatres in Fort Scott, Kan., and one of the area's veteran theatre men, died in Fort Scott, May 17. He began his exhib career in Kansas City in 1920 as head of the New Center Theatre. He joined Fox Midwest Theatres in 1929 as manager of K. C.'s Waldo Theatre, and later managed houses for the circuit in Trenton,

(Continued on page 63)

Only 13 Negroes Had B'way Parts Over 6½-Month Period; Mostly Bits

Only 13 Negro actors were employed in the 49 Broadway productions during the period from last Sept. 1 to March 15. The 13 amounted to less than 2% of the total of 692 players used in the 49 shows. Moreover, only two of the 13 Negroes had speaking parts—all the others being bits, extras or supers. None had a principal role.

The gloomy picture of Negro employment in legit is revealed in a report, being published this week in the new issue of the Actors Equity magazine, by Frederick O'Neal, an actor and member of the Joint Equity-League of N. Y. Theatres-Dramatists Guild Committee on Integration of Negroes in Legitimate Theatre. The study shows that of the 49 shows over the Sept. 1-March 15 span, only seven used any Negroes at all. One, "The Shrike," used four, including a small speaking part played by Leigh Whipper. The other non-bit role was Muriel Rahn's singing spot in "Come of Age."

According to O'Neal's report, the situation is equally poor in the other entertainment fields. It's noted that only about 31 Negro players are employed out of an estimated 6 620 parts each week on the approximately 662 hours of telecasting over the seven New York stations. What's more, that includes filmed shows originating in other cities, so the 31 figure includes such parts as Amos & Andy, Beulah, etc., played by Negro actors on the Coast.

Radio Nil

Although no overall employment figures are given, the report points out that five Negroes, including several leading artists, work in New York grand opera, but it asserts that this is a "very minute number of the total jobs available." It adds that a similar situation exists in the variety field, and that Negro employment in radio is virtually nil. It suggests that conditions are much the same in films, but offers no supporting data.

As of March 15, the report reveals, legit employed no Negro directors, stage managers, authors, composers, choreographers, musical directors, pressagents, casting agents, company managers, stagehands, photographers, boxoffice men, ticket brokers or theatre party agents, although there are qualified Negroes available for all these

(Continued on page 61)

WHITE BARN SKEDS 'NEW' PLAYS FOR PITT SEASON

Pittsburgh, May 27.

White Barn Theatre, the No. 1 strawhat in this district, located near Irwin about 15 miles from downtown, is going to give the city a number of plays during the summer that have never been seen before. Co-producers Clay Flagg and Carl Low have scheduled one of them for their opener June 7, "Glad Tidings," which Melvyn Douglas and Signe Hasso did on Broadway. It never got to Pittsburgh.

Others on the White Barn list and new to this city are "Remains To Be Seen" and "To Dorothy, A Son." On the strength of the N. Y. City Center revival smash of "The Male Animal," the James Thurber-Elliott Nugent comedy has also been scheduled. It was done a few years ago by the Pittsburgh Playhouse.

Hale McKeen, who has directed White Barn shows for the last two seasons, will be back again this summer.

Two Jersey Strawhats Prep Openings in June

Clinton, N. J., May 27.

The Music Hall in Clinton, N. J., under new management of Kal Kirby Productions of New York, will open June 16 with "Hit Parade." Otto Simetti will be director and general manager.

Grist Mill Playhouse at Andover, N. J., plans to open for the third season in the middle of June, again under director Robert E. Perry. "Kiss Me, Kate," "Three to One" and "Tree Grows in Brooklyn" are among musicals scheduled for the season. Booked there are Miriam Hopkins, Constance Bennett, Melvyn Douglas, Ilka Chase, Joseph Cotten, Joan Caulfield and Lisbeth Scott.

D.C. Bd. Okays Fund Use For Theatre, Opera House

Washington, May 27.

Plan to use the $1,250,000 fund remaining in the account of the National Capital Sesquicentennial Commission toward construction of a theatre and opera house, got the nod last week from the D. C. Board of Commissioners.

Action was taken after Rep. Carroll D. Kearns (R.,Pa.) introduced a bill in the House to have the money transferred for that purpose. Under the measure, the opera house and theatre would be a war memorial.

Toronto Melody Fair Set For June 23 Teeoff With 'Widow,' $25,000 Advance

Toronto, May 27.

Greeted on arrival with a $25,000 advance, via their first newspaper advertisement, and opening night already sold out, Leighton Brill, producer, and Ben Kamsler, director, planed in from the Coast over the weekend to launch their second summer season of Melody Fair. Opener, at $3.40 top, is "The Merry Widow," starring Irra Petina, Robert Shafer and Lois Hunt. Despite fact that boxoffice does not open until June 9, kitty's take is already over 10% of last season's $200,000 gross for the 1,640-seater theatre-in-the-round tent setup here.

Financially backed last summer by R. S. (Monty) Lampard, socialite-broker and six of his wealthy pals, some $75,000 was tossed into the investment, this including real estate lease, the $7,500 tent, 1,640 arm-rest seats, etc. On last summer's 12-week season of operettas and musical comedies, the operating profit was just under $15,000, this being considered very unusual of first year's operation of a tent show.

"Merry Widow" teeoff on June 23 will be followed by a series of musical comedies and operettas using top Broadway leads. Schedule is "Kiss Me, Kate," June 30, with Martha Errole and Ted Scott; "Great Waltz," July 7, Irra Petina, Lawrence Brooks and Lois Hunt; "Red Mill," July 14, Buster West, Pat Rooney, Jr.; "Finian's Rainbow," July 21, Kaye Connor, Mitchell Agress, Fred Thomas, Andrew Gainey; "Carousel," July 28, Dorothy MacNeil, Jack Kilty; "Where's Charley?," Aug. 4, Gil Lamb; "Naughty Marietta," Aug. 11, Maria D'Attili, Dorothy Keller, Iggie Wolfington; "Wizard of Oz," Aug. 18, Jean Rogers, Danny Daniels, Iggie Wolfington, Gean Greenwell; "New Moon," Aug. 25, Ann Ayars, Clifford Harvuot, Iggie Wolfington; "Annie Get Your Gun," (two weeks) Sept. 1-13, with Marylin Day, Earl Covert.

Bert Yarborough has been inked as director for the 12-week season, Arthur Lief as musical batoneer, and Bettina Rosay as choreographer and ballerina. Troupe also includes 18 in the dance ensembles; ditto for chorus.

New Publicity Setup Due For Columbia Artists Mgt.

Columbia Artists Mgt. will take its time about hiring a successor to Dorle Jarmel as publicity head. Latter quit last week, as of June 1, to devote full time to press duties of the N. Y. Philharmonic Symphony, which she shared heretofore with Columbia's. It may also develop that Columbia won't have an overall press head, with members of different divisions also serving as publicity men for those branches.

For instance, Humphrey Doulens has been handling press work for the Coppicus, Schang & Brown division; Tate Irvine has been working part time on Parmelee branch publicity, and Chase Adams on Mertens & Weinhold press duties. Successor to Miss Jarmel will ultimately be picked by the Judson, O'Neill & Judd division, and probably will be assigned to the latter branch, devoting major time to it, in addition to the overall bureau duties.

Producer Bites Critic

Leonard Sillman, producer of "New Faces," guested on Journal of Commerce drama critic Ethel Colby's TV DuMont spot last Friday (23). Without warning, he turned his face into the camera and said, "I just wanted you all to know that Ethel and I did a vaudeville act together 25 years ago. I did the dancing and she the songs."

Miss Colby broke in with: "We both still look young; don't date us."

Davidson to Quit Booking Concerts

James A. Davidson, one of the few indie managers in the longhair field, will quit the booking of concerts at end of the '52-'53 season, and thereafter concentrate on being business manager for artists. He'll also prep packages for the concert and TV fields.

Feeling is that decline in concert takes the past couple of seasons, increased road costs and especially competition from the two big concert bureaus that spread-eagle the field—Columbia Artists Mgt. and National Concert & Artists Corp.—are responsible for Davidson's decision. Columbia and NCAC, between them, control concerts in about 2,000 cities via their Community and Civic circuits, in addition to their strong position among local managers in all the big cities.

Davidson, for his final '52-'53 season, will be booking Margaret Truman, Brian Sullivan and the Shaw Chorale for concerts, etc., and Jerome Hines solely for AM-TV. In the booking field for about seven years (prior to that he was biz manager for concert artists), Davidson has handled Helen Traubel, Lauritz Melchior, Eleanor Steber, Mimi Benzell, Claudio Arrau, Jennie Tourel, Morton Gould and others. He also booked the Rodgers & Hammerstein Nights troupe.

Malden Bridge Playhouse Set for 10-Week Season

Malden Bridge, N. Y., May 27.

The Malden Bridge Playhouse will open Wednesday, July 2, for a 10-week season, with a new play each week, instead of the two-week runs last year. Producer and manager this summer will be Paul Bressoud, who has been with the Malden Bridge strawhatter since 1948 and who was associated with a Florida theatre this winter. Bressoud was on the Albany Playhouse staff in 1950-51. He took a truck company of actors as far west as Nebraska in the spring of 1951.

Walter Wood and Eunice Osborne (Mrs. Wood) operated the barn setup for several seasons, the latter as director. They own the Playhouse, which was originally an upstairs theatre known as the Nell Gwynn (before World War II).

Cincy Music Drama Guild Shows Switch Over to Cox

Cincinnati, May 27.

Cincinnati Music Drama Guild will switch from the U. of Cincinnati's Wilson Auditorium to the 1,300-seat Cox Theatre downtown next season for four productions. Contract was signed by Noah Schechter, resident manager for the Shubert interests, and J. Ralph Corbett, Guild's board chairman, and includes agreement with Local 1, AFL Musicians Union, for a 12-man pit crew.

Presentations will be "The Consul," week of Oct. 13; "Connecticut Yankee," Dec. 15; "The Pearl Fishers," March 16, and "Beggars' Opera," May 4. Tuesday, Wednesday and Thursday performances will be for subscribers and others will be for tagging by organizations.

Legit house was rented this season for the first time by Stage, Inc., civic theatre group, for three night performances of "Goodbye, My Fancy."

Pianist Artur Rubinstein, flew last Friday (23) to Brussels, to act as one of the judges of the Queen Elizabeth international musical competition which began Monday (26).

Inside Stuff—Legit

Pittsburgh legit critics who covered "Minsky's Follies" last week at the Nixon and gave it a lambasting, were pleasantly surprised a couple of days later to receive apologetic letters from Frank Sennes, an agent and listed as co-producer with Harold Minsky of the show. Sennes explained to them that "Follies" was strictly a nitery unit and had originally been booked into the Nixon in that form to run on a grind policy with a picture, but was hastily expanded into an entertainment more than two hours long at request of the theatre management. Sennes said it had been almost impossible to be in any kind of shape opening night, with the quick addition of several girls and a few new acts. "Minsky's Follies" immediately after reverted to its cafe status for a four-week stand beginning Friday (30) at Four Dukes in Detroit.

Legit Bits

New play by **John van Druten**, "I've Got Sixpence," will be produced in the early fall by **Gertrude Macy** and **Walter Starcke**, presenters of the same author's current hit, "I Am a Camera"... A new untitled **Benn W. Levy** comedy will be tried out the week of June 9 at the Bermudiana Theatre, Bermuda, with **Constance Cummings** (Mrs. Levy) and **Peter Fleming** co-starred and the author directing. The play is set for London presentation next fall... **Paul Gregory** and **Charles Laughton** planed Monday (26) to London to see the new **J. B. Priestley** hit, "Dragon's Mouth," a four-character drama without scenery, which Gregory plans to produce on Broadway next fall.

Truman Capote, currently in Sicily, is working on a new play with music, to be titled "House or Flowers," and scheduled for fall production by **Saint-Subber**, with **Alice Pearce** in a leading role. The author's dramatization of his own novel, "Grass Harp," was recently presented by **Saint-Subber**... "Gypsies Wore High Hats," **Joseph Kramm's** dramatization of **Sylvia Golden's** novel, "Neighbors Needn't Know," will be produced on Broadway in the fall by **Richard Aldrich** and **Richard Myers**, in association with **Julius Fleischmann**. It will be tested this summer at **Aldrich's** two Mass. Cape Strawhats and then have a short pre-Broadway tuneup tour... Local 802, American Federation of Musicians, has backed down on its demand that producer **John Golden** hire four additional men because a phonograph record is played onstage in "Male Animal." A special choral arrangement of the tune was made when the **James Thurber-Elliott Nugent** comedy was transferred from the N. Y. City Center.

Chick Chandler set for "Roberta" and "The Firefly," August offerings of the Lewis & Young Music Circus in Sacramento... **Henry Hart** is rehearsing the **Ralph Bellamy** role in the Houston (Texas) Playhouse production of "Detective Story," opening June 11... **Joe Olney**, general production stage manager of "Of Thee I Sing," has joined the Baum-Newborn agency as an associate legit-TV talent agent... The **John C. Wilson-Alfred de Liagre, Jr.**, production of **Terence Rattigan's** current London hit, "Deep Blue Sea," with **Margaret Sullavan** in the **Peggy Ashcroft** part, is mentioned as a tenant for the Morosco, N. Y., opening in October.

Melody Fair Shifts Its Ground at Danbury Site

Danbury, Conn., May 27.

Melody Fair, musical tent to be operated this summer by James Westerfield and Stephen Rose, will be at a new location opposite the White Turkey Inn on Route 7, about three miles out of town, instead of the old spot at the local Fair Grounds. The 12-week season will open July 1.

Westerfield will direct, with Rose serving as producer, Don Fisher designer, Boris Kogan musical director, Dolly Niggemeyer choreographer, Harding Dorn assistant and Helen Richard pressagent. Singers set for appearances include John Shaffer, Audrey Gard, Ernest Sarracino, Kirby Smith, Lois Hunt, Kaye Connor, Jim Hawthorne, Emile Renan and Dorothy McNeil.

McElhone to Star In Lake Hopatcong 'Ghost'

Lake Hopatcong, N. J., May 27.

Eloise McElhone has been signed by Harold E. Lawrence, producer-director of the Lakeside Summer Theatre, Lake Hopatcong, N. J., for an appearance in "Gramercy Ghost," week of July 1.

"The Happiest Years," co-starring Anita Lawrence and Eddie Hyans, resident character leads, will open the 10-week season Tuesday, June 24

Holm's One-Act Tribute To Gaylord Farm Gets Preem by Yale Thesps

New Haven, May 27.

Up in the nearby hills of Wallingford, Saturday (24), there was planted a theatrical acorn that can well turn into a dramatic oak.

Occasion was the Golden Jubilee of the Gaylord Farm Tuberculosis Sanatorium, and the specific theatrical contribution to the day-long program was a one-act play highlighting the half century history of the institution.

Written by John Cecil Holm, who spent some four months in research and writing, the single-stanza opus, tagged "Golden Harvest," emerged as the nucleus of an interesting biographical play (with an even better piopic potential) tracing the career of Dr. David R. Lyman, who started the sanatorium with six patients and $92 in cash, and built it to national recognition through, among other things, successfully treating 16 doctors, who, themselves, became heads of other sanatoriums.

Inherent in a possible expanded script is a wealth of material revolving around some of the "names" who classify themselves as "alumni" of Gaylord. (They refer to the institution as "the campus".) Author Holm is a former patient, as is artist Stevan Dohanos, who designed the Jubilee announcement. Eugene O'Neill, Kyle McDonnell, Peggy Wood's son, from show biz; Albie Booth, from the sports world, and similar celebs have been restored to activity in their fields as a result of sojourns at Gaylord.

As presented at the Jubilee, play was necessarily sketchy in condensing 50 years of history into approximately 50 minutes of running time, done in nine scenes. Despite its condensation, however, script managed to eject enough drama, comedy and nostalgia to give a good indication of what might be done with further development.

Capably staged by Frank McMullan, of the Yale Drama Dept., and efficiently designed by Don Tirrell and Bob Drumheller, members of the Eli thesp school gave an absorbing interpretation of the work. Ably topping the cast were Thomas Hill and Mary Blattspieler, with support coming from D. William Duell, Ron Weyand, Bob Goldsby, Forrest Compton, Kenneth Sleeper, Henry Giskin, Dorothy Pierson, Leo Lavandero, Jim Carr, Marion Villani, Arthur C. Hartling, Anne Knoll, Bayard B. Leary, Bro. Herrod, Julian M. Kaufman and Howard M. Bossa.

Bone.

ST. LOO MUNY TO LAUNCH SKED WITH 151G IN TILL

St. Louis, May 27.

With $151,775 in the till, provided by 1,312 guarantors, the Municipal Theatre Assn. is readying for the teeoff of its 34th season in the al fresco playhouse in Forest Park June 5 with an 11-night frame of "Show Boat."

This is the fourth successive season in which record sums have been subscribed to the guarantee funds by local individual and business firms. Last year a total of 1,250 guarantors subscribed a total of $140,425.

The coin is raised annually to protect the enterprise from possible financial loss. It has been used on but two occasions—1919 and 1930—and on both occasions guarantors were repaid from profits of subsequent seasons. Of the subscribed coin, 50% is collected and used for pre-season working capital. The balance is collected only if needed.

'51-'52 B'WAY SEASON AVERAGE

Broadway Productions

	1949-50	1950-51	1951-52
Number of Shows	59	83	73
Straight Plays	28	42	60
New	22	36	45
Revivals	6	6	15
Adaptations	4	6	7
Importations	9	12	10
Return Engagements	2	2	2
Musicals	15	13	13
New	13	12	9
Revivals	2	1	4
Adaptations	5	6	3
Importations	1	1	0
Return Engagements	0	0	1

Barn Mgrs. Riled at Equity Claim; Charge Brushoffs on Confab Bids

With Actors Equity apparently determined to try to enforce its new strawhat rules, most of the smaller barns which threatened to stay dark this summer or go non-union are now reportedly planning to open as usual under an Equity policy. However, virtually all the spots, both large and small, are still opposing the union's new board-and-lodging regulation and figuring ways to circumvent it.

Members of the Stock Managers Assn. contradict almost in its entirety a statement issued last week by Angus Duncan, Equity's acting executive secretary, denying reports of managerial opposition to the new union regulations. They particularly insist that, although a group of managers met several times with a few Equity officials, the union has steadfastly refused to recognize the SMA as bargaining agent for the barns or engage in anything resembling negotiations.

"The chairman of the Equity stock committee has never been present at a single meeting, and most of the other members have attended only once or twice," a leading SMA member asserted. "But Duncan and one or two other union employees have talked to us, without ever indicating any sympathy or even genuine interest in our problems. Then the Equity council, on the basis of Duncan's presentation of the situation, has

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STOCK FOR HUB COPLEY PLANNED BY SHUBERTS

Lee Shubert has been trying to interest various young talent and managers in New York in the idea of launching a stock company at the Shubert-owned Copley in Boston. House, at one time a leading stock spot in the Hub and last regularly occupied three seasons ago by the Boston Repertory Co., has recently acquired a new entrance on Boylston St. in place of the old one on Stuart St.

Shubert has reportedly intimated a willingness to invest in a stock or repertory group leasing the property.

House Passes Celler Bill Okaying Kids on D.C. Stage

Washington, May 27.

House of Representatives yesterday (Mon.) passed the bill of Rep. Emanuel Celler (D., N. Y.), permitting children of seven years and older to appear on stage in legit, vaude, professional travelling production or musical recital. Measure is waiting Senate action.

Under the present law, no children may appear who are not at least 14. In speaking on the bill before the vote, Celler explained: "Washington is the capital of our nation and should be the capital of our cultural lives as well.

"The fact that we do not permit children to appear on the stage has made it impossible for us to see innumerable plays written and acted by some of our greatest artists. To name just a few—there are 'Member of the Wedding,' 'Peter Pan,' 'King and I,' 'South Pacific,' 'The Innocents,' 'Grass Harp,' 'The Happy Time' and 'Mrs. McThing'."

Kerr Click as Reviewer For N.Y. Herald Trib Held One of Year's Highlights

Click of Walter F. Kerr as drama critic of the N. Y. Herald Tribune is regarded in Broadway circles as one of the notable developments of the 1951-52 season. His readability and obvious authority, it's generally acknowledged, quickly established Kerr as one of the top legit reviewers, bringing a stimulating new viewpoint to the New York Theatre.

The general feeling is that Kerr provided a challenge to the entrenched dominance of Brooks Atkinson, of the Times, for a healthy influence on Broadway, besides giving a needed hypo to the Herald Tribune's entire amusement section. A professional playwright and director, Kerr's knowledge of stage technique won him an immediate following in the trade and, with his other critical assets, is reportedly building readership in the general public.

Already the critic for Commonweal when he joined the Trib, Kerr has retained the spot for the Catholic magazine. His contract with the HT also gives him the right to take a leave of absence for legit writing and directing assignments, and he is continuing his lecture appearances. Until about three years ago Kerr was head of the Catholic U. drama department. His most recent Broadway author-stager credit is "Touch and Go," a revue which he wrote in collaboration with his wife, Jean Kerr, and directed under George Abbott's management, during the 1949-50 season.

Shuberts May Do 'Hollow' As Matunuck Barn Try

"The Hollow," Agatha Christie's recent London success, may be tried out at the Theatre-by-the-Sea, Matunuck, R. I., for the Shuberts, who hold the American rights. Other bills tentatively scheduled for the strawhat include Mae West in a tryout of "Sextette," Franchot Tone in "Petrified Forest," Veronica Lake in "Gramercy Ghost," Claude Rains in a tryout of the Playwrights Co. production of Robert Nathan's "Jezebel's Husband," and Walter Pidgeon and Dana Andrews in a play to be selected.

Donald Wolin and attorney Harold Schiff will return for their second season as producers, with Philippa Hastings as stage manager, Mitch Grower as treasurer, Wyman Kane as designer, Merle Debuskey as pressagent and Tricia Hurst production secretary. The spot will probably open June 21, with a $3.60 top and capacity of about $10,400.

Sacandaga Park Barn

Albany, May 27.

Eddie Rich, of New York, will open a season of summer stock, with guest stars, June 30 at the remodeled Sacandaga Park Theatre, a new link in the strawhat chain. The house, in this one-time popular amusement park, is being enlarged. A different play will be presented each week during July and August.

MORE SHOWS BUT FEWER SMASHES

By HOBE MORRISON

Despite an admittedly subnormal level of quality, the 1951-52 Broadway season turned up about the usual quota of boxoffice hits. If there were no new shows to send the critics into raptures or ignite speculation about casting the road company, it was a relatively satisfactory year for that seemingly vanishing breed, the investors.

Not only were there about the usual ratio of payoff shows and ones that just missed breaking even but there were relatively few spectacular floppolas involving staggering deficits. On the other hand, neither were there any apparent bonanzas destined to go on mopping up grosses and dishing out dividends for season after season. Of the hits, "Pal Joey," "Top Banana," "Fourposter," "I Am a Camera," "Mrs. McThing" and "Point of No Return" are continuing indefinitely, in some cases with brief summer layoffs. "Don Juan in Hell," the Dickens Readings by Emlyn Williams and "Constant Wife" have closed, and "Shrike" shutters this week.

Of the productions whose status is not yet clearly indicated, "Paint Your Wagon" has about $70,000 to get back, but is still earning an operating profit; "Gigi" has an estimated $25,000 to go, but closes this

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'Wagon' Needs 73G to Hit Black

"Paint Your Wagon" earned $10,784 in operating profits for the three weeks ended May 3 at the Shubert, N. Y. That brought the operating net on the Cheryl Crawford production to $108,697.59 on a total gross of $999,991.62 for 203 performances as of that date. Adding $2,495 from the advance on sheet music royalties and the show's $71,856 share of the $200,000 film sale, that brought the total earnings in the venture to $183,048.59. It left $73,021.29 still to be recouped on the $247,500 investment.

How the production's operating hookup has been scaled down is indicated by the fact that the Alan Jay Lerner-Frederick Loewe musical earned an operating profit of $1,717.40 on a gross of only $29,071 for the week ended May 3. The net was $5,639 on a gross of $39,400 the week ended April 19, and $3,427.21 on a gross of $36,200 the week ended April 26.

The show is currently in its 29th week on Broadway.

BERLIN DANCE DUO SET FOR 1ST AMERICAN TOUR

Liselotte Koester and Jockel Stahl, premiere dancers of the Deutsches Opernhaus, Berlin, will make their first U. S. tour next season, under management of National Concert & Artists Corp.

Duo (husband and wife) will tour for six weeks in '53, beginning latter part of February in N. Y. and covering east and midwest. Pair have given four Berlin recitals and made several tours through Central Europe since the war.

Kaycee Starlight Sets Second Season Prelims

Kansas City, May 27.

Second season of the Starlight Theatre here is being prepped by Richard H. Berger, director, who came in from New York last week.

Brenda Lewis, of the Metropolitan Opera, has been signed for the Countess Olga role in "The Great Waltz." Edward Roecker will do Francois Villon in "The Vagabond King" and roles in "Carousel," "Robin Hood" and "East Wind."

Boxoffice sale will begin June 9. The season of 10 musicals opens June 23.

'Roberts' Closes With 72G Road Net; Cornell Tour Earns 20G, 'Juan' 100G

There were four closings last week, two on Broadway and two out of town. They included three hits and one, a non-commercial offering, a critical success. The Broadway closers were "Don Juan in Hell" and "Tovarich," while the tourers were "Mister Roberts" and "Constant Wife."

"Don Juan in Hell," which wound up a 64-performance limited engagement at the Plymouth, N. Y., is reported to have made a profit of around $7,500 on the stand, bringing the total net to producer Paul Gregory to about $100,000 thus far on the Shaw excerpt. The lecture-style presentation will tour again next fall with Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead continuing as stars.

"Tovarich," the City Center revival of Robert E. Sherwood's 1936-37 adaptation of Jacques Deval's Parisian original, represented a loss of about $15,000, including an approximately $6,000 deficit on its Washington tryout. The show drew moderately favorable reviews and is being booked for strawhat dates, on which the City Center will not share, however. Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent and Paula Laurence were starred in the revival.

"Mister Roberts," which closed in Baltimore, earned nearly $44,000 profit on its third season's tour. The Leland Hayward production of the Thomas Heggen-Joshua Logan play, a hit of the 1947-48 Broadway season, now has an estimated $72,000 in undistributed profits, of which $50,000 is due for distribution soon. That will bring the distributed profit to $1,300,000 on the $100,000 investment. The show is slated to go on the road again in the fall, perhaps with Tod Andrews again as star.

"Constant Wife," Katharine Cornell's revival of the W. Somerset Maugham 1926-27 hit, closed in Boston with a reported profit of about $20,000 on its six-week tour. That brought the net to approximately $44,000 thus far on the $40,000 production, which had a 139-performance run on Broadway before going on tour. The show is slated to go on the road again in the fall with Miss Cornell again in the title part, but replacements for co-stars Brian Aherne and Grace George.

We Usually Check

Composer-producer Richard Rodgers, queried last week about a rumor that he and Oscar Hammerstein 2d were buying the Strand Theatre, N. Y., replied, "We don't need a garage."

Still in a whimsical mood, he remarked, "You can always check stories with us. We'll always answer questions—and usually tell the truth."

Ralph Bellamy Named Equity Prez; Biggest Write-Ins on Record

Ralph Bellamy was elected president of Actors Equity and the entire regular ticket was voted into office in the union's annual election Monday (26). Although no independent slate was entered and there appeared to be no organized write-in campaign, it is considered significant that the largest number of write-in votes were recorded in Equity history—373 out of 835 ballots.

Besides Bellamy, those elected were Maurice Evans, first vice president; Raymond Massey, second v.p.; Frederick O'Neal, third v.p.; Margalo Gillmore, fourth v.p.; Paul Dullzell, treasurer, and John Effrat, recording secretary, all to serve three years.

Those named to regular council posts, to serve five years, were John Drew Devereaux, John Forsythe, Marjorie Gateson, Richard Gordon, Juanita Hall, Katherine Meskill, Claudia Morgan, Elliott Nugent, Kent Smith and Frederic Tozere; council replacements, to serve three years, George Britton and Rusty Lane, and for two years, Dort Clark.

Cleve. Guild, Press Club Stage Own 'Front Page'

Cleveland, May 27.

The Cleveland Newspaper Guild and Press Club teamed up to stage "The Front Page" in Studio One of WHK.

Members of the cast included Al Henderson (Hildy), NBC; Bill Barrett (Burns), Press; Milt Widder (Louie), Press; Marion Yezbak (Molly), Press Club; Rachel Miller (Jennie), Press Club; Steve French (Mayor), Press; Bud Dunbar (Sheriff), Press Club; Joe Bova (Williams), WTAM; reporters Bill Gannon (WHK), Charles Thobaben (Central Press), Robert Kehoe (News), Wayne Schakel (WHK), Frank Fatsie (Auburn News), Charles Staley (Press), Milt Dolinger (UP), Jack Sheridan (Woodenshoes), News; Mary Dunn (Mrs. Schlosser), Press; Margaret Dunwoodie (Peggy), News; Mrs. Hap Adamson (Mrs. Grant), freelance; James Nolan (Pincus), freelance, and the two deputies were John Hedenberg and Robert O'Neill, of the Press Club.

In turnabout, the three drama critics turned their columns over to visiting critics for opening night (22) with Prof. Barclay Leatham, Western Reserve doing the Bill McDermott Plain Dealer stint; Fred McConnell, Play House director, pinchhitting for Omar Ranney of the Press, and Janis Paige, hometown actress on tour here, taking over the Art Spaeth Cleveland News job. The critics were "kind."

Stan Anderson, radio-TV editor, The Press, and president of the Press Club, said hopes are high to make the presentation of a play an annual event, "so Cleveland audiences can appreciate the legitimate."

400G BOOKINGS IN FOR POWER-MASSEY'S 'BODY'

Hollywood, May 27.

Paul Gregory signed Raymond Massey to play Abraham Lincoln in "John Brown's Body," dramatic oratorio based on the Stephen Vincent Benet book-length poem, which starts a nationwide Chautauqua circuit tour Nov. 1. Tyrone Power will star. Charles Laughton, who will adapt, will direct.

Trek will roughly follow the circuit established with "Don Juan in Hell," and cover 77 performances, with appearance in N. Y. set around Feb. 1. Gregory reports $400,000 in confirmed bookings thus far.

'Banana' Hopeful Of Rose Marie Staying

Producers Paula Stone and Michael Sloane are still hopeful of retaining Rose Marie as the comedienne lead in Broadway's "Top Banana," starring Phil Silvers. Rose Marie had given her notice to leave the show May 31, but consented to remain a couple of extra weeks until the management could get a replacement.

Gale Robbins was set to replace when Rose Marie gave her notice following expiration of her year's contract, but the management was on a spot when Miss Robbins fell though, with the result that Rose Marie agreed to remain while Stone-Sloane scurried around for another performer.

Chi Area Barns Set Early Skeds But Coin Snafus Snarl Plans

Chicago, May 27.

Although there is a great deal of talk about expansion of strawhat facilities around these parts, there is also a great deal of confusion and bidding for attractions for the oncoming season. With the exception of the two repertory groups, one a musical tent, most of the star featuring groups have only two or three plays definitely lined up. It's not a money problem, either, with several of the silo operators offering fantastic sums for even fading lights. Part of the blame is due to the rash of the other warm-weather operations which are springing up all over the country, and the desire of many of the stars to stay near New York, especially in August, so as not to miss the upcoming TV shows for fall.

Most of the siloers are making early pleas for subscriptions, with seasons running from 10 to 12 weeks in most cases. The Music Theatre tees off "The Desert Song" June 13 for 10 days, and follows with "Fledermaus," "High Button Shoes," "Finian's Rainbow," "Carousel," "Annie Get Your Gun," "Mikado," "Brigadoon," "Bloomer Girl," "Kiss Me, Kate," and an oddity, "The Drunkard." Round operation will use stars, and David Thimar is the new director.

Herb Rogers has given up the idea of having a rotating stock company in Milwaukee and Highland Park, Ill., and is concentrating on the latter. Michael Farrell returns to direct the fifth year with Marian Walters, Bernard Hughes, Helen Stenborg, Gertrude Kimmel, Tim O'Connor, George Womack and Ed Matousek, all returning, too. Tenthouse Theatre will present a 16-week season, starting June 6 with "Happy Time."

Bennett Tryout

Second starter of the season will be Marshall Migatz's Salt Creek in Hinsdale, Ill. On June 12 he brings in a new play, George Bascom's "A Date With April," with Constance Bennett, for 10 days, and the Dorothy Gish stars in "The Man." There's a gap of a week, at present, and "First Lady," with Ilka Chase, arrives at the same time as the Republican convention in Chicago. Eugene O'Sullivan returns as director, with Jerry Fritz and Sonny Adams as stage managers, and King Page as business manager.

Drury Lane, on the far southside of town, is going into a two-week policy, and brings in Ilona Massey in "Paris" as the first attraction. June 23. Helmut Dantine and Louise Abritton are starred in "Happy Time," beginning July 7, and Signe Hasso has the lad in "Love From a Stranger," beginning July 21.

Chevy Chase, under the direction of Phil Tyrrell, has the most elaborate plans for the summer. It moves from an inside location to a tent near by, which it is claimed will seat more than 1,000 persons. Robert Q. Lewis in "Charley's Aunt" will start the season there, with Joanne Dru and John Ireland paired in "John Loves Mary" following.

In addition, Michiana Shores, nearby, turns Equity this summer under Don Boland's direction, and Shady Lane, the oldest Equity group in the midwest, at Marengo, Ill., resumes operations.

Williams Play in U.S. Bow At Chagrin Falls, O., Barn

Chagrin Falls, O., May 27.

American premiere of Emlyn Williams' "The Wind of Heaven" will open the 1952 season for the Chagrin Falls Stock Co. June 24. Paul Marlin and William Van Sleet will produce 10 plays this season. Herbert Patterson will be the director.

Actors who will be back this season include Irene Cowan, Michael Egan, Margaret Bannerman and William Darrid, all seen on network TV shows during the winter. Plays will run Tuesdays through Sundays.

Plays to be presented, in order, are "Personal Appearance," "Come Back, Little Sheba," "Yes, My Darling Daughter," "Goodbye Again," "Candlelight," "Blithe Spirit," "Papa Is All," "Angel Street" and "Second Man."

OSU Stadium Theatre Ups Summer Sked of Dramas

Columbus, May 27.

Ohio State U.'s Stadium Theatre, which has operated at near-capacity in the last two seasons, has increased its schedule of plays from six to eight for the 1952 summer season. Each drama will open on Tuesday and run for five nights. The list includes "Papa Is All, July 1; "The Traitor," July 8; "Walls Rise Up" (musical by George Sessions Perry written especially for arena staging), July 15; "Charley's Aunt," July 22; "Elizabeth the Queen," July 29; "The Petrified Forest," Aug. 5; "The Happy Time," Aug. 12, and "The Admirable Crichton," Aug. 19.

Dr. Charles J. McGaw will serve as theatre supervisor, and Dr. Roy Bowen, Dr. Everett E. Schreck and John Hallauer will direct, with Frank McMullen, of Yale U.'s drama department, imported to stage "Charley's Aunt."

Hartford's New Parsons Maps Hypoed Fall Sked; To Raise 30G New Coin

Hartford, May 27.

The New Parsons Theatre, reopened as a legit house last season by Philip Langner, Charles Bowden and Nancy Stern, is expected to have a heavily-booked schedule when it relights early in September. Additional indications are that the subscription list will be considerably expanded, with Ralph Lycett again in charge.

Largely on the basis of its subscription setup, the long-dark house made an impressive start under the new management last season, doing healthy business with several prestige pre-Broadway tryouts, including three N. Y. City Theatre Co. revivals and the ANTA production of "Mrs. McThing," starring Helen Hayes. The three producers, who personally supplied most of the capital to launch the enterprise last year, plan to raise $30,000 in new financing this summer for additional renovations to the theatre.

Tentatively set thus far for the second season are the first and third Theatre Guild productions, probably William Inge's "Picnic," being presented in partnership with Leland Hayward and Joshua Logan, and a new S. N. Behrman comedy. Also pencilled in are the Playwrights Co. production of Robert Nathan's "Jezebel's Husband," starring Claude Rains; "Bernardine," new Mary Chase comedy to be presented by Irving Jacobs, and "Jane," the Guild's touring edition of the recently-closed Behrman dramatization of a Somerset Maugham story.

$534,051 Earned Net On 200G 'Blondes' Show

"Gentlemen Prefer Blondes" earned $9,583.47 profit for the two weeks ended last April 26, bringing the total net to $534,051.35 as of that date. The Herman Levin-Oliver Smith production has distributed $460,000 profits thus far on its $200,000 investment.

For the week ended April 19, its finale in Philadelphia, where it originally tried out, the musical had a net of $7,922.77 on a gross of $45,818, and for the week ended April 26, its first in Boston, it netted $1,660.70 on a $39,476 gross. The show completed its Hub engagement last week, is currently in Baltimore, then opens June 2 at the National, Washington, for a three-week stand as the season windup.

A somewhat simplified production will go on tour again next fall with a replacement for Carol Channing, who leaves to play the same part in Jack Hylton's London edition.

Angna Enters back from Europe Monday (26) on the Mauretania. Mr. and Mrs. John C. Becher are sailing June 4 on the Ile de France for a two-month European stay. A Broadway actor, he's interested in a film deal in Germany; she's head of the Theatre Guild bookkeeping department.

New Group Takes Over Ft. Wayne Light Operas

Fort Wayne, May 27.

New board of directors has been organized to take over the Fort Wayne Light Opera Festival, with permission of the previous group, which produced musical comedies in the News-Sentinel Outdoor Theatre in Franke Park in 1950 and 1951. This latter group earlier had announced it would not offer any outdoor musicals in 1952.

New group is headed by Dalton C. McAlister, president; Lou Culp, vice president and business manager; Jack Morey, treasurer; Sally Zipf, secretary and choreographer, and Grace Drummond, assistant secretary-treasurer and assistant business manager. First 1952 production will be "The Desert Song," in either late June or early July. Al Germanson continues as director.

'51-'52 Season

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week, probably to reopen in the fall; "Male Animal" has about $10,000 to recover, and is building; "New Faces" has started fast but has a long way to go, and "Three Wishes for Jamie" and "Of Thee I Sing" must be rated as doubtful payoff prospects. "Sunday Breakfast," opening tonight (Wed.), is also an unknown quantity.

'Cleo' Anomalies

Since VARIETY's classification of a hit is simply based on whether or not a show pays off on the Broadway run, that is, on its commercial outcome, the Laurence Olivier-Vivien Leigh twin "Cleopatra" revivals must be rated as failures. They failed to earn sufficient operating profits during their limited engagement to amortize the investment required to bring them from London. The shows drew generally favorable reviews and did huge business, however, so they qualify as critical and popular successes, despite their financial failure.

In somewhat similar way, Cornelia Otis Skinner's "Paris '90" was a commercial failure, although its generally enthusiastic press and 87-performance run, a record for a solo show, will be valuable as promotion for next season's tour, as the star figured in advance. But in the case of the other failures, there were few, if any, such qualifying factors. As always, it was generally a matter of dismal disappointment of high hopes.

In production volume, the season's 73 shows fell behind last year, which had 83, but easily topped the 1949-50 total of 59. In line with managerial desire to rely on tested material, there were again a comparatively large number of revivals, 19, including 15 plays and four musicals. And the 10 imports continued the trend in that direction.

Despite the prevailing belief that the escape-minded public prefers comedies to serious plays, only 30 of the former were produced (including revivals), compared to 24 dramas and six comedy-dramas. That, presumably, was not so much because managers preferred serious works, but that supply of acceptable comedy scripts continues to be painfully limited. It may or may not be significant that of the 10 hits, there were four comedies, one drama, three comedy-dramas and two musical comedies.

Novelty Flurries

Aside from the matter of production statistics, there were numerous significant and/or interesting developments on Broadway during 1951-52. Of especial importance was the fact that production and operating costs continued to rise, thereby reducing still further the by-now narrow margin between break-even and gross.

The flurry of novelty shows, such as the lecture-type "Don Juan in Hell," the solo-cast "Paris '90" and "Conscience" and the two-character "Fourposter," drew considerable comment. So did Jose Ferrer's remarkable parlay, including over a period of a little more than a year four productions ("Twentieth Century," "Stalag 17," "Shrike" and "Chase"), five directorial assignments (the above four, plus "Fourposter") and two co-starring appearances ("Century" and "Shrike").

The late Bernard Shaw had another great season; his four productions ("Don Juan in Hell," "Caesar and Cleopatra," "Saint Joan" and "Candida") topping all other authors and, in at least two of the shows, adding enormous royalties to his estate. Eugene O'Neill also had a "comeback" season, with revivals of "Desire Under the Elms" and "Anna Christie." As usual, Shakespeare was represented, too, this time with two revivals.

Early curtains, long agitated as a bid for commuter and early-riser patronage, were finally given a trial at "South Pacific," wtih other shows following suit and the likelihood that a once-weekly schedule may become general next season. Television, widely regarded as a threat to the legit boxoffice, was figured a direct factor in the quick closing of "Anna Christie" after it was taken over for a commercial run.

Slim Guild Season

Leland Hayward, with the click of "Point of No Return," continued his hot pace as a producer of hits, but the Theatre Guild had another slim season financially with "Saint Joan," "Lo and Behold," "Legend of Lovers," "Jane" and "Venus Observed." The Playwrights Co., which hadn't had a money-maker in years, fumbled again with two of its own members' scripts—Maxwell Anderson's "Barefoot in Athens" and Elmer Rice's "Grand Tour"—but got a break when its new member, Roger L. Stevens, brought it the lucrative "Fourposter." Herman Shumlin, in a burst of production activity, reversed his customary field with the presentation of three comedies, but with unfortunate results. (He also missed as director of Thomas Hammond's revival of "Candida," starring Olivia de Havilland.)

Richard Rodgers and Oscar Hammerstein 2d, after a fabulously successful composer-lyricist collaboration and production partnership, engaged in what was regarded as a friendly rivalry with the revivals of "Music in the Air" and "Pal Joey." It turned out to be no contest, however, as "Joey," a 1940-41 musical comedy on which Rodgers had collaborated with the late Lorenz Hart, surprised the skeptics by turning into the season top boxoffice smash, while "Music," a 1932-33 success by Hammerstein and the late Jerome Kern, failed to go.

With the volume of production decreasing, the Shuberts apparently decided to take more vigorous action toward getting tenants for their numerous theatres. So they began investing in the productions of other managements on an unprecedented scale, putting up about $90,000 directly, plus undisclosed amounts in the form of guarantees of bonds, and shared operating deficits of current shows. Another financial angle of the season was the innovation worked out by producers Chandler Cowles and Ben Segal, in holding investor auditions in various cities for their "Of Thee I Sing" revival.

Assorted Squabbles

The season was marked by an extended squabble in the administration of the American National Theatre & Academy, resulting in the exit of Robert Breen as executive secretary and the reorganization of the constitutional setup. A happier development for the organization, however, was the success of the second season of the ANTA Play Series, under the managing directorship of producer Robert Whitehead.

On the ticket front, the Leblang agency got a brushoff from producers when it offered a new cut-rate distribution arrangement for moderate grossing shows. During the season, also, two-for-ones again failed to be effective, except in the case of "Rose Tattoo." The only other notable incident in the realm of tickets was the unsuccessful legal attempt by Sylvia Siegler, as president of Show-of-the-Month Club, to compel the Shuberts to sell her tickets to shows in their theatres.

The Shuberts brought a legal test case during the season that may have extensive future repercussions. The action, against the various New York dailies, charges monopolistic conspiracy in the publishers' refusal to sell advertising space to the plaintiffs, as theatre owner. If ultimately successful, such a suit might bring substantial savings in theatrical ad costs and could perhaps even affect the whole setup of advertising acceptance and rate classification. Incidentally, the Government's anti-trust suit against the Shuberts themselves and the United Booking Office, is still pending.

In the union field, there was the usual amount of turmoil during the season. Actors Equity won out over the American Guild of Musical Artists in a bitter jurisdictional row over "Fledermaus." Equity also went through a hectic internal tussle leading to the exit of Louis M. Simon as executive secretary. The Assn. of Theatrical Press Agents & Managers battled with the League of N. Y. Theatres over a raise in the minimum scales; with Shumlin over application of the "new blood" clause; with George Brandt over the terms for his subway circuit, and with Equity over organization of the strawhat field. The unions apparently defeated the Theatre Guild's move to cut production costs by building scenery at its studio in Westport, Conn., and scrap between the scenic artists and the League of N. Y. Theatres is still simmering.

1951-52 Broadway Season

Key to parenthetical designations: C (Comedy), D (Drama), CD (Comedy-Drama); R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

HITS
(10)

"Constant Wife" (C).
Dickens Readings (CD).
"Don Juan in Hell" (CD).
"Fourposter" (C).
"I Am a Camera" (CD).
"Mrs. McThing" (C).
"Pal Joey" (MC).
"Point of No Return" (D).
"Shrike" (D).
"Top Banana" (MC).

STATUS INDEFINITE
(7)

"Gigi" (C).
"Male Animal" (C).
"New Faces" (R).
"Of Thee I Sing" (MC).
"Paint Your Wagon" (MC).
"Sunday Breakfast" (D).
"Three Wishes for Jamie" (MC).

FAILURES
(52)

"Anna Christie" (D).
"Antony and Cleopatra" (D).
"Barefoot in Athens" (D).
"Brass Ring" (D).
"Bus Me Blue Ribbons" (C).
"Caesar and Cleopatra" (C).
"Candida" (CD).
"Chase" (D).
"Collector's Item" (C).
"Conscience" (D).
"Courtin' Time" (MC).
"Dark Legend" (D).
"Dear Barbarians" (C).
"Desire Under the Elms" (D).
"Dinosaur Wharf" (D).
"Faithfully Yours" (C).
"Fancy Meeting You Again" (C).
"Flight Into Egypt" (D).
"Four Saints in Three Acts" (O).
"Gertie" (C).
"Glad Tidings" (C).
"Golden Boy" (D).
"Grand Tour" (CD).
"Grass Harp" (CD).
"Hook 'n Ladder" (C).
"Jane" (C).
"Lace on Her Petticoat" (D).
"Legend of Lovers" (D).
"Lo and Behold" (C).
"Lowly Watch" (D).
"Love and Let Love" (C).
"Much Ado About Nothing" (C).
"Music in the Air" (OP).
"Never Say Never" (C).
"Nina" (C).
"Number" (D).
"One Bright Day" (D).
"Out West of Eighth" (C).
"Paris '90" (MC).
"Rehearsal" (C).
"Remains to Be Seen" (C).
"Saint Joan" (D).
"Seventeen" (MC).
"Shuffle Along" (MC).
"Sleep of Prisoners" (D).
"To Be Continued" (C).
"To Dorothy, a Son" (C)
"Twilight Walk" (D).
"Two on the Aisle" (R).
"Venus Observed" (C).
"Victim" (D).
"Women of Twilight" (D).

ADDITIONAL
(4)
(City Center)

"Come of Age" (D).
"First Lady" (C).
"Tovarich" (C).
"Wild Duck" (D).

RETURN ENGAGEMENTS
(3)

"Diamond Lil" (C).
"Don Juan in Hell" (CD).
"Kiss Me, Kate" (MC).

CLOSED OUT OF TOWN

"Child of the Morning" (D).
"Curtain Going Up" (R).
"For Crying Out Loud" (C).
"Little Evil" (C).
"Modern Primitive" (C).
"Month of Sundays" (MC).
"Salt of the Earth" (C).

HOLDOVERS WHOSE STATUS WAS UNDECIDED AT END OF LAST SEASON, BUT SINCE CLARIFIED

HITS

"King and I" (MD).
"Stalag 17" (CD).

FAILURES

"Darkness at Noon" (D).
"Flahooley" (MC).
"Make a Wish" (MC).
"Rose Tattoo" (D).
"Tree Grows in Brooklyn" (MC).

Chi B. O. Perky; 'Dolls' Nifty $51,700, 'Candle' Bright $15,900, 'Moon' $12,600

Chicago, May 27.

In contrast to the local picture house boxoffice, which continues on its downward trend, legit houses here took an upward swing last week. This also in spite of rainy weather most of the week.

It looks like the legit scene will remain unchanged for the summer, with "Moon Is Blue," "Bell, Book and Candle" and "Guys and Dolls" set.

Estimates for This Week

"Bell, Book and Candle," Selwyn (13th week) ($4.50; 1,000). Swung up to $15,900.

"Guys and Dolls," Shubert (13th week) ($6; $2,100). Also jumped back, to $51,700.

"Moon Is Blue," Harris (56th week) ($4.40; 1,000). Helped by some group sales to okay $12,600.

'Blondes' $33,800, 'Wife' 21½G, Hub

Boston, May 27.

"Desire Under the Elms," at the Brattle, Cambridge, constitutes the sole legit fare here this stanza, with all Hub legits shuttered and nothing on the horizon until the strawhat season tees off the latter part of June. Cambridge policewomen viewed the opening performance of "Elms" and gave the play the greenlight, although city officials would not approve a Sunday license. Consequently, Brattle will present the play on Mondays, ordinarily an off-night, and bypass the Sunday performance.

Estimates for Last Week

"Constant Wife," Plymouth (3d wk) (1,200; $4.20). Wound final week with nice $21,500.

"Desire Under the Elms," Brattle 1st wk) (454; $3). Pulled neat $2,900 for five performances.

"Gentlemen Prefer Blondes," Shubert (5th wk) (1,700; $6 Fri.-Sat.; $4.80 rest of week). Wound profitable five-week stand with near $33,800.

'Madam' Almost $47,100; 'Lady' Fine $15,000, D.C.

Washington, May 27.

"Call Me Madam" has once more grabbed the brass ring, boxofficewise, for its third week at the National Theatre, with a near $47,100 take. Musical is slated to do even better in its fourth and final week, because an extra matinee has been worked in.

Gayety Theatre wound up its 1951-52 season last week with a handsome $15,000 take for "First Lady," final play of the N. Y. City Theatre Co. trio of tryouts. The three comedies have played to a low $3 scale, with an even lower rate for anyone taking a subscription for the trio.

Gayety management is now working on plans for reopening next September, but will not announce attractions for about two months.

Play on B'way

The Rehearsal

David Ross production of comedy in two acts by George Villiers, Duke of Buckingham, and others. Directed by Rosa Ellovich; choreography, Robin Gregory; musical arrangements, Freda Miller; original songs, Miss Miller and Van Williams; production coordinator, Maurice Edwards. At President, N. Y., May 26, '52; $3.60.

Bayes	Woodrow Parfrey
Johnson	Jack Creley
Smith	James Doohan
Thunder	James Madison
Lightning	Charlotte Nolan
Stagekeeper	Don Koll
Physician	William Meyers
Gentleman Usher	Charles Campbell
1st King	Richard Allen
2nd King	Maurice Edwards
Prince Prettyman	Antony Verno
Cloris	Anna Leonard
Soldier	Tom Turner
Cordelio	Don Koll
Amaryllis	Renea Taylor
Volscius	Jack Clay
Parthenope	Norma Lee Clark
Pallas	Jane McArthur
Luna	Marian Lawrence
Orbia	Pepi Hamilton
Sol	Ben Garber

There's really no excuse for "The Rehearsal." It's the limit.

For the record, then, this indiscretion was reviewed in VARIETY, May 7, '52, as an Equity Library Theatre revival. The notice was a pan, but it turns out to have been generous. *Hobe.*

'Roberts' 14½G, Balto

Baltimore, May 27.

"Mr. Roberts" did well in its return visit to Ford's here last week, winding up with $14,500.

In currently, at a top of $5.43, is "Gentlemen Prefer Blondes," starring Carol Channing.

Star-Light Opera Preps For 7th San Diego Season; N.Y. 'Kate' Sets Purchased

San Diego, May 27.

Attendance of 150,000 for the 1952 Star-Light Opera summer season here was predicted last week by Robert J. Sullivan, president of the San Diego Civic Light Opera Assn. Attendance last year at five musicals reached 126,000. Five musicals are to be produced this summer in Ford Bowl in Balboa Park.

Season will begin July 3 with "Show Boat." Other productions will be "Kiss Me, Kate," "Student Prince," "Bittersweet" and "Carousel."

Scenery for "Kiss Me, Kate," which will run from July 31 to Aug. 10, was recently purchased, the first time sets have been bought outright for a Star-Light Opera production. The scenery, which crammed a 50-foot freight car to capacity, was purchased for $5,000 from the New York production. Show will be the most elaborate ever attempted by Star-Light.

Now preparing for its seventh season as a civic venture, Star-Light Opera was started by Sullivan, a San Diego lumber dealer whose hobby is music; Charlie Cannon, a singer and actor, and Bill Dean, a retired concert singer whose father was with the Met for 25 years.

Financial troubles have plagued the group, but last season net receipts totaled more than 23% more than 1950 and attendance was up by 11%. Total cost of the five productions was $171,000, almost half going for payroll. "Annie Get Your Gun" drew 30,768 persons, paying $45,349 for a Star-Light record, but "Annie" was not so profitable as others because of production expenses.

Strictly a hometown operation, Star-Light employs only San Diego talent. Members of chorus are paid $60 a show—for up to 20 rehearsal nights and eight performances in a two-week run. Leads get up to three times the chorus salary.

'PACIFIC' FINE $38,800 IN FIRST CLEVE. WEEK

Cleveland, May 27.

"South Pacific" hit a grand $38,800 at $4.95 top in eight performances at the Hanna last week. Touring company headed by Janet Blair and Webb Tilton were here for their second Cleveland date.

On last visit, show played the Public Music Hall, a 3,000-seater, but did just as handsomely comparatively, at the 1,500-capacity Hanna on the first stanza of a two-week stand.

Annual San Diego Revue Opening Month's Run

San Diego, May 27.

With songs, dances, and comedy skits by local talent, "Caught in the Act—'52" will open tonight (Tues.) for a run through June 21. The San Diego Community Theatre's newest version of the annual revue will be offered in the Globe Theatre in Balboa Park.

Craig Noel will direct. Last year's composer, J. Gilbert Warner, has returned with most of the songs in this year's "Caught." Sharon Kirk, who sings in the show, collaborated with Warner on four songs. Warner also teamed with John Clark on six other songs, and with Roberta Bothel on another.

Musical director Ross Hastings co-tributed two songs. Margie Whitlowe, also in the cast, composed the remaining two songs.

Lillie Mae Barr will take the featured spot in revue. Male headliner will be Bill Talbot.

Current Road Shows

(*May 26-June 7*)

"Bell, Book, and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chi (26-31).

"Call Me Madam" (Ethel Merman)—National, Wash. (26-31); Nixon, Pitt. (2-7).

"Constant Wife" (Katharine Cornell)—Plymouth, Boston (26-31).

"Gentlemen Prefer Blondes" (Carol Channing)—Ford's, Balto (26-31).

"Good Nite Ladies"—American, St. Louis (26-31).

"Guys and Dolls"—Shubert, Chi (26-7).

"Moon Is Blue" (2d Co.)—Harris, Chi (26-7).

"Song of Norway"—Philharmonic Aud., L.A. (26-7).

"South Pacific" (Janet Blair, Webb Tilton)—Hanna, Cleve. (26-31); RKO Keith's, Dayton (2-7).

Barn Mgrs'

Continued from page 57

passed whatever rules it sees fit.

"We've been given no real hearing before a responsible committee, no chance to explain our situation to the council, and have no way of appealing against actions which we regard as arbitrary, unfair and unrealistic. Duncan's assertion that no new rules have been inserted in the Equity contract without comment or warning is misleading. The rule requiring the management to provide lodging was proposed and, in the face of our opposition, we thought it had been dropped. We never heard of the rule covering board. We protested about lodgings when it was mentioned, and now we protest about board and lodgings both."

Dickinson Speaks Up

Don Dickinson, informed that Duncan had said that his decision not to reopen his Hayloft Playhouse, Allentown, Pa., had been made before the new Equity rules were devised, contradicted it. "That's absolutely untrue," he claims. "I don't know where Duncan got such an idea, but it's without foundation. I was negotiating for plays and actors until the new rules became known, and various agents can verify it." He confirmed that he has since leased his theatre to a local amateur group and has signed for the summer as stage manager at Elitch's Gardens, Denver.

Equity's claim that the raise in its stock minimum from $50 to $55 is in line with the increased cost of living, is brushed off by SMA members. "Our expenses have gone up too," one barn operator declared. "The point is, however, that the wage boost won't affect the more prosperous spots, which already generally pay over scale, but will be prohibitive to the small places, many of which already just about get by, or even operate at a small loss."

'Strange Featherbedfellows'

The strawhatters were equally scornful about the Equity statement regarding the $5 fee for jobbers and the 30% non-professional limit. As for the claim that the $5 fee is in line with "standard union practice," one SMA member remarked, "That's the kind of euphemism that can cover the abuses of an assortment of strange featherbedfellows."

The statement that "prominent managers" have resigned from the SMA in protest against its Equity stand drew a laugh from one barn operator. "I wonder how Milton Stiefel feels to be nominated as the champion of poor, abused Equity," he suggested. "His exit from the organization is based almost entirely on his desire to book full-company package shows this summer at Ivoryton, Conn. That's how I see it, Duncan's opinion notwithstanding. Anyway, who're the other 'prominent managers' he's talking about?"

SMA members, commenting on the Equity refusal to budge from its new rules or to bargain with the managerial group, claim that the union never even gave an answer to the principal SMA proposal this spring. That was the suggestion that a clause should be inserted in the Equity contract stating that the actor-signatory, "is a member of Actors Equity in good standing." That, the strawhatters argue, would prevent recurrence of incidents like last season's Margaret O'Brien and John Barrymore, Jr., contract walkouts, when Equity forced managements to pay off contracted supporting players.

B'way Stalling Off Seasonal Slump; 'Faces' Brisk $27,700, 'Sing' $27,100, Tandy-Cronyn 22G, 'Animal' $17,600

Business was somewhat spotty again last week on Broadway, but the general level improved a little. Trade was fairly brisk the early part of the week, eased a bit in midweek and then spurted on the weekend. For the most part, grosses have been holding up surprisingly well for this period of the season, but the feeling in managerial circles is that there's little solid strength in conditions and that the seasonal slump is due soon.

The total gross for all 20 shows last week was $537,900, or 74% of capacity. Week before last the total for all 23 shows was $540,600, or 73%, the same as the previous week.

A year ago last week the total for all 22 shows was 596,700, or 78% of capacity, the same as the preceding week.

Of the recent openings, "New Faces" had a healthy first full week and, although it failed to sell out, is reportedly building an advance. "The Rehearsal," transplanted Equity Library Theatre show, opened Monday night (26) to harsh reviews and is an obvious flop. "Three Wishes for Jamie" moved last night (Tues.) from the Hellinger to the smaller Plymouth.

The schedule of closings is as follows: "Gigi" and "Shrike," Saturday (31); "First Lady," June 8; "Stalag 17," June 21; "Point of No Return" and "Mrs. McThing," June 28, but both slated to reopen.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Don Juan in Hell," Plymouth (8th wk) (CD-$4.80; 1,063; $31,000) (Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Over $30,800 (previous week, $28,000); closed limited engagement Saturday night (24) after 64 performances; will tour again in the fall.

"Fourposter," Barrymore (31st wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Just under $22,000 (previous week, $21,300; Betty Field and Burgess Meredith take over June 9 in place of the Cronyns, who will star in a touring edition.

"Gigi," Fulton (27th wk) (C-$4.80); 1,063; $23,228) (Audrey Hepburn). Almost $14,000 (previous week, $14,000); closing Saturday (31), but announced to reopen in the fall before going on tour.

"Guys and Dolls," Fulton (27th wk) (MC-$6.60; 1,319; $43,904). As usual, $44,400.

"I Am a Camera," Empire (26th wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Nearly $20,400 (previous week, $21,400); Barbara Baxley takes over the femme lead in a week or so, as substitute for Miss Harris, who is taking a leave of absence for a film commitment.

"King and I," St. James (61st wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Over $51,700 again.

"Male Animal," Music Box (4th wk) (C-$4.80; 1,012; $27,000) (Elliot Nugent, Martha Scott, Robert Preston). Almost $15,600 (previous week, $8,500 for four performances).

"Moon Is Blue," Miller (64th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over $14,600 (previous week, $15,100); Maggie McNamara, from the Chicago company, takes over the femme lead next Monday (2), succeeding Miss Bel Geddes, who starts a two-month vacation.

"Mrs. McThing," Morosco (14th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). Over $21,600 (previous week, $22,300); will lay off five or six weeks, probably starting June 28, while the show plays a Central City (Col.) engagement.

"New Faces," Royale (2d wk) (R-$6; 1,035; $32,000). Over $27,700 for first full week (previous week, $10,000 for first three performances, plus $1,800 for a preview).

"Of Thee I Sing," Ziegfeld (3d wk) (MC-$6; 1,628; $48,500) (Jack Carson, Paul Hartman). Nearly $27,100 (previous week, $32,300).

"Paint Your Wagon," Shubert (28th wk) (MC-$7.20; 1,361; $46,000) (James Barton). About $29,300 (previous week, $30,300); Eddie Dowling takes over as star June 9.

"Pal Joey," Broadhurst (21st wk) (MC-$6.60; 1,160; $39,602). As usual, over $40,000.

"Point of No Return," Alvin (24th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $25,500 (previous week, $27,500); shuttering June 28 for five-week layoff.

"Shrike," Cort (19th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Over $23,600 (previous week, $24,000); closing Saturday (31) because Ferrer has a film commitment.

"South Pacific," Majestic (162d wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Almost $41,100 (previous week, $40,700).

"Stalag 17," 48th St. (55th wk) (C-$4.80; 912; $21,547). Over $12,400 (previous week, $12,900); closing June 21, to tour.

"Three Wishes for Jamie," Hellinger (10th wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Over $23,700 (previous week, $24,000); moved last night (Tues.) to the 1,000-seat Plymouth, where the capacity will be about $33,950).

"Top Banana," Winter Garden (30th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Over $33,500 (previous week, $36,100).

"Tovarich," City Center (2d wk) (C-$3; 3,090; $38,000) (Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence). Over $16,900 (previous week, $18,400); closed Sunday night (25) after 16 performances, at a loss of about $15,000.

OPENING THIS WEEK

"First Lady," City Center (C-$3; 3,090; $38,000) (Helen Gahagan, Edna Best, Peggy Ann Garner, Frederic Tgeere, Scott McKay). N. Y. City Theatre Co. revival of Katharine Dayton-George S. Kaufman's 1935-36 hit; production cost about $50,000 (including two weeks' operation; the tryout about broke even); opens tonight (Wed.).

"Rehearsal," President (C-$3.60; 300; $7,000). David Ross presentation of an Equity Library Theatre revival of the Restoration farce; production cost an estimated $4,000; opened Monday night (26) to unanimous pans.

"Sunday Breakfast," Coronet (D-$4.80; 1,027; $23,000). ANTA Play Series production of play by Emery Rubio-Miriam Balf; production cost $20,000 and can break even at around $7,500; opens tonight (Wed.) and is scheduled for at least two weeks.

'MINSKY'S FOLLIES' 8½G IN PITT BOW AS LEGIT

Pittsburgh, May 27.

First joust with legit for "Minsky's Follies," normally a nitery unit, at the Nixon last week, wasn't too hot. Playing at a $3.25 top, revue did around $8,500, more than half of that coming in the last three performances. Show got away slowly and drew a miserable set of notices, but towards the end of the stand started to pick up a bit nevertheless.

Couple of acts and several chorus girls were added for the Pittsburgh engagement, and the hasty assembling job of stretching the "Follies" into a two-and-a-half hour entertainment was too much, a ragged preem giving the reviewers plenty to go on. They went at it with both barrels.

Nixon is currently dark, relighting Monday (2) with "Call Me Madam." That was to have dropped the curtain on the season, but "Good Night, Ladies" has been booked in to follow it. House then goes dark, to reopen July 21 just for couple of weeks with the "Porgy and Bess" revival.

'Ladies' $12,200 ,St. Loo

St. Louis May 27.

Jules Pfeiffer brought his "Good Nite Ladies" company to St. Louis for an 11-night frame, but after a swell b.o. record $12,200 at a cut rate and SRO biz, stand has been extended for two more weeks. Crix were unanimous in nixing the piece and cast, but the natives are jamming the American Theatre, where it's being presented.

Piece, after successes in Kansas City and Minneapolis, moves to Pittsburgh for a two-week frame after the local engagement.

Plays Abroad

Sweet Madness

London, May 22.

Jack de Leon (associated with Minster Productions) presentation of light comedy in three acts by Peter Jones. Stars Richard Attenborough. Directed by Jack Minster. At Vaudeville Theatre, London, May 21, '52; $2 top.

Valentine Crisp ... Richard Attenborough
Janet Andrews ..... Geraldine McEwan
Linda Cooper ..... Sheila Burrell
Henry Winter ..... Robin Bailey
Arrowsmith ..... Laurence Naismith
Hans Klein ..... Martin Miller

As a light offering for the summer season, this comedy might make the grade despite a muddled, improbable story that can only be classed as amiable entertainment. It may attract film patrons on the star's reputation, but on its merits it should not carry much weight. It stands no chance for the U. S.

Richard Attenborough has a fussy, restless role similar to his last one in "To Dorothy, a Son." He rushes about in running shorts, practises Yoga and bares his bachelor soul to a psychiatrist. Convinced he cannot achieve a happy marriage unless thoroughly attuned, he accepts his medico's recommendation as to a suitable mate. The girl arrives for secretarial duties which gives each an opportunity to test each other's reactions. His timid approach, balked by her wide-eyed direct simplicity lands them no place.

When his friend turns up and employs his experienced technique the girl shows plenty of the requisite reciprocation, but gets switched safely back to her employer's arms. Most of the laughter comes at the end after a tepid opening when the harassed little doctor confesses his own mind has come close to submersion through coping with other people's phobias. This is an excellent character study by Martin Miller.

Geraldine McEwan, acclaimed last year as a refreshing new personality, plays the selected mate with delicious spontaneity. Robin Bailey enacts the man-about-town with an easy naturalness that is shared by Sheila Burrell as a decorative and piquante old flame who is a house guest for no apparent reason. Laurence Naismith is the perfect epitome of aristocratic past as the manservant. Jack Minster directs the piece with commendable zeal. *Clem.*

Shadow of a Man

Glasgow, May 20.

John C. Mather and W. H. Williams production of drama in three acts by Paul Erickson. Directed by Erickson. At King's Theatre, Glasgow.

Carol Seaton ..... Brenda Hogan
Norman Farrell ..... Henry Mollison
Linda Bryant ..... Iris Russell
Inspector Gates ..... Robert Raglan
Gene Landers ..... Sonny Tufts

This new play opens promisingly, but deteriorates through complete lack of surprise and tension. Production seems set for a very modest run. It's a moderate thriller, with the entire action taking place in a young widow's flat in Brighton, England. She is widowed just before the story starts, her husband dying suddenly in an adjoining bedroom after a wild night out with his wife and two friends. She takes the sudden blow with surprising calm, and departs for a holiday. She is an air hostess by profession, and comes over as a good-looking femme with efficient coolness and much charm. The character, which should be a central one, is quite incredible.

What mystery there is may be said to deepen when a friendly detective turns up and says the husband's body must be held for a postmortem, this after he's well buried. Foul play is suspected.

Big, genial and friendly Sonny Tufts, on his first legit excursion, makes a fairish job, acting largely with his hands. He is the American songwriter paying a return visit to England to stay with his former Royal Air Force colleague and finding he has so suddenly died. At show caught, Tufts fluffed his lines somewhat but otherwise did not do so badly. He is largely Sonny Tufts and achieves little sense of characterization.

With a minimum of surprises, the piece ambles on to a phoney climax in which there are two incredible confessions before the real killer is unmasked. There are so few murky characters onstage that it is not difficult to pin down the guilty man.

Iris Russell, who is well-known in Scotland, fills the role of the widowed Linda adequately. Her friend, Carol Seaton, is nicely done by little Brenda Hogan. The rejected suitor is played with suitable polish by Henry Mollison, while Robert Raglan's detective-inspector might have been less friendly.

Piece shapes up as having the minimum of possibilities. Author himself must take a major share of the responsibility for the failure. *Gord.*

MET OPERA SOCK 95G FOR FOUR IN ST. LOUIS

St. Louis, May 27.

N. Y. Metropolitan Opera, in its first visit here in several years, grabbed a sock $95,000 for four performances at the Henry W. Kiel (Municipal) Auditorium last week, with "Aida," "La Traviata," "Carmen" and "La Boheme."

Visit drew 31,500 payees, with house scaled from $1.20 to $10.

Barn Notes

Stephen Slane will be general manager, **Hans Busch** stage director, **William Parsons** music director and **Gene Bayliss** choreographer this summer at the South Shore Music Circus, Cohasset, Mass. . . . **Glenn Jordan** will be director and **Max Eisen** pressagent for the Neptune Music Circus, Asbury Park, N. J. . . . **George Lipton** will be stager at the Sacramento (Cal.) Music Circus, to be operated for the second season by **Russell Lewis** and **Howard Young** . . . Norwich (Conn.) Playhouse will open June 23 for its sixth season, with **Hank Kaplan** as director, **Jeff Brown** designer, **Norman Hall** production stage manager and **Randy Gunter** consultant . . . Finger Lakes Lyric Circus opens June 17 at Skaneateles, N. Y., with **Walter Davis** as stager, **George Hirst** musical director, **Dick Fontaine** designer and **Aida Alvarez** choreographer . . . **Ben Janney** will return this summer as production stage manager at Vincent Y. Bowditch's Barn Stages, Nantucket Island, Mass. . . . **Paul Gilmore** to run a strawhat, the Comedy Theatre, at Duluth, Minn., this summer.

Laguna Playhouse May Be Dark as Angels Flit Off

Hollywood, May 27.

Laguna Summer Theatre Playhouse may be dark for the first time in seven years, following the flitting away of angels five weeks before the season was due to open June 24, with "Soldier's Wife," starring Joan Evans.

Producers Ken Britton and Joseph Paul said they're ankling because two-thirds of the coin needed wasn't forthcoming, due to change in minds of eastern angels. Producers are out $1,000 in advance rent and blurbing opening production.

New Management For Sole Montreal Barn

Montreal, May 27.

Montreal's only strawhatter, the Mountain Playhouse, atop Mount Royal, opens June 16 under new management of Norma Springford. Joy Thomson, of the Canadian Art Theatre, who established this summer theatre two years ago, bows out because of ill health.

Miss Springford is a Montrealer and in the past has been associated with the McGill Players Club and other local theatre groups. She'll be assisted by Bruce Raymond, from Ottawa's Canadian Repertory Theatre. A minimum of three productions is planned for the season.

Tune Shows

Continued from page 1

January and is also a premium agency item. Even "Top Banana," which was a near-capacity click for some weeks but has recently been in the more moderate brackets, has been in greater demand than any of the dramatic hits. "Paint Your Wagon," another intermediate-demand musical, has also been a more popular ticket than all but the top straight-play entries.

No 'Roberts' Sub

There hasn't been a really-hot demand straight-play ticket since "Mister Roberts." There was plenty of advance call for the twin "Cleopatra" productions of Laurence Olivier and Vivien Leigh, and comparable interest in "Don Juan in Hell," with the name lineup of Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead an obvious factor. But even those were limited chiefly to advance orders.

Dramatic clicks like "Point of No Return," "Fourposter," "I Am a Camera," "Shrike," "Gigi," "Mrs. McThing" and the holdover "Moon Is Blue" have a steady call at the brokers, but no garment district expense accounts are being hocked to get tickets to them. And although such memorable dramatic smashes as "Death of a Salesman" and "Streetcar Named Desire" involved lively trade in "house seats" for a while, they never brought on a municipal investigation into ticket scalping, as "South Pacific" did.

For anyone with general access to "house seats," there's comparatively little problem about straight plays, even such hopped-up attractions as Olivier-Leigh and the four-star "Don Juan." But everyone who can think up an anniversary or has a visiting relative expects to get tickets for "King and I," "Guys and Dolls," "Pal Joey," and still occasionally, "South Pacific."

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Literati

Furdy's Sports Cars

Ken W. Purdy, editor of True, and authority on automobiles, is author of "Kings of the Road" (Little, Brown & Atlantic), published Monday (26).

Book concerns the great sports cars of the past 50 years.

Ruppell's Collier Exit

Anxiety over declining circulation is said to have cued the decision of the Crowell-Collier exec board to part company with Louis Ruppell as editor of Collier's. Ruppell held the post for the past three years. At one time he was chief of press information for CBS.

Pending further action, Ed Anthony, publisher, took over the editorial reins of the mag.

"Quiz Kids" Politico Column

Latest to get on the Chi political convention bandwagon are the "Quiz Kids" who have been signed by United Press to pen a daily yarn on both the Republican and Democratic nominating clambakes to be held in July.

The Kids, who range in age from four to 15, will be assigned "beats" at the International Amphitheatre convention site and the Conrad Hilton Hotel. UP will service the stories to their regular clients.

'Grand Ole Opry' Tome

"Grand Ole Opry," story of the WSM, Nashville program that has been an NBC attraction for over 25 years, is being published by Greenberg in July. Tome is by William R. McDaniel and Harold Seligman and will be published in paper ($1) and cloth ($2) editions.

Fairchild Pubs Election

A National Labor Relations Board election requested by the Newspaper Guild of N.Y., Local 3, ANG-CIO, to be certified as collective bargaining agent for editorial and commercial employes of Fairchild Publications, has been set for June 11. About 850 workers at the firm's N.Y. office and out-of-town bureaus are involved.

Guild began an organizing drive at Fairchild last November. Among Fairchild's publications are Women's Wear Daily, Daily News Record, Retailing Daily, Footwear News, Men's Wear and Supermarket News.

Shulman's Coast Stint

Max Shulman is back in Hollywood for a second time this year and again it's a Metro assignment—the writing of the screenplay, "The Many Loves of Dobie Gillis," adapted from his published collection of short stories, the screen treatment of which he recently completed. Earlier in the year at Hollywood Shulman did the screenplay, "Steaks for Connie," from an original story co-authored by him and Herman Wouk.

Billy Wilder has asked Shulman to come to Hollywood in September to collaborate with him on a screenplay in which Yul Brynner will make his film debut.

Chas. L. Knight Awards

Charles L. Knight awards for outstanding public service by Ohio daily and weekly papers and newspapermen have been set up in conjunction with the Ohio Newspaper Assn., and first awards will be presented in 1953.

Awards are sponsored by John S. Knight, publisher of Knight Newspapers, including the Akron Beacon Journal, in memory of his father, former editor and publisher of the Beacon-Journal. The awards will be for the most outstanding public service by a newspaper during the year, the most outstanding public service reporting by individuals on a newspaper, and the best editorial on a local subject.

Crosby, Mayer, Rice Tomes

"Out of Print," collection of John Crosby's radio-TV columns in the N. Y. Herald Tribune, will be published by Simon & Schuster in the fall.

S&S will also bring out, in October, Arthur Mayer's informal history of motion pictures, "Merely Colossal," and in late fall Craig Rice's anthology of newspaper accounts of crimes, "45 Murderers."

Controversial Nijinsky

"The Last Years of Nijinsky" (Simon & Schuster, $3.50), by the late dancer's wife, Romola Nijinsky, is a followup of her earlier biog published in 1934, bringing the reader up to date. Mainly, it concerns the odyssey of the Nijinskys before, during and after the second World War, and the pathetic attempt to find a haven for the insane dancer somewhere.

A sentimental, opinionated, one-sided story, the book is nevertheless a stirring account of a woman's undivided devotion for 30 years to a great artist. Writer is an embittered woman, bitter at the world, at various governments, at fellow artists whom she claims balked her husband's attempts at recovery, or at least let him down. She belabors U. S. and British writers for belittling her husband; she claims the whole dance world was filled with his enemies.

Nijinsky went insane in 1919; now Romola Nijinsky admits that locking him up, in solitary confinement, was her greatest mistake. Freedom of movement would have cleared his mind up, she believes. There's an interesting chapter on her encounter with a Soviet ballet troupe, which she states is ably upholding the traditions of great Russian dance art. Altogether, an absorbing, controversial book.

Bron.

Post's 'Squelch' and 'Judge'

Two regular Satevepost short features, "The Perfect Squelch" and "You Be The Judge," have been issued in book form, separately, under those titles, by A. S. Barnes & Co., at $1 each. Each is edited by Ashley Halsey, Jr., Post associate ed, who's in charge of Post short features.

These two departments will be the only ones which Barnes will issue in book form this season, although others are planned for next year. "Judge" contains 121 legal decisions on all sorts of subjects and law problems. "The Perfect Squelch" has 90 short retorts by or about Eddie Cantor, Bob Hope, and other show biz names, as well as Will Rogers, Winston Churchill, Babe Ruth, etc.

Artie Shaw's 'Trouble'

Artie Shaw's autobiog, "The Trouble With Cinderella" (Farrar, Straus & Young, $3.75), gives an account of the jazzman's fight with commercialism, his surrender to $ucce$$ and his ultimate rejection of the band business. Except for some pretentious philosophising, via quotes from the literary greats, this is an interesting rags-to-riches saga of a New York east side boy who rose to multi-million dollar heights, only to find that he didn't like where he was.

Although there are some passing references to Shaw's experiences with women, the book gives no details about his multi-faceted marital career. The book, incidentally, is subtitled "An Outline of Identity."

Herm.

CHATTER

The July issue of Holiday mag will be an all-travel issue devoted completely to different phases of U. S. tourism — shrines, food, hotels, weather, liquor "map," dozen favorite tours, and all types amusements.

Donald Freeman, VARIETY San Diego mugg, has yarn in June Police Gazette titled "Les Paul and His Miracle Guitar."

John Mason Brown to cover the politico conventions in Chi for Saturday Review.

Marie Seton, former eastern Europe correspondent for Theatre Arts Monthly and the Manchester Guardian, writing a biog on the late Russian film director, Sergei Eisenstein, which A. A. Wyn has set for fall publication.

Tony Gray, who recently joined Photoplay mag as managing editor, upped to editor, replacing Adele Whitely Fletcher.

Curt Gowdy, WHDH, Boston sportscaster, has been appointed sports editor and consultant for the mag See. Gowdy for past two years has covered the home and away games of the Boston Red Sox for the Hub indie.

Seymour Stern, biographer of the late David Wark Griffith, started a series of book reviews on tomes dealing with the film industry in the L. A. Daily News.

Edna Woolman Chase, editor of Vogue, is prepping her memoirs with the help of actress-author daughter Ilka Chase. Tome, which Doubleday is publishing, will also profile Vogue and chronicle 20th century fashion.

Wynn Mace's "Tennis Techniques Illustrated" due from Barnes presses June 15.

Ted Hartman cargo-shipped Friday (23) for Europe and Middle East and will do a tome on sailing by freighter. Also on the Norwegian ship is Ray Brock, author of "Blood, Oil and Sand."

Chapter, "Daughter of Mata Hari," of Kurt Singer's book, "World's 30 Greatest Women Spies," has been bought by Ed Small for filming, to be released by United Artists.

'Best Plays' Schedule For Granite State Barn

Instead of the usual strawhat assortment of contemporary comedies, with emphasis on recent Broadway hits, the Barnstormers Theatre, Tamworth, N. H., will present a "best plays" schedule this summer. The eight-week season, the 22d under the management of Francis Cleveland, will open July 8.

Opening bill at the Equity-bonded barn will be S. N. Behrman's "No Time for Comedy," with subsequent revivals including "The Guardsman," "Anna Christie" and "Pygmalion." Cleveland will again direct. The 300-seat house will have a $2.40 top and play a Tuesday-Saturday schedule.

Big Facelift Job Set For Minneapolis Barn

Minneapolis, May 27.

Old Log, only Minneapolis strawhatter, located at nearby Lake Minnetonka, is getting an extensive facelifting job, including the construction of a new 24x40 foot rear addition to house a more flexible stage, new flooring and seats, modern plumbing and better ventilation and parking facilities.

Fourteen-week season starts June 11, with Don Stolz as producer-director, for the seventh consecutive season.

Negro

Continued from page 56

categories. It notes that numerous Negroes were involved in the productions of "Shuffle Along" and "Four Saints in Three Acts," both done since March 15, but observes that there are no Negro producers, only one Negro attorney, one scenic designer and one Negro in concert management.

Committees Busy

Besides the Equity-League-Dramatists committee, groups working on the problem include the Coordinating Council for Negro Performers, Committee for the Negro in the Arts, Committee of Twelve, Congressman Powell's Harlem Committee on Unemployment in Television, besides committees representing the American Guild of Variety Artists, American Federation of Radio Artists, Television Authority and Radio Writers Guild.

A statement by the Equity-League-Dramatists committee, also to be published in the Equity mag, calls for greater Negro employment in legit, urging "the portrayal of the Negro as a more general part of the scheme of our society, for example as postmen, policemen, clerks, secretaries, government workers, doctors and teachers, without the necessity of emphasis on race."

It adds, "This has been done successfully in such recent productions as 'Detective Story,' where a Negro policeman was part of the drama without problem connotations; in 'Peter Pan,' where Negro children were cast along with other children, and in 'On the Town,' 'Inside U.S.A.,' 'Out of This World' and others, where colored singers and dancers were simply and without comment part of the ensemble.

"In these instances there have been no violations of the naturalistic tradition of the theatre. On the contrary, realism has been more faithfully served, has advanced the interests of the theatre and has actually lent increased variety and excitement to the presentations.

'Vitalizing Force'

"If writers, producers, directors and casting agents would consider the Negro artist primarily as an artist, to be given consideration for casting in any roles which his ability permits, it would be a vitalizing force in the theatre. Consider Juanita Hall playing Bloody Mary in 'South Pacific,' Frank Silvera portraying many non-segregated roles in motion pictures and radio, Lawrence Winters and Camilla Williams in leading roles in various operas, Janet Collins chosen by the Metropolitan Opera as its prima ballerina, all without racial limitations.

"In the recent past, a well-intentioned but ill-directed sensitivity to this problem has worked inadvertent harm to the Negro artist. Apprehensive of doing injustice to the Negro citizens and offending humanity, writers and producers have tended to completely eliminate the Negro in comedy and servant roles. This policy, well-meant though it may be, is unrealistic and has seriously curtailed the employment of the Negro artist.

"While caricature and stereotype are always to be condemned, there is nothing inherently wrong in comedy or servant roles when they are part of an honest living presentation. However, when the Negro citizens are presented exclusively in such roles, an imbalance results, and their integration in American life is improperly set before the world.

"We call upon all branches of the theatre to correct this situation, not by eliminating the Negro artist, but by enlarging his scope and participation in all types of roles and in all forms of American entertainment—just as in American life."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

For years I have been gathering data on yachts, planning to release some of it each spring so that the Hollywood barnacles who belong to the sea-going set could get the benefit of all this research. But before I get around to writing the piece, spring comes, lap-dissolves into summer, which in turn gives way to the melancholy autumnal rains, and then it's winter, which is no time to be on a yacht no matter how rich you are.

What reminds me that it's time to do something about the subject is that each year we have a yacht race in which Hollywood characters like Errol Flynn and Humphrey Bogart take part. The race used to carry these part-time skippers as far as Honolulu, but more recently the Barnacle Derby has been cut down to a coastwise cruise between Newport, one of the few protected harbors on the west coast, and Ensanada, a dream beach a hundred miles south of the border.

Years ago a Hollywood yacht owner used to invite his friends on these coastwise cruises. Everybody wanted to go, because his ship was loaded with the best liquor this side of Irish and Scotch distilleries.

The skipper himself set the drinking pace. By the time the yacht had reached Mexican waters the rum-soaked skipper felt the ship was pitching even when all around him was as idle as a painted ship upon a painted ocean. Dolphins coming up for air would get one whiff of him leaning over the side and find themselves being charged with drunk-diving.

The more moderate drinkers among his guests were glad they were not lushes like him. They figured that their temperate habits would carry them all the way to Acapulco, Mex., and back to Wilmington, Cal., the Los Angeles port where private yachts dock.

But as this particular yacht turned north from Acapulco for the long voyage home, one of the more temperate drinkers spotted the owner heaving not only his innards over the side, but cases of fine liquor as well.

It seems that when the yacht-owner had had enough he decided everybody had enough. His revulsion for liquor was so overwhelming that he didn't leave a drop on board.

The result was that all the temperate drinkers found themselves on the return voyage, parched and dehydrated, with their tongues hanging out like cactus plants. For hundreds of miles they had to endure a thirst brought on by this friend's remorse. Many of them to this day look like Coleridge's "Ancient Mariner" and tell the story to any wedding guest who so much as sits on a neighboring stone.

On one of the Hawaiian cruises a cabinet officer on a junket away from Washington found himself invited to dine aboard a Hollywood yacht. As the wine went in the truth came out. After the second zombie the cabinet officer found himself at the receiving end of insults of increasing malice. Short of swimming, there was no way for him to leave till midnight. By the time he was poured ashore the air was blue with blasphemies from both parties.

The next morning the Hollywood skipper kept asking everybody what made him act like that the night before? "That cousin I insisted the cabinet officer insulted isn't that close to me," he confessed. "Why I haven't even seen the guy in 30 years! Those zombies must be spiked with peptic ulcers."

These things happened in a day when Hollywood take-home pay held no hidden taxes and income taxes themselves were practically nil. It was no mark of swank in those days for many guys to own a $300,000 yacht. But the tax structure has practically driven Hollywood mariners from the sea.

Reading over Lieut. Col. Sir R. Lambert Playfair's "Handbook to the Mediterranean" (for the use of general travelers and yachtsmen), published 60-odd years ago, I'm tempted to hire the rowboat rotting over at Par, since it won an Academy Award for "A Place In the Sun," tie a lavalier of hot rocks around my neck and dive into a Pacific undertow, for it is plain Playfair's dreamy days are gone forever. In the lieut. col.'s day Riley really had a life, if he owned a yacht and he could own one for less than a foreign car, say a Bugatti, costs a picture star today.

Sailing yachts were cheaper than steam yachts but required larger crews than steamers. Moreover, the wear and tear on sails was terrific. The main thing, then as now, when shopping for a yacht, was to avoid being done. Yachts, like horses, were best around three years old. They could be bought for $100 a ton, or $20,000 for a 200-ton steam yacht. Or you could rent them for $1,000 a month, crew and supplies included.

A crew for one of those smaller craft meant a captain, mate, two stewards, two cooks and six seamen. Captains got $750 a year, and two uniforms. Seamen earned $6 a week, but had to pay for their own food, which if it wasn't hay at those prices should have been. Cooks got $7.50 a week and beer money.

In the ship's articles it was smart for an owner to list himself as captain. Otherwise he might find the skipper tossing him in the brig of his own yacht.

For those planning an 18-month cruise to take advantage of Dept. of Internal Revenue's current income tax loophole, I have no figures, but Lieut. Col. Sir R. Lambert Playfair bequeathed me some figures from an eight-month cruise he took in 1872. The party consisted of "three ladies and two gentlemen" (which I hope they were), a ladies' maid and a crew of 12.

Wages for the long cruise nicked my knight for $2,800. Stores (supplies) and wines ran to $1,000; steward's market book (eats), $880; ship's washing, pilotage, etc., $470; captain's book for stores, oil, rope, coke, water, paint, $720; clothes for crew, $275; shoes for crew, $35; oilskins, $50; insurance, $570.

This yacht had been laid up for some months, so there was an added tap for everything from flags to new ropes, and varnishes and wages of $1,640. All told the cruise cost my knighted Playfair $8,365—or about six bucks per diem per lady and per gent.

The supplies taken on this cruise would stagger even a Pentagonian. I listed 126 separate items and that was net, because I counted purchases of 36 six-lb. cans of American corned beef, as only one item. Cans of roast partridge, pheasant, duck, chicken, pate de fois, beef and mutton abounded. The wine included everything from 36 bottles of champagne and 30 bottles of Curacao to quantities of hock, rum and beer. In eight months, 250 lbs. of Danish butter went the way of all Danes, and 89 lbs. of jams and 18 jars of blackberries, currants, gooseberries, cherries and plums were piled on that butter.

To those who would like the complete list of supplies I'll send it, provided they enclose a self-addressed stamped envelope and $10 to cover the cost of copying the list, because every time I look at it I'm driven to hunting out the best restaurant in town and choosing a meal to match Playfair's offshore dinners. None ever quite does.

Broadway

Ira Tulipan, 20th-Fox homeoffice tradepress contact, ailing at home.

Mollie Regan, of the Sol Hurok staff, back at her desk after major surgery.

Irving Berlin back from the Coast for dental work, then returns west for the summer.

Alexander Kirkland, actor-writer, flew to Paris last week on some writing assignments.

"Uncle Henry" Berlinghoff of the William Morris Agency publicity dept., marked his 81st birthday Friday (23).

Maurice Segal, Paramount home-office publicist, and Claire Drucker will be married in New Rochelle on June 15.

Coast attorney David Tannenbaum in since Sunday (25) on charitable affairs and other biz. Leaves tonight (Wed.).

Publicists' Guild will make its annual weekend hegira to Bernie Kamber's Wayne Country Club in Pennsylvania June 27.

Gene Tierney due in from the Coast June 8, sailing on the Liberte shortly after en route to London to appear in Metro's "Never Let Me Go."

Arthur Hornblow, Jr., Metro producer, will stay on in Gotham another two weeks. He's doing preliminary work on his nex pic, "Remains to be Seen."

Actor Ronald Reagan due east early next week to address Conference of Newspaper Publishers in Hartford June 4, topic being Hollywood's press relations.

Martin S. Davis, who heads promotion at Sam Goldwyn's N. Y., office, and Delores Farhat set to wed June 7. Judge Jonah S. Goldstein will perform the ceremony in his chambers.

Milton Sperling, prexy of United States Pictures, which releases through Warner Bros., returned to the Coast last week after a stopover in New York following a European tour.

Larry Adler, the harmonica player, planed to London last week to see his family before heading for Lisbon, where he'll give four recitals. He's due back in the U. S. the end of June.

Charlie Morrison, Hollywood's Mocambo operator, tossed a wedding reception Sunday night (25) at La Rue's for his daughter Marilyn and singer Johnnie Ray, who were wed the same day in N. Y.

George Lourau, prez of Filmsonor, a top French distribution company, arrives from Paris today (Wed.) for a stay of several weeks to discuss release deal for some of his company's product in the U. S.

Harold J. Salemson, eastern ad-pub chief of Riviera Films, back from London, Paris and Rome, where he set promotion plans for "Encounter," Paul Muni starrer which the indie production outfit plans to release shortly.

John Byram, play editor of Paramount Pictures, planed to Europe over the weekend accompanied by his wife. Couple will be joined in Paris by N. Y. Post drama critic Richard Watts, Jr. Trio will then o.o. plays in various European capitals.

Agent Barron Polan planes to London today (Wed.) on deals involving clients Carol Channing, Julie Wilson and Hermione Gingold, meanwhile attending June 2 opening of another client, Jane Morgan, at the Colony and Astor cafes. He'll be gone 12 days.

Paris

Yves Mirande on the sick list.

Frank Loesser digging the pop song situation here.

Phil Reisman and Joe Bellfort to Rome for biz huddle.

Erich Pommer in town for distrib deals on his new German pic.

Milton Sperling ogling possibilities here for European production.

New York City Ballet socko at Theatre Des Champs Elysses here.

Spivy, of Spivy's Roof, opening a small nitery off the Champs Elysees.

James Whale has an offer from a French producer to do a horror pic in Venice.

Nathan Golden here to sit in on Franco-American pic talks as a government observer.

Emmerich Kalman, seriously ill for a long time, greatly improved at his home near Paris.

Arthur Freed confabbing with Gene Kelly on forthcoming pix to be produced in England.

Frankie Loesser seeking atmosphere for projected musical of Pagnol pic, "The Baker's Wife."

Anita Loos, having finished the book for the musical, "Montparnasse," wants Michel Emer to compose score.

The Leopold Friedmans (Loew's, Inc., veepee), houseguesting with the David Lewises (Metro's continental manager).

Flock of Metroites here including Clark Gable, Gene Kelly, Johnny Green. Loew's Theatre veepee Joe Vogel is due in soon.

Georges Simenon, Belgian mystery scribe, now living in U. S., sold seven stories to Paris film concerns during recent visit here.

Cinema D'Essai here trying to track down all hot prints of the 1928 Carl Dreyer film, "La Passion De Jeanne D'Arc," since it obtained rights to the pix reissue.

Irwin Shaw in confab with Anatole Litvak on film of Alfred Hayes novel, "Girl on Via Flaminia." Background will be moved from Rome to Paris. Shaw also is working on revision of new play.

Cy Howard polishing up his play, "The Prime of Life," comedy-drama of Hollywood life, for N. Y. production under his own banner next fall. Writer is completing a script for a pic to be shot in Europe and wants to do a film in Rome.

Reno

Jan August plays at the Top of Mapes.

Cal Neva books songsters Johnny & George.

New Golden negotiating ABC feed of Paul Pendarves orch to Coast.

Rory Calhoun in town while wife Lita Baron dances in Mayes Skyroom.

No trouble from the tranquil Truckee River. It's handling runoff nicely.

Carson City will get world premiere of pic of same name starring Randolph Scott, in June.

Polly Bergen added to Golden opening May 28. Also booked are Cab Calloway, Lord Buckley, Judy Kelly.

Although heavy snow pack still remains in Lake Tahoe area, resorts expected to open on sked. Mount Rose route to Lake will be closed later than usual.

Minneapolis

By Les Rees

Ray Anthony into Prom Ballroom for one-nighter.

"Tons of Money" continuing at Edyth Bush Little Theatre.

Songstress Juliana Larson into Hotel Radisson Flame Room.

Week of July 4 set for Johnnie Ray stage show at Radio City.

Heinie's nitery offering Candis White, acrobatic contortionist, for return engagement.

Circle Theatre Players presenting "Hay Fever" in-the-round at Calhoun Beach club.

Impresario Charlie Milkes off to Hollywood to try to line up concert bookings for next season.

Exotic dancer-stripper Evelyn West, doing solo appearance, held over for second week at Alvin.

Hotel Nicollet Minnesota Terrace has comedienne Jane Dulo and dancers Tonya & Biagi for six nights, preceding annual all-summer Dorothy Lewis ice show.

Mexico City

By Douglas L. Grahame

Ester Fernandez starring in "Tears and Songs," now shooting.

Libertad Lamarque making another tango pic, "Teach Me to Live."

Andre Villion, French singer, doing well at Sid Faber's Astoria nitery.

Rita Hayworth mulling a deal to star in a film here in Spanish, which she speaks fluently.

Patricia Morelos, crooner who is doing well at the Monaco nitery, inked for a pic by Fernando Fernandez.

Ana Moreno, Argentinian singer, sock at the Rumba Casino nitery. She succeeds Jean Sablon who did three big weeks there.

Manuel Reachi, film producer, recovering from a major operation in John Hopkins hospital. World distributor of his latest pic, "A Prince of the Church," Columbia is now dubbing it into five languages.

St. Louis

Raymond J. Hollingshead, Jr., shuttered his Gem, Odin, Ill., for summer.

The Plymouth, a St. Louis indie nabe owned by Charles Goldman, and the Mafflit, St. Louis Amus. Co. unit, shuttered for summer.

The Okaw Drive-In Corp., Mattoon, Ill., lighted its new ozoner near Tuscola, Ill. Thomas Falk and Jack Taylor are the principal owners.

Donald R. Telliver, Cisne, Ill., who recently sold his Ritz in that town, also has disposed of his Louise in Louisville, Ill., to Mrs. Nell Morris; will devote his time to an ozoner near Carmi, Ill., recently purchased from B. P. Williams and S. R. Stanley, Greenville, Ill.

London

Lena Horne program will be broadcast from the Palladium on Saturday (7).

James E. Perkins, Paramount topper here, tossed a reception for William Holden and Brenda Marshall.

The Boston Symphony Orch played the Royal Festival Hall last Monday and left for home following day.

G. F. A. Burgess, wartime controller of Mica, appointed part-time director of the National Film Finance Corp.

Ruth Draper opened a six-week season last week at the Criterion; her one woman show received warm ovation.

The Old Vic company, headed by Irene Worth, sailed for South Africa last week and Tyrone Guthrie will follow by plane.

Arthur Blake, who just completed cabaret stint at Churchills, opens day-date at Palladium and the Bagatelle Monday (2).

J. Arthur Rank chartering a plane to fly a party of stars and trade press editors for the opening of his new Odeon at Jersey.

Sir Noel Ashbridge, British Broadcasting Corp. director of technical services, retiring next month after 26 years of service.

Hildegarde, currently appearing at Cafe de Paris, headlined the Cafe Continental program on TV last Saturday. Also featured were Hoctor and Byrd.

Sam Eckman, Jr., Metro chief in London, presented prizes to the first two winners in the third annual Kine-Metro showmanship contest. First seven prizes were nabbed by ABC managers.

Harrison & Fisher to play the Savoy hotel cabaret, opening June 3, after having finished four weeks at the London Palladium. Engagement is for two weeks, after which they play Sweden the month of July with Stockholm in August.

Sophie Tucker pledged a monthly donation of $100 to the British Variety Tent for remainder of her life when she was guest of honor at last week's lunch. Principal guest at next week's function will be British Foreign Secretary Anthony Eden.

Gino Arbib is negotiating for Ksenia Prockorowa to do series of concerts in England after she has appeared in Holland, Germany and Italy. He is also arranging to bring over Rose Hardaway and the Fontaine Bros., who starred in Larry Steele's "Smart Affairs of 1952," to play London nitery dates.

Philadelphia

By Jerry Gaghan

Cosy Morley, currently at Ciro's, opens for summer at Eddie Suez's Club Avalon (28).

Lexington Casino, Roosevelt Blvd. nitery, holds its seventh anni party June 5.

Richard Conte will be guest of honor at Cancer Crusade Victory Luncheon tomorrow (Wed.).

Norman Joyce is now personal manager for Stardusters, quintet at LaMaina's Lounge, Camden.

Hortense Allen has taken over as director and lead danseuse at New Town Tavern, Delair, N. J.

Kay Thompson & Williams Bros. making first appearance in a Philadelphia nitery at Latin Casino.

Rivalry between Atlantic City's two large sepia spots promises to be revived again this summer, with Larry Steele directing shows at Club Harlem and Clarence Robinson producing revues at the Paradise.

Another case of resort rivalry finds "Borscht Capades" set to open at Million Dollar Pier, July 1, and "Bagels and Yox" dickering with George A. Hamid for a summer run at his Steel Pier Ocean Theatre.

Pittsburgh

By Hal Cohen

Tim Holt booked for Kennywood Park Decoration Day.

Monica Boyar comes back to the Monte Carlo again June 6.

Will Mastin Trio returns to Copa on Monday (2) for two weeks this time.

Peter Higgins filled in at Carousel several nights for ailing Jackie Heller.

Sinclair & Alda coming home for a week at the Colonial Manor beginning June 9.

Harold Lund, boss of WDTV, off to Chicago and Los Angeles for BMI television clinics.

Bill (Goldie) Goldstein, owner of Blue Ridge, underwent surgery at Montefiore hospital.

Dancer Louise Carroll, wife of Baron Elliott bassist, Emil Brenkus, had her appendix out.

Walter Long signed by summer opera company for Jack Whiting role in "High Button Shoes."

Delores Parker and Melvin Moore into Hill District's Flamingo Hotel for that spot's sixth anni.

Sada Thompson, Playhouse's "Peg O' My Heart," goes to N. Y. next week for Metro screen test.

Eleanor Schano named official hostess here for world preem of "I Dream of Jeannie" at Fulton.

David Parry, son of ex-critic-columnist Florence Fisher Perry, has rejoined Lynn Farnol in N. Y.

Local boy Sammy Schwartz signed through June, 1953, to understudy Sam Levene in "Guys and Dolls."

Karl Kritz in town for summer opera season after flying back from conducting engagement at Munich State Opera House.

Rome

By Helen McGill Tubbs

Mrs. Jean Renoir recovering from her recent illness.

The Sol Lessers here for a week, will vacation in Capri and the Riviera.

Gabriel Pascal is huddling with writer Geza Herczeg, on a film to be made in India.

Greek actress Irene Pappas, planed out for Athens after several weeks at Cannes and here.

Miguel de Miguel, film exhibitor of Barcelona and Madrid, looking at Italian pictures for the Spanish market.

Rialto Cinema doing good biz with Italian pictures such as "Open City," "Under Roman Sun," "Shoe Shine," and "Angelina."

William and Brenda Marshall Holden left for Paris to meet the Billy Wilders and motor through Europe including the Scandinavian countries.

Riviera

By Ed Quinn

John Huston skipped the Cannes fest visit in order to speed up his casting of the "Moulin Rouge" in Paris.

Lorraine Cugat vacationed at Cannes and will see Rome and Paris before her return to U. S. and a Las Vegas stint.

Sacha Guitry worked on exteriors in Monte Carlo for his latest pic, "Je l'ai ete Trois Fois," which stars Bernard Blier and Lana Marconi.

The Vieux Colombier, the Casino and Maximes, Juan-les-Pins have reopened before usual summer schedule in anticipation of big U. S. trade.

Yvonne de Carlo announced that on her return to Hollywood in August she will start work on "Strange Barriers" for Edward Small.

Sgt. John Edenfield, a GI on furlough, emceed the Navy show to raise money for a landslide catastrophe in Menton. U. S. stars William Holden, Brenda Marshall, Gloria de Haven, Mack Sennet and Yvonne de Carlo gave their support.

Westport, Conn.

By Humphrey Doulens

Ilona Massey living in New Canaan.

Victor Borge occupying new Southbury home.

Gilbert and Amanda Seldes new summer Westporters.

Irene Hawthorne, ballerina, guesting at Stonehenge.

Joan Blondell helping out with local welfare campaigns.

Erich Madriguera opening nitery on his Newtown property.

Helen Richards returning as press rep for Melody Fair.

Mrs. Arthur Jay Levy (Helen Marsh) in Chicago with Levy who is handling "Bell, Book and Candle."

Gladys Swartout at Redding home before going to Italy for summer engagements.

Don Glenn back into Country Playhouse boxoffice after winter at Shubert, New Haven.

Lily Pons and Andre Kostelanetz open Fairfield "Pops" with Connecticut Symphony June 20.

John Hammond of Mercury Records has taken a house at Stamford near that of his brother-in-law, Benny Goodman.

Portland, Ore.

George Amato has added a raised stage to his club.

The Royal Guards in at Amato's Supper Club for two weeks.

Jack Lawler took over management of the Tropics last week.

"Ice Follies of 1952" set for 13 days at Portland Arena starting June 2.

Jimmy Dorsey orch played Jantzen Beach Ballroom last week (23-24).

First-run theatre biz is in a definite slump here due to poor pix and hot weather.

Allan & Dale and Carmen Lopez in at Clover Club for two weeks. Tommy Carruthers has joined the nitery band.

Hollywood

Joe E. Lewis taking a week off before opening at the Mocambo.

Billiard champ Willie Mosconi due in to make a Pete Smith short.

Music publisher George Simon selling his home and moving east.

Jim Mahoney back in the Metro flackery after 18 months' service in Korea.

Steve Broidy prepping a speech for the Texas COMPO conference June 9.

Clarence Brown flies to London June 19 to produce "Never Let Me Go."

Harry Babbitt underwent a spinal operation following a fall in his home.

Stepin Fetchit returned from a two-month tour through Texas and Oklahoma.

Masquers presented the George Spelvin Award to Rosetta & Vivian Duncan.

Lady Sylvia Ashley auctioned off the furnishings of her Santa Monica beach home.

Don Acker hired as new auditor of the Academy of Motion Picture Arts and Sciences.

Paul Keast back in town after a pair of San Francisco dates in "Show Boat" revivals.

Eddie Cantor resumes his one-man show for the Red Cross Blood Bank in San Jose this week.

Frank DeVol threw a Palm Springs weekend party for his sidemen and their spouses.

Dick Nordt, dancer in "Hans Christian Andersen," broke his right foot doing a tour jete.

Francis D. Lyon, prexy of American Cinema Editors, back after a four-month visit to Australia.

Speed Kendall, 20th-Fox publicist, at Hollywood Hospital for observation due to heart condition.

Fillmore Lash will make a national tour for the Red Cross to enlist donors for the annual drive.

Six Paramount western division branch managers returned to their offices after a week of studio huddles.

Warner employees received notes from Jack L. Warner thanking them for helping fight the recent studio fire.

Arlene Dahl headed for Indianapolis where she'll be guest of honor for the annual Memorial Day auto classic.

Dolores Moran resumed professional activity with a role in a Brian Donlevy vidfilm after two years of retirement.

Cops from around the country, in town for a Delinquency Control Institute Course at USC, eyed production at various studios.

J. H. Norman of Dallas bought the Del Mar Hotel and will launch a talent policy starting Memorial Day with Carmen Miranda.

Washington

By Florence S. Lowe

Kerima, sultry femme lead in "Outcast of the Island," in town for a day.

National Theatre's collections for Actors' Fund Bread Basket were an impressive $3,500.

Kate Smith honor guest at annual dinner of Washington Advertising Club last Saturday (24).

President and Mrs. Truman stockholders and backstage visitors at last Thursday night's performance of City Center's "First Lady," at the Gayety.

Esther Williams and husband Ben Gage guests of honor at a party tossed by Loew topper Orville Crouch before star's stage appearance at Loew's Capitol to receive a scroll kudosing her for her part in WAVE recruiting via "Skirts Ahoy."

Chicago

Former film actress Lila Leeds in Cook County Hospital.

Promoter Fred Matsuo in from Honolulu lining up acts for the islands.

Otto Preminger and his assistant, Max Slater, in to look over the new "Moon Is Blue" cast.

Mary Statz in to start rehearsals for North Shore Musical Theatre, which opens in two weeks.

Maxie Rosenbloom leaves the cast of "Guys and Dolls" this week with Mike Mazurki replacing.

Scotland

By Gordon Irving

Enrico Cocozza doing his first sound pic, "The Plastic Day."

Tommy Morgan, Scot comic, doing summer stint at Pavilion, Glasgow.

Jimmy Logan, Scot comic, seeing the stage and radio shows in London while on

British Film Institute holding summer school on film appreciation in Glasgow Aug 11 to 23.

Lucille Graham, Principal Girl in Glasgow pantomime "Aladdin," inked as first British girl to entertain troops fighting in Malaya.

Obituaries

Continued from page 55

Mo.; Beatrice, Neb., and Wichita, Kan.

He had suffered a stroke on May 15 and never regained consciousness.

RICHARD H. GILLESPIE

Richard Henry Gillespie, 73, British vaude booker and former chairman of Moss Empires, Ltd., theatre chain, died in London May 22. Gillespie, who was in show biz 50 years, retired in 1947. At that time the chain owned 24 theatres and managed or had booking agreements with 10 others.

Gillespie booked Sophie Tucker, Paul Whiteman's orch and many other American acts into London in the 1920s. His wife, two sons and a daughter survive.

LON CHASSY

Lon Chassy, 56, musical director for orch leader Meyer Davis, with whose organization he had been associated for more than 25 years, died in Philadelphia May 22. Chassy had been musical director of the Bellevue-Stratford Hotel, Philly, for a number of years and during the last 10 seasons had been musical director at the Arlington Hotel, Hot Springs, Ark.

Surviving are his wife, five brothers and a sister.

RUDOLF SIECZYNSKI

Rudolf Sieczynski, 73, Viennese composer and author, died in Vienna May 11. "Wien, Wien, Nur Du Allein," one of his more than 1,000 songs, was translated into several languages. Sieczynski, a state employee, wrote several books of which "History of Old Viennese Comedians" was a bestseller.

He was for many years vice president of the Austrian AKM (equivalent of the U. S. ASCAP).

ISABEL MERSON MANSON

Mrs. Isabel Merson Manson, 68, former legit actress, died in New York May 19. Mrs. Manson toured

In fond memory of my Dear Friend,
EDWARD R. WINN
who died June 2, 1947
JERRY VOGEL

the U. S. in the early 1920s as leading actress with the Ben Greet Players, specializing in Shakespearean roles. She appeared on Broadway in 1925 in "The Little Poor Man" and had acted in several films.

In recent years she had been a dramatic coach.

RALPH ROCKAFELLOW

Ralph Rockafellow, 54, director of advertising, publicity and promotion for Paramount Television Productions, Inc., died in New York May 26.

Rockafellow had been with Paramount since 1948 and previously had been associated with Young & Rubicam and Buchanan advertising agencies.

Wife, son and daughter survive.

JAMES H. EMERY

James Herbert Emery, 90, managing director and treasurer of the Old Castle Square Theatre, Boston, 50 years ago, died in Hyannis, Mass., May 23. He was connected with stock companies at the turn of the century and had been credited with introducing full orchestras on the Keith circuit, displacing the single piano player.

His wife survives.

EDMUND L. PAUL

Edmund L. Paul, 78, playwright, died May 13 in Kansas City, Mo. He was for many years director of the Mamie Sheriden Welford Stock Co., named after his wife and which headquartered in Kansas City and played the midwest area several years ago. His wife died 13 years ago.

Survived by a brother and four sisters.

CHARLES LE REI

Charles Le Rei, 75, member of Local 6, IATSE, for 53 years, died in St. Louis May 17. He was employed in many theatres there, the last being the Fox where he worked from its opening in 1929 until two years ago when illness forced his retirement.

His wife, son and daughter survive.

FRANK L. ROOT

Frank L. Root, 70, a pioneer motion picture theatre owner in St. Louis, died in that city May 21. Root began his theatrical career as advance agent for a traveling show. He opened the Eagle, one of the first film houses in St. Louis, and later added two others.

His wife survives.

CHARLES MAHACEY

Charles Mahacey, Sr., 46, bandleader, trumpeter and former exec of Philly Local 77 (musicians union), died in Philadelphia May 23. In recent years, Mahacey had cut down his large band to front a combo, the Men of Note.

His wife, two sons and a daughter survive.

WILLIAM J. DUFFY

William J. (Big Bill) Duffy, 69, New York restaurateur during Prohibition days and boxer Primo Carnera's American manager, died in Lynbrook, L. I., May 25.

He was part owner of Duffy's Tavern and at one time had an interest in the Silver Slipper nitery.

J. A. BASHA

J. A. Basha, owner of the Palace Theatre, Corner Brook, Newfoundland, died recently in Miami. Basha and his family had been wintering in Hollywood, Fla.

Surviving are his wife, a son and a daughter.

ROY A. BOWMAN

Roy A. Bowman, 46, owner of a downtown nitery and gambling casino in East St. Louis, Ill., died in that city May 23 after a brief illness. Bowman had been operating the swank spot since 1948.

His wife and a son survive.

JACK RUSSELL

Jack Russell, 64, tab show comic, died in New York May 16 after a long illness.

He also played vaude being part of Russell & Lenning and Russell & Titus.

MIKE HAMMER

Mike Hammer, 73, vet vaude, cafe and mountain resort booker, died in New York May 24.

Further details in Vaudeville section.

Anthony (Tony) Comeriato, 49, co-owner of the Ohio Theatre, Cuyahoga Falls, O., died recently while on a trip to Canada. Wife, son and two daughters survive.

Lawrence J. Ward, 52, plant engineer in charge of all permanent construction at UI for the last six years, died in Hollywood May 20.

Wife and two children survive.

Sidney Gardiner, former business manager for Freeman Gosden and Charles Correll (Amos 'n' Andy), died May 23 in Santa Monica, Cal.

John M. "Jack" Voshell, Sr., 69, former assistant production manager at Paramount, died in Hollywood May 22. Two daughters and a son survive.

Wife of George Leverett, 20th-Fox sound engineer, died May 23 in Santa Monica, Cal. Son, Winston, also is a sound engineer at the studio.

Evelyn Dockson, 64, veteran film character actress who toured with the Hilton Twins in vaude for many years, died in Burbank, Cal., May 20, of cancer.

Tom Gregory, 67, specialist in circus advertising, died May 16 in Lakewood, O. Wife and two daughters survive.

Bert J. Chipman, 85, retired circus manager and theatrical agent, died in Los Angeles May 19. A son survives.

Paul Shulgin, 55, pianist and choral and orch director, died in Palo Alto, Cal., May 25.

Guy Bennett, 71, veteran vaude performer, died May 16 in Kokomo, Ind. Wife survives.

Mother, 82, of Jimmy Borelli, veteran Pittsburgh pianist, died in that city May 17.

John Richter, 65, a film studio utility worker, died in Hollywood May 20.

Son, 8, of Ralph Wheelwright, Metro studio exec, died May 25, in Boston.

Wife of Louis Ricardo, talent agent, died May 21 in New York.

Father of Bobby Jule, juggler, died in Pittsburgh May 19.

MARRIAGES

Marilyn Morrison to Johnnie Ray, N. Y., May 25. Bride is daughter of Charlie Morrison, operator of Hollywood's Mocambo; groom is the singer-composer.

Laurie Cleeton to Gabrielle Muir, Chelsea, England, May 13. Both are members of the Four In A Chord, singing group now in strawhat revue at Royal, Glasgow.

Patsy Lee Ortega to Richard James Lifvendahl, Berkeley, Cal., May 24. Bride is former singing star of Don McNeill's "Breakfast Club."

Evelyn Newman to Allan (Bill) Lee, May 17, Chicago. Groom is a salesman at the Katz station rep firm there.

Constance Goldberg to Samuel Grad, Brooklyn, May 25. He's son of Maurice Grad, short subjects sales manager for Columbia Pictures.

BIRTHS

Mr. and Mrs. William Kusack, daughter, May 17, Chicago. Father is engineer at TV station WBKB there.

Mr. and Mrs. Norman Allen, son, Hollywood, May 19. Child is grandson of Moe Howard of the Three Stooges.

Mr. and Mrs. Bruce Macfarlane, son, May 16, Chicago. Father is a WGN commentator there.

Mr. and Mrs. Ben Y. Cammack, son, Dallas, May 23. Father is southwestern district manager for RKO.

Mr. and Mrs. James L. Nieman, daughter, Pittsburgh, May 19. Father is production head of Harry Kodinsky ad agency there.

Mr. and Mrs. John Haldi, son, Columbus, May 18. Father is WBNS-TV production director there.

Mr. and Mrs. Gene Badger, daughter, Columbus, May 19. Father is with WBNS-TV motion picture department there.

Mr. and Mrs. William Connolly, daughter, Burbank, May 22. Mother is Gloria Patrice, actress-dancer.

Mr. and Mrs. Leon Chooluck, son, Hollywood, May 21. Father is an assistant director.

Mr. and Mrs. Barry Regan, son, Hollywood, May 8. Father is an actor and brother of Phil Regan.

Mr. and Mrs. Paul Audette, son, San Antonio, May 22. Father is member of WOAI-TV technical staff there.

Mr. and Mrs. John Lawrence, daughter, Albany, May 22. Father is sports director of WOKO there.

Mr. and Mrs. Tony Bomba, son, Oakland, Cal., May 18. Father is KPIX cameraman there.

Mr. and Mrs. Arthur Fiedler, son, Boston, May 19. Father is Boston "Pops" Orchestra maestro.

Mr. & Mrs. Leonard Gaines, daughter, New York, May 3. Mother sings with 4 Chicks & a Chuck; father is music arranger.

French Squawk

Continued from page 5

to Eric Johnston, MPAA prez, prior to today's New York conclave.

At Monday's meeting, in addition to Mulvey and Johnston, were Alfred Crown, who repped SIMPP at the Paris negotiations; Leo Samuels, sales chief for Walt Disney and a member with Mulvey of the distribution committee of SIMPP, and Joyce O'Hara, v.p. of the MPAA. State Dept. delegation was headed by Harold Linder, undersecretary for economic affairs.

Johnston presented to Linder and his aides the four alternate proposals worked out in Paris. Upon adoption of one of these or a combination of parts of them by the MPAA and SIMPP, a final deal is to be negotiated with the French.

Defends Proposals

The MPAA topper defended the proposals only by implication growing out of the fact he helped negotiate them. He admitted he had been against subsidies when the Italian deal was negotiated last year and he was out of the MPAA on leave of absence for government service. It's much easier to object, he implied, when you can view subsidies theoretically than when you're actually involved in negotiations and trying to extract maximum coin.

Mulvey, prez of Samuel Goldwyn Productions, and chairman of SIMPP's distribution committee, said the Society would fight the subsidy proposals "with everything at our command." He said he felt the Italian deal was a mistake which SIMPP reluctantly went along with, and to accept a similar French proposal would just be providing further bad precedent.

Other countries, he asserted, would certainly make similar demands.

Three of the four proposals brought back from France call for subsidies to the French industry. They would be used to help finance production and probably, like the Italian coin, for setting up a promotional agency in the U. S.

Most-favored proposal by MPAA compatriots is "Number Two," which calls for a subsidy of $200,000. The two others provide for subsidies that would amount to about $500,000 annually, film men figure. The fourth proposal, while minus a subsidy, puts a ceiling on both convertibility of earnings and number of imports and is disliked for those reasons.

Under proposal "Number Two," the $200,000 subsidy would permit importation into France of 121 pix (same as at present) and free convertibility of earnings up to $4,500,000 yearly.

Another proposal calls for a subsidy of 12½% of everything remitted to the U. S. and allows free importation of pix with a guaranteed minimum subsidy on each film. There is free convertibility otherwise.

The other subsidy proposal is for 7½% on the first 70 pix imported and 17% on all remaining imports. It permits free imports and free convertibility.

The no-subsidy plan would reduce imports from 121 to 100 and put a ceiling of $1,200,000 on convertibility.

Booth Pact

Continued from page 7

Local 306 are currently unemployed.

Most recent gain obtained by the union was two years ago, when it received a 5% welfare fund which, it's figured, exhibs will claim upped their operating costs, although coin did not go to the individual employees.

Loew's and RKO houses in the New York metropolitan region currently employ six boothmen. At Century, Skouras, Randforce, etc., the number of men employed varies, depending on the location and type of theatre. Grind houses on 42d St. are manned by five operators.

Exhib Bargains

Continued from page 3

man of a special lawyers' committee assigned to work out in detail the broad arbitration program decided upon at the all-industry meeting in N. Y. last month.

The conciliation plan appeared as an effort to compromise differences with Allied States Assn. over the inclusion of rentals in the arbitration system in prospect. The distribs are persisting in their nix on arbitrating rentals, as such, and are offering the new plan apparently as a gesture to soothe Allied's wounds. Allied toppers have been insisting that rentals be considered arbitrable.

Levy refrained from any comment on the acceptability of the proposal, other than explaining that the local conciliation and appeal to the distrib brass will be available to exhibs on the wrong end of profits-and-loss statements. So far as the distribs were concerned, it appeared as the final extent to which they'd go in their effort to win Allied into the arbitration fold.

Immediate impression generally was that small, indie theatreowners, such as comprise a large part of Allied's membership, will welcome the idea without reservation. What do they have to lose, it's reasoned.

Agreement to Date

To date, agreement has been reached on arbitrating complaints centered on run, clearance, violation of contract, conditioning the sale of one pic on the sale of others, discrimination in the award of pix in competitive bidding and overbuying and overbidding, in order to deprive a rival exhib of product.

Slated for further discussion are the possibilities of establishing a uniform system of bidding, a possible "rules of the game" for bidding, the circumstances under which damages may be awarded by arbiter panels, and other "abuses" in bidding which exhibs may want arbitrable.

Next all-trade meeting on the projected system is set for June 16 in N. Y.

SOLDIERS IN GREASE PAINT

In Memoriam

1952

Elmer Baldus	George Mack
Billy Berry	Maxine March
Jean Blackburn	Renee
Peanuts Bohn	Ben Reuben
Norma Brown	Bob Ripa
Kid Chapman	Roy Rognan
Chandler Christy	Jack Ross
Joseph DeSantis	Lionel Royce
Harold Diamond	Al Sabath
Ruth Donor	Val Salata
Coburn Goodwin	Christine Street
Ewen Hail	Tamara
Ed Hutchinson	Kay Tyler
Adelaide Joy	Evelyn Wahl
Charlie King	Vern Wahl
Charlotte King	William Joseph Walsh
George Krinog	James Wilder
Emil Lennard	Gay Young
Myles Lyons	

"...the greatest of our generation!"

Cafe-goers will for years talk about Darvas and Julia. Their dancing is not only sensational, it is the most accomplished and graceful of the day.

The greatest act of our generation.

LEE MORTIMER
Daily Mirror

"...most exciting in decades!"

Darvas and Julia are the most exciting dancers in decades

WALTER WINCHELL
Daily Mirror

"...making show business history!"

The sensational dancing of Darvas and Julia is making show business history.

ED SULLIVAN
Daily News

"...the greatest ever seen!"

I'll never forget Darvas and Julia for they are the greatest I've ever seen. Their triumphant artistry is almost unbelievable. What possibly could follow them, I wonder.

ROBERT DANA
World-Telegram & Sun

"...the world's foremost!"

If Darvas and Julia aren't the world's foremost dance team right now, I don't know who is.

GENE KNIGHT
Journal-American

DARVAS and JULIA

LATIN QUARTER
NEW YORK

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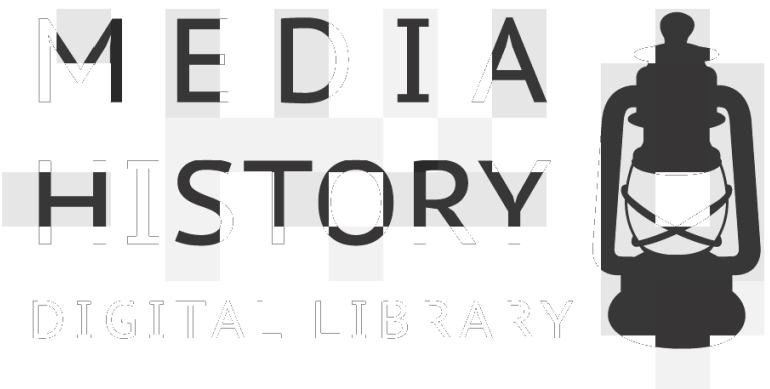

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